

BIOGRAPHIES

YVETTE JANIN JACKSON (USA) | Composer



Yvette Janine Jackson is a composer of electroacoustic, chamber, and orchestral musics for concert, theatre, and installation. Building on her experience as a theatrical sound designer, she blends various forms into her own aesthetic of narrative soundscape composition, radio opera, and improvisation. Her works often draw from history to examine relevant social issues.

Yvette is a recipient of San Francisco's Dean Goodman Choice Award for Sound Design and Theatre Bay Area's Eric Landisman Fellowship. She was selected by the American Composers Orchestra to participate in the third Jazz Composers Orchestra Institute in conjunction with the The UCLA Herb Alpert School of Music and Center for Jazz Studies at Columbia University. Yvette studied music at the RD Colburn School of Performing Arts in Los Angeles, holds a B.A. in Music from Columbia University in the City of New York, and a Ph.D. in Music-Integrative Studies from the University of California, San Diego.

Past projects and collaborations span major institutions and artists, including ABC News Nightline, American Composers Orchestra, Anthony Davis Improvisation Ensemble, Asian American Theater Company, Auditorium (Stockholm), Elektronmusikstudion (EMS), Fridman Gallery, Grace Cathedral, Jazz Composers Orchestra Institute, John Luther Adams, Magic Theatre, Qualcomm Institute, Yerba Buena Center for the Arts, Youth Speaks, and Zellerbach Hall, alongside numerous ensembles, composers, and interdisciplinary creators..

<https://yvettejaninejackson.bandcamp.com/music>

GÉRARD PESSON (France) | Composer



Born on January 17th, 1958, Gérard Pesson studied at the Sorbonne and then at the Paris CNSM, where he studied composition with Ivo Malec, orchestration with Marius Constant and analysis with Betsy Jolas. In 1986, he founded a contemporary music publication entitled *Entretemps*. From 1990 to 1992 he was resident at the Villa Médicis. Awarded the Toulouse Studium Prize in 1986, the "Opéra autrement" in 1989, he also won the Prince Pierre de Monaco Prize in 1996. Since 1988, Gérard Pesson has primarily composed stage music. His works have been played by numerous ensembles and orchestras both in France and abroad: ensembles Fa, 2e2m, intercontemporain, Itinéraire, Moderna, Recherche, Ictus, Alter Ego, Accroche Note and Erwartung, the National Orchestras of Lyons and Ile-de-France. His opera *Forever Valley*, commissioned by TM+, with a libretto by Marie Redonnet, was premiered in April 2000 at the Théâtre des Amandiers in Nanterre. His opera *Pastorale* from *L'Astrée* by Honoré d'Urfé, was first performed in Stuttgart on May 2006. His piano concerto, *Future is a faded song* has been premiered by Alexandre Tharaud and Zurich Orchestra directed by Pierre-André Valade on 2012.

On June 2018, he is guest artist at *ManiFeste*, Ircam Festival, with the concert of 5 of his works by Marion Tassou and *l'Instant Donné*.

MARIEL ROBERTS (USA) | Composer



American cellist and composer Mariel Roberts Musa, "one of the leading solo performers in new music" (Bandcamp) is widely recognized not just for her virtuosic performances, but as a fearless explorer in her field. Her ravenous appetite for collaboration and experimentation as an interpreter, improviser, and composer have helped create a body of work which bridges avant-garde, contemporary, classical, improvised, and traditional music. Roberts Musa is widely recognized for her "technical and interpretive mastery" (I care if you listen) and for performances which seethe with "excruciating intensity" (The Whole Note).

Roberts' compositions have been performed at venues such as Merkin Hall and Miller Theater in New York City. Her close collaborators have spanned a wide range of genres and include some of the most important figures on the contemporary and experimental scene, such as George Lewis, Alex Mincek, Tim Hecker, Nate Wooley, M. Lamar, Patrick Higgins (Zs), Ingrid Laubrock, Jeffrey Mumford, Sam Pluta, Eric Wubbels, and Ambrose Akinmusire.

ALIREZA FARHANG (France/Iran) | Composer



Iranian-French composer Alireza Farhang was introduced to music at a very young age as he grew up within a family of musicians. He took piano classes with E. Melikslanian and R. Minaskanian and studied composition with A. Machayekhi at the University of Tehran. He later pursued further studies in composition and orchestration with M. Merlet at the École Normale de Musique de Paris then with Ivan Fedele at the Conservatoire of Strasbourg. He was involved with the Musical Composition and Technologies program as part of an European Course (ECMCT) jointly developed by IRCAM, and the TU, UDK and HFM Hanns Eisler in Berlin. His active participation led him to closely work with B. Pauset, T. Hosokawa, K. Saariaho, M. Jarrell, Y. Maresz, F. Paris, G. Pesson and T. Murail. He holds a doctorate in Modeling, Notation, New Technologies and Composing with Gesture in Transdisciplinary Works.

HANNA MESGARI (France/Iran) | Composer



Hanna Mesgari, born in 1998 in Tehran, discovered the *setar*—a traditional Iranian instrument—at the age of 13. In 2017, she entered the University of Tehran, where she earned a Bachelor’s degree in Iranian music performance, deepening both her mastery and understanding of this art form.

Since September 2023, she has been based in Paris, where she was introduced to electroacoustic composition during a workshop led by Alireza Farhang, sparking her particular interest in the field. She is currently in her third year of studies in electroacoustic composition at the Conservatoire à Rayonnement Régional de Paris (CRR de Paris), under the guidance of Paul Ramage and Jonathan Prager. At the same time, she is pursuing a Master’s degree in Musical Creation and Sound Arts at Université Gustave Eiffel, in partnership with INA GRM.

In winter 2024, she expanded her training through composition studies with Pierre Jodlowski at the NIMFA – Horizon Étendu composition academy, as well as an intensive course led by Helga Arias. In 2025, she was selected by the 3IMC to receive the Career Development Grant, a program supporting young contemporary creators with the backing of SACEM.

Her works have been performed at festivals such as Supersonique and NIMFA, as well as in other festivals in Norway and Germany.

<https://on.soundcloud.com/CINkQzeY91S26juqgf>

CARLOS GUEDES (United Arab Emirates/Portugal) | Composer



Carlos Guedes has a multifaceted compositional activity, counting numerous commissioned projects for dance, theater, film, as well as conventional concert music. In 2019 he had his 80th public premiere, and his work has been heard in numerous festivals and concert halls including The Kitchen, Joyce SoHo, Judson Church, ArCo, De Waag, SXSW, Teatro Nacional de S. João, SIGGRAPH, Shanghai eArts , Casa da Música, Expo '98, Expo 2020, NYUAD Arts Center, Porto 2001, Guimarães 2012, Beijing Modern Music Festival 2016, Sharjah Flag Island Festival, and Asia Culture Center..

His music is eclectic, combining influences that range from industrial to world music, from western erudite traditions to trans-cultural free improvisation, often using computational technologies as a tool for further expanding musical expression. Recent collaborations include “Fragile ecosystems” (2019) for bass drum and electronics commissioned by (and dedicated to) João Dias; “Uma coisa longínqua” (2020, Teatro de Ferro, dir. Igor Gandra); “Neve” (2021, Balle teatro, choreography by Né Barros); “Jardineiro imaginário” (2022, Teatro de Marionetas do Porto, dir. Isabel Barros).

In 2021-2022, Carlos Guedes was composer-in-residence at Drumming GP where he developed the cycle for percussion and fixed-media electronic music entitled “Time Poetries” with a duration of around 50 minutes (full premiere in 2023). He recently released the album “Shadows and reflections” (2021) by his duo Chess with the Danish pianist Nikolaj Hess. Some of his music is available on streaming platforms Spotify, Apple Music, YouTube, Bandcamp, etc.

Carlos Guedes is Associate Professor of Music at New York University Abu Dhabi, where he co-founded the **Music and Sound Cultures** (MaSC) research group.