



NEW MUSIC FOCUS

@ B!ME 2022

PROGRAMME

Lyon, March 17th – 20th 2022

08.30pm **Toxic Box**
@ Le Périscope

DANIEL ZEA *Toxic Box* – for flute, saxophone and a sampler controlling 3D animations
The Love Letters? – for 2 performers, 2 webcams, 2 computers using facial recognition algorithms, video and computer music design

HIBIKI MUKAI *Goodbye to the Mermaids* – for flute, saxophone and keyboards, video and computer music design

Daniel Zea, sound & visual programming
Ensemble L'Imaginaire :
Keiko Murakami, flute, performance
Philippe Koerper, saxophones
Gilles Grimaître, keyboards, performance
Eliyah Reichen, sound engineer



© Grégory Massat

Invaded by the screens, our society of communication and image has now set out to conquer our own faces, through social networks, telephones, but also in a more insidious way through search engines and CCTV systems. The most

expressive part of our personality has become a tool for marketing, statistics, and police control. The two shows designed by Daniel Zea for the Ensemble L'Imaginaire are questioning this fact, which reflects both our exacerbated narcissism and a commercial and political desire for global surveillance.

In *Goodbye to the Mermaids*, Hibiki Mukai is overlaying several strata of sound memory from the two cities where he lived: Tokyo and Porto. The field recordings are dialoguing and merging with the flute and the saxophone.

L'Imaginaire is a contemporary chamber music ensemble, constantly seeking for a new way of approaching music through innovative concerts, commissions for new works and cutting-edge pedagogy. The artistic ambition and the transmission of musical emotion are at the heart of the approach of the ensemble.

Friday, March 18th

10.00am **Brunch with French presenters – co-organised with ONDA**
@ Le Périscope

02.00pm **Online meeting with French presenters – co-organised with ONDA**
This online meeting will be dedicated to French and foreign presenters who would like to share their projects, but will not have the possibility to join us in Lyon.

La Persecuta – Trio K/D/M

The K / D / M Trio is an atypical ensemble composed of two percussionists (Adélaïde Ferrière and Aurélien Gignoux) and an accordionist (Anthony Millet), who seek to explore, refresh, and expand the new music repertoire. They commissioned a piece from the famous composer Martin Matalon, to play alongside Charlie Chaplin's medium-length film *The adventurer*.

Martin Matalon has already composed music for many masterpieces from the silent movie period, including Fritz Langs' *Metropolis*, and several films by Luis Buñuel and Ernst Lubitsch. For *The Adventurer*, he wanted to explore the spectrum of possible interactions between music and the movie – from the most dependent parallelism to the most complete divergence. He paid particular attention to humour, as a way to deal with serious issues with a light spirit.

Sonneurs – Erwan Keravec

Erwan Keravec is a highland bagpiper, composer and improviser.

In seeking out the more unusual sounds, and ways of playing and listening to his instrument, far from its original cultural setting, he is exploring improvised music, free and 'noise' jazz, and establishing a repertoire of contemporary music for solo pipes, trio with solo voice and with choir. With an interest in movement and in settings associated with reinvention, he also writes, plays and improvises for dance.

After the first thirteen contemporary music pieces – for solo piping or for a voice and bagpipe trio –, Erwan Keravec wished to explore the possibility of extending his ambition further than his own instrument, i.e. of modifying a strong cultural origin. To achieve this, he has set up a piping quartet that brings together the four instruments of the Breton piping tradition, starting with the historic bombard and biniou koz and including the Scottish bagpipe, which has become Breton over the last century, and the trelombard, invented to act as a counterpoint to the bombard and bagpipe in bagadou (Breton piper bands). With its culturally marked instruments, this quartet is characterized by its raw sound, rich tone colour, continuous biniou and bagpipe resonance, condensed spectrum and, obviously, powerful sound. Erwan has commissioned 9 pieces, starting with Wolfgang Mitterer in 2015. Then 3 other pieces have composed a first part, by Susumu Yoshida, Samuel Sighicelli and Erwan Keravec. From 2018 to 2021, a second part of commissions has been written by Frédéric Aurier and Pierre-Yves Macé on one side and 3 composers who are more well-known as performers: Otomo Yoshihide, Dror Feiler and Jessica Ekomane. New pieces will be commissioned for autumn 2022 by Laura Bowler (UK) and Géraldine Foucault (FR)

Krasis - Ana Compagnie

Annabelle Playe is a multidisciplinary artist who enjoys exploring sound, video and writing. She studied classical singing and composition with Sergio Ortega in Paris. Today her music is oscillating between electroacoustic, drone, and noise. She focuses on the physicality of sound and on timbre, with an emphasis on musical structure. Her live setup is made of electronic instruments. She performs in France and abroad. She plays alongside Marc Siffert, Alexis Forestier, Hugo Arcier, Alexandra Radulescu, and the choreographers Mylène Benoît, Marcela S. Corvalan and Cassandre Munos. In 2010, she founded "AnA compagnie", a production compagny dedicated to cross-disciplinary projects. Her first albums "Matrice" (2012), "Vaisseaux" (2014) and "Geyser" (2019) were published under the label DAC Records. She wrote two theatre monologues, "Ligne" and "Mater", published in French by Alna Editions.

Alexandra Rădulescu is a media artist, designer and design lecturer with a focus on interactive and immersive experiences. Working at the intersection between media art, technology and design, she is driven by a desire to consolidate and extend our relationship to technology. She strives to create experiences that are focused, clear and uncluttered, but also playful, evocative and expressing identity. She appeals to the imagination of her audience, to their emotions and their creativity, addressing their attention but also the pleasure of moving their bodies.

The term KRASIS originates from ancient Greek and means the action of blending. For Annabelle Paye and Alexandra Radulescu, the image of the world as krasis holds the potential for a more engaged and meaningful relationship to our environment, in the line of thought of the philosopher Emanuele Coccia, who argues for the idea that all living species are continuously mixing and in contact with each other. There is also a feeling of astonishment in front of this omnitude. We find ourselves stunned by its beauty and stricken with fear in front of its absoluteness.

**08.00pm *Devenir imperceptible*
@ Les Subsistances**

In an imaginary, land-art-like landscape, a dancer's circling sets off and orchestrates a host of sounds relayed by musical mechanisms and wind instruments invented for the occasion. With *Devenir Imperceptible* (literally: "becoming imperceptible"), Clément Vercelletto puts his experience as a musician and composer to the test. In line with his experimental lute-making, the Lyon-born artist composes a symphony for bird calls, organ pipes, and other ceremonial objects that produce sounds all by themselves. On stage, a dancer moves through sounds and images as a multitude of fictions rise up to make themselves seen and heard. It is the notion of landscape, and more particularly of soundscape, that is at stake here. *Devenir Imperceptible* is a minimal piece where the sound is constantly challenging our perception.



© Hélène Robert

Clément Vercelletto, conception, stage direction and music
Pau Simon, dance
Bastien Mignot, scenography
Florian Leduc, lights
Léo Maurel, instrument making
Valentine Solé, costume advisor
Madeleine Fournier, external point of view
Vincent Domenet, sound assistant

Clément Vercelletto was born in Lyon in 1981, and has a dual career of musician and stage director. His artistic approach tends to find the points of friction and harmony between these two practices. Or how the sound becomes a vector to activate the body and voice of the performers on stage. He trained at the Villeurbanne Conservatory (Percussions), at the Lyon Regional Conservatory (Electroacoustic Composition) as well as at the Institut Général des Techniques du Spectacle (performing arts technique, with a major in sound engineering). He collaborates as musician / composer / performer for several directors and choreographers: Marion Aeschlimann, Matthieu Cruciani, Malika Djardi, Léa Drouet, Madeleine Fournier, Yves Noël Genod, Bastien Mignot, Sylvie Mongin Algan, Léna Paugam...



In 2014 he started staging his own projects and founded the company he is still co-leading with Bastien Mignot: Les Sciences Naturelles. "The melody of things" was created in June 2018 at Les Substances in Lyon then at the Actoral festival in Marseille as well as at the Artdanthé festival in Vanves. "Silence Provisoire" was played at Usine C in Montreal in November 2018 as part of the Actoral Montreal festival. In 2019 he notably performed in "Coco", a piece by Julien Desprez premiered as part of the Musica festival in Strasbourg. He is currently in residency at La Soufflerie, in Rezé (West of France).

Saturday, March 19th

Morning Meeting with Anouck Avisse and Sebastian Rivas, co-directors of Grame12pm

**professional meeting co-organised with Futurs Composés
@ Midi Minuit Confluence**

Creative music, contemporary music, innovative music... How to define our artistic field? How do we call it abroad? What do these different definitions imply? On March 19th, Futurs Composés brings together some of its members for a seminar on these questions. The network will offer a convivial moment of exchange by presenting the fruit of their reflections. These discussions will continue over a shared lunch.

**03.00pm Showcases – Part 2
 @ Le Périscope**

Manifiesto – Ensemble Orbis

Orbis means compass in Latin. Inspired by this word, the Orbis Ensemble is in constant search of a utopian cardinal point, an imaginary journey towards a world of sounds built by the creators' desires. Under the artistic direction of Demian Rudel Rey, the Orbis Ensemble is nourished by a

committee made up of personalities from different backgrounds: Rocío Cano Valiño, Lisa Heute, Louis Quiles and Adrien Trybucki. It is mentored by Franck Bedrossian. The performers are Fanny Martin (flute), Yui Sakagoshi (saxophone), Lisa Heute (accordion), Louis Quiles (percussion) and Rocío Cano Valiño (electronics). Passionate about musical creation and working continuously with the artists of our time, the Orbis Ensemble aims to carry out projects that place composers at the center of the artistic scene. Therefore, they are commissioning works from young artists, partly from Lyon and from around the world.

The proposed program for the showcase will include the following pieces adapted to a smaller group (three musicians):

- Lisa Heute, *Conjuration* for marimba and accordion (8 mn)
- Demian Rudel Rey, *Endriago* for marimba and electronics (8 mn)
- Rocío Cano Valiño, *Átropos* (French premiere) for saxophone, percussion et electronics (9 mn)

Claire Bergerault – Musette Fort

Musette Fort is the name of the most powerful as well as the most disjointed tuning of the accordion. This project, initiated by the composer and musician Claire Bergerault, gives its name to the musical encounter between five accordionists and an electronic musician. An unexpected marriage where the accordion, which has become a sound generator, mixes with the frequencies of the electronic instruments.

Through several sequences, Musette Fort's music evolves as if one were contemplating a film with an unexpected and fantastic theatricality, plunging the spectator into a dreamlike and singular universe.

Claire Bergerault: voice, accordion, and direction / Timothée Chabrilat, Jan Myslikovjan, Cécile Tréhu, Aymie Zahra: accordion / Édouard Ribouillault: electronics

Fluid Mechanics – Caravaggio & Ensemble Court-Circuit

Written for a hybrid orchestra, Fluid Mechanics brings together original works by Benjamin De la Fuente and Samuel Sighicelli. They demonstrate here their own unique composing style, drawing from hybrid intersections between contemporary music, jazz, and rock. The concert builds an exploration of an imaginary journey across a fantasized city, whose vibrant pulse drives both written music and the intricate sound work.

The composers' vision is to merge all musicians, electric and acoustic instruments, improvisers and specialized performers, into an unconventional orchestra that gives birth to an exquisite sound more beautiful than the addition of its parts. Without limiting oneself to the "encounter," the idea is to create a small "mutated" orchestra from which will emerge a carefully composed string line, created by distortion pedals, an irrational drums/bass pattern, a texture made of hundreds of tiny little drops... All this to express and share a powerful and unique musical experience, through the enrichment of the sound palette and compositional possibilities.

Since 2004, Caravaggio has been developing hybrid music, drawing its inspiration from rock, electronic music or contemporary jazz, refusing to belong to a single aesthetic, in order to preserve its freedom and above all to highlight the enjoyment of an integration of several languages, in contrasts, correspondences or overprints.

Created in 1991 by composer Philippe Hurel and conductor Pierre- André Valade, Court-circuit is a place of experimentation, an art project promoting intense risk-taking in a spirit of total freedom. A strong commitment to contemporary music is the real cement of the ensemble. Court-circuit owes its nervous, rhythmic, incisive identity, as well as its banner-like name, to the musicians and their leader Jean Deroyer, who animate it with determination and virtuosity. A sought- after partner for composers, the ensemble cheerfully plays its role of agitator in the international contemporary scene.

07.30pm **Dead trees give no shelter**
@ Les Subsistances

Multitalented double bass player Florentin Ginot joins electro musician Helge Sten and choreographer Soa Ratsifandrihana to give you an all-out, all-encompassing experience under the Skylight at Les Subsistances. The stage area for *Dead trees give no shelter* is filled with imperceptible vibrations around three structures



overhanging the stage, poetically evocating Pompei or Palmyra. Through the instruments' electric vibration, the dark tone progressively builds, plunging us into a nebulous atmosphere. A poetic world appears, illuminating the dancers: delicate figures in a divided world. It seems like a 21st-century opera, with synergy between the music's deep bass and the pulsing, energetic choreography. The experience will leave you disturbed but delighted.

Florentin Ginot, artistic direction, double bass and performance

Helge Sten, composition, live electronics and performance

Soa Ratsifandrihana, choreography

Ingrid Estarque, Soa Ratsifandrihana, Germain Zambi, dance

Michael Bölter, dramaturgic advice

Olivier Defrocourt, scenography

Marie-Hélène Pinon, lights

Martin Antiphon, sound

Sylvaine Nicolas, technical direction



© Marc Ginot

A member of Ensemble Musikfabrik since 2015, Florentin Ginot lives and works in Paris and Cologne. After graduating from the Conservatoire National Supérieur de Paris, he became a Laureate of the Banque Populaire Foundation and Mécénat Musical Société Générale. In 2015, he recorded his first CD for the « Young Soloists » collection of the Meyer Foundation, with a focus on the early music of Marin Marais. He is now dedicated to solo repertoire, creation and invention of scenic forms.

In 2017 he founded HowNow, a company developing innovative artistic forms based on modern music into scenic forms, alongside contemporary dance, theatre and circus. The same year, the choreographer Yoann Bourgeois commissioned him the musical conception for *La Mécanique de l'Histoire*, presented at the Panthéon as part of the Théâtre de la Ville-Paris's season. In 2019, he initiated two collaborations with electronic artists Helge Sten (aka Deathprod, Norway) and Stefan Prins (Belgium/Germany), for two immersive and transdisciplinary shows, *The Waste*

Land and Situations.

By collaborating closely with composers such as Georges Aperghis, György Kurtág, Rebecca Saunders or Helmut Lachenmann, he initiates and premieres a new solo repertoire for his instrument. His program *Not Here* presented a series of premieres in 2018 at the Cologne Philharmonie, Manifeste Festival-Ircam and the Biennale di Venezia.

He has performed as a soloist in festivals and venues such as the Berliner Philharmonie, Cologne Philharmonie, Cité de la Musique-Paris, Festival Présences-Radio France, Festival Musica, l'Auditori, Berliner Festspiele, Manifeste Festival-Ircam, Sacrum Profanum-Cracow, Ultima-Oslo, la Biennale di Venezia... His international projects are supported by the Institut Français.

09.00pm Roscius + Nova Materia
@ Les Substances

09.00pm Roscius
10.30pm Nova Materia

In this double bill, the artists make electronic rhyme with holistic, dance with trance, and sounds to the gills with major thrills. Virtuoso Franco-Chilean duet Nova Materia are masters of hypnotic rhythms and heady hybridizations. Talented sampling by Roscius, a French expat in London, will have you wearing out the dancefloor!

Underground composer, producer and live performer William Serfass aka Roscius has spent the last few years building an enviable reputation, with the release of his debut eps WMD#1 and WMD#2, as well as successful tours in UK, France, Russia, the Middle East and Asia. Combining vocals, percussion and keys live sampling, Roscius creates a unique and absorbing soundscape, genuinely innovative and emotional. Touring around the world enable him to collect dozens of handmade music instruments, which he records live or samples in his South East London studio. Just like a producer triggers his drum machines, Roscius tweaks his West African bongos, South American shakers, Asian gongs, a lebanese tambourin and a small japanese keyboard bought in Berlin. His two first releases were premiered on XLR8R and CLASH MUSIC, and very well received by both the press and fellow artists.



As well as currently finishing his debut album, Roscius is launching “Nomadic Recordings”, a platform to release his collaborations. The first of them, “The Waiting Room” (improvised duets of Piano & Cello featuring Josephine Stephenson) is an important step in the process of widening his composition range, creating cinematic soundscapes, closer to music for theatre, contemporary dance, art installations or even movie scores. To be released in October, it will come with a b-side of remixes by Saycet and Roscius himself.

Nova Materia is a duet consisting of Caroline Chaspoul from France and Eduardo Henriquez from Chile.

They were both members of alternative rock group Pánico, and went on several world tours with them. Their aim with Nova Materia is to create a powerful, hypnotic music, something they achieved on 2018's with *It Comes*. Employing ghostly sounds and a repertoire of instruments made of raw materials from metal to rocks, the duo creates soundscapes that are both highly



rhythmic and dreamy, somewhere between post-punk and electronic dance music. The pair have always been active in multimedia and performance art, pushing the boundaries of various disciplines through collaborations with visual artists, filmmakers, writers and directors.

The XPUJIL project started with a walking trip taken by the Nova Materia duo through the Mexican jungle, towards the ruins of the ancient Mayan city of Xpujil. Under scorching heat, amidst omnipresent insects, dense and sinuous vegetation, and the cries of animals, they access a different, haunted world, which feels almost sacred and supernatural. The living beings of the forest (humans, animals, plants) are there without being seen, they are mostly perceived by the ear. And then, the ruins: this great city, which was a major political, scientific and religious center in the Mayan kingdom, is still partly entangled in the jungle, but the pure, almost futuristic architectural design of the buildings is striking.

Throughout the trip, Nova Materia recorded the surrounding soundscapes with binaural microphones. Upon their return to their studio in Paris, these recordings became the foundation of this new work. They processed and transformed the sounds until melodies emerged, which they then enhanced by using sparse instrumentation (gongs, ocarinas and electronics). Different textures were added with contributions by two guests: New York-based musician Ikue Mori (of DNA fame), who has often worked on electronic reinterpretations of the world of insects, and adventurous cellist Gaspar Claus (who collaborates with musicians across all genres, from Rone to Jim O'Rourke).

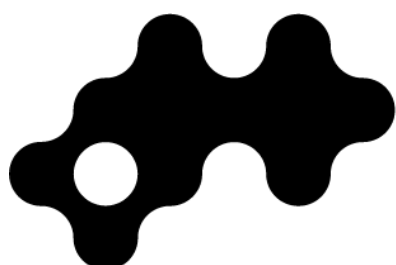
//////// Partners //////////

The New Music Focus is organised by the **Institut français**, in partnership with **Grame – Centre national de création musicale de Lyon**, **Centre National de la Musique**, **ONDA**, **Sacem**, **Périscope**, and **Futurs Composés**.



The [Institut français](#) is the public institution in charge of the French cultural policy abroad. Its initiatives cover all artistic fields, intellectual exchanges, cultural and social innovation, and linguistic cooperation. The Institut français promotes the French language throughout the world, as well as the mobility of artworks, artists and ideas, thus contributing to foster cultural understanding.

The Institut français, under the aegis of the French Ministry for Europe and Foreign Affairs and the Ministry of Culture, actively contributes to France's soft power diplomacy. Its projects and programs take local contexts into account and can be successfully implemented thanks to the vast network of the French Embassies' cultural services, as well as the many Instituts français and Alliances Françaises around the world.



GRAME
CENTRE NATIONAL
DE CRÉATION
MUSICALE, LYON

THE PROJECT

Created by James Giroudon, Pierre-Alain Jaffrennou and Yann Orlarey in 1982, [GRAME](#) was given the name *Centre national de création musicale* [National Centre for Musical Creation] in 1997, a designation that now includes seven other centres in France that fuel the vitality of musical and sound creation. Since 2018, GRAME – *Générateur de Ressources et d'Activités Musicales Exploratoires* – has been directed by Anouck Avisse and Sebastian Rivas, who took over from James Giroudon.

Over the course of its history, GRAME has become an eco-system sustained by the production and creation of new works and ideas. Its three constantly interacting sectors – creation, research and teaching – make it a place for the incubation of new work, creative encounters, and fruitful collaborations between creative artists, engineers and researchers, mediators, teachers, trainers, students and the public.

CREATION

GRAME is a driving force for innovations in technology, music and digital arts. It gives active support and guidance to artists, particularly composers, providing them with residencies and also commissioning, producing and promoting their works. FabLab, which is a collaborative facility specialising in new stage-instrument making, has generated a large number of projects on gestural control of sound synthesis, such as SmartFaust, Light Wall System and Gramophone, which have been used in numerous musical, theatrical and choreographic productions, as well as sound or performance installations such as *Airmachine* by Ondrej Adamek, *Light Music* by Thierry De Mey, Philippe Manoury's *Partita II*, Bernard Cavanna's *Geek Bagatelles*, and Jesper Nordin's *Visual Exformation*.

RESEARCH

Among the pioneers of computer music, GRAME has a research department whose work is internationally recognised. Working with performers, the GRAME research team has acquired considerable expertise in creating tools to assist musical creation and real-time sound synthesis, by developing, among other things, the Faust (Functional Audio Stream) programming language.

SPREADING THE WORD

GRAME is deeply committed both in the Auvergne-Rhône-Alpes region and at national and international level, to enabling and inventing new ways of interacting with a wide range of audiences. Through educational activities and workshops, training sessions and mediation initiatives, GRAME works for the widest possible promotion of new music and the digital and technological tools for performing it.

OUTREACH

GRAME produces and curates international exhibitions of acoustic and digital art in China and Taiwan, some of which have won awards. In even-numbered years, GRAME produces a Biennale of experimental music, B!ME (*Biennale des Musiques Exploratoires*). It is a festival of contemporary music and sound art, reflecting the diversity of musical creativity along with adventurous hybrids of the visual and performing arts. B!ME embraces all the domains of sound art, whether transdisciplinary or not. The prestige and the international influence of its programme radiate out from its strong local presence thanks to institutional and cultural partnerships in Greater Lyon, and the Auvergne-Rhône-Alpes region.



On January 1, 2020, the [Centre national de la Musique](#) was created by law. It provides the French music sector with the tools and support mechanisms needed to develop nationally and globally.

Focusing on connections and communication to ensure successful international collaborations for made-in-France projects, the CNM provides a wide range of assistance and services to music professionals around the world.

CONNECTIONS

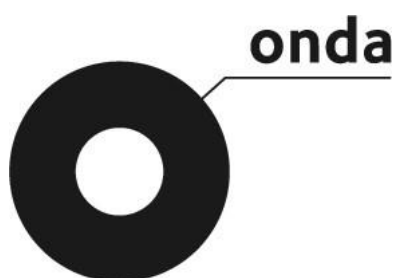
Establishing and enriching relationships between international and French professionals:

- Networking events with French industry professionals (in France and abroad)
- Invitations to international festivals and conferences
- Access to relevant French music professional contacts

COMMUNICATION

Providing information about made-in-France artists, their French professional entourage and the French music industry:

- Expert recommendations and assistance for discovering and working with made-in-France artists
- Latest updates on music made in France through our recommendation brand What the France (available in four languages), Promotion of made-in-France music via our own playlist service What The France
- Information on the French music industry



Funded by the French Ministry of Culture, [Onda - French Office for contemporary performing arts circulation](#), promotes the dissemination of performing arts works that are consistent with a process of contemporary artistic creation concerned with the renewal of forms.

Its scope of intervention covers all disciplines, whether stemming from theatre, dance, music, circus, puppetry or public space, whether these works are created in France or abroad, and whether they are aimed at adults or childhood and youth.

In order to carry out its missions, Onda fosters a wide network in France, Europe and abroad, organises meetings on artistic exchanges or specific issues, guides artistic teams in identifying opportunities, advises venue programmers on their artistic choices, financially supports the dissemination within France of performing arts works and conducts surveys and observations on issues related to artistic creation (production and circulation).



Music accompanies us throughout our lives and [Sacem](#) has been supporting those who create it for 170 years. More than 182,500 authors, composers and publishers trust Sacem to manage their authors' rights.

As a voice for creators and a trusted partner for music broadcasters, Sacem strives to promote all genres of music. Sacem is a non-profit organisation that contributes to the vibrancy and influence of creative work across the world, with day-to-day support for cultural and artistic projects.



PÉRISCOPE
*scène de musiques
innovantes*

Opened in 2007, [Periscope](#) is a living space aiming at creating and broadcasting innovative music. Periscope's artistic guideline is mainly focused on jazz and improvised musics but is also wide enough to include rock, noise, hip-hop, soul as well as new kinds of

experimental and improvised music. On a yearly basis, Periscope is organizing about 150 shows, as well as social and educational projects along with cultural screenings, talks, workshops and performances contributing to the project's artistic identity. Periscope aims at being a central workplace for musicians in order to work and experiment on residency and rehearsal projects while also contributing to the growth of a general network with Lobster, its own co-working spot next to the venue. Actor of a innovative and experimental local scene, Periscope also tends to reflect a global state for innovative music by developing its reach with international projects.

**FUTURS
COMPOSÉS**
RÉSEAU NATIONAL
DE LA CRÉATION
MUSICALE

[Futurs Composés](#) is a national music creation network of composers, performers, improvisers, ensembles and orchestras, from small to big artistic companies, presenters and promoters and musical institutions, exploring music creation issues such as public financing, renewal of audience and evolving creation processes.

With its 247 members, Futurs Composés is nowadays not only a large network but also the only one reflecting of music creation ecosystem and, as such, carries the mark of diversity and pluralism.

Your contact:



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