

CIEL, Academy of Composition and Musical Research

3rd Edition, July 15–19, 2025

In the heart of Occitanie, the beautiful village of Cordes-sur-Ciel has welcomed, for over fifty years, some of the greatest performers and composers for a unique time of concerts, research, creation, and sharing.

CIEL is a time of collaboration and shared creation open to composers and sound artists, organized by Ensemble Linea. It aims to encourage research and sound exploration with a unique instrumental lineup.

Participants will have the opportunity to compose a new work, which may take the form of a written piece, a semi-open score, a sound piece, performative or multimedia work, to be premiered during the final events, as part of the Cordes-sur-Ciel Festival. They will be guided and supported throughout the creative process by composer Michelle Agnès Magalhaes and the musicians of Ensemble Linea.

The collaboration between participants and the ensemble members is central to the research and creation process, which includes daily presentations, possible interventions in the village, and other activities (workshops, experimental sessions, etc.).

Structure

A significant focus is placed on the research dimension. Each instrument will be thoroughly introduced beforehand via video conference, and later in person. Performers will be available for experimentation with composers as soon as the selection is made.

Each composer will write a new piece for a pre-agreed ensemble. This piece will be performed in concert at the opening of the Cordes Festival and will be recorded. The compositional process will be monitored on-site by the faculty, who will also provide one-on-one instruction beforehand.

Activities include:

Individual composition lessons

Group classes

Pre-Academy sessions with musicians

Artistic presentations by the professor and each student, showcasing selected works

Detailed instrument presentations via video conference, covering techniques and limitations

Workshop-style rehearsals

Public concerts showcasing the final works, with audio recording

Available Formation for 2025:

Saxophone and Percussion

Participants are free to compose in any form including one or both of the instrumentalists (solo, duo, mixed music, acousmatic, experimental, music theater, performance, open form, multimedia...). A detailed list of equipment (instruments, technical specs) will be provided later.

Full Line-Up

Composition Professor: Michelle Agnès Magalhaes

Ensemble Linea Tutors:

Yui Sakagoshi, saxophones

Marin Lambert, percussion
Jean-Philippe Wurtz, musical direction, artistic guidance

Dates:
July 15–19, 2025
Location: Cordes-sur-Ciel, Théâtre du Colombier

Available Spots:
12 participants

Application Requirements:

To apply, please provide:

Biography

Curriculum vitae

Cover letter: highlighting skills and motivation to participate in the Academy, and brief project ideas

Photo

For composers: three scores and corresponding recordings (good audio quality required; mock-ups not accepted)

**Please compile all materials into a Word document containing links to your files (bio, photo, PDFs of scores, audio/video links...) and send to: admin@ensemble-linea.com
Deadline: May 23, 2025, 11:55 PM (French time)**

Fees:

The fee for the full week is €900 (VAT included)

This includes:

All instruction and mentoring

Full board: accommodation in a private room at the Théâtre du Colombier and meals on-site

Timeline:

Application deadline: May 23, 2025

Results announced: June 1, 2025

Academy: July 15–19, 2025

More informations:



Michelle Agnès Magalães

Michelle Agnes Magalhães is a French-Brazilian composer and researcher whose work spans instrumental, chamber and symphonic music, as well as opera, electronic music, installations and interactive forms. Known for her playful, immersive and interactive musicality, she emphasizes the relational aspects of composition, considering interaction with the living environment and other beings as a catalyst for profound listening experiences. At the heart of the poetic symbolism of her musical scores and notations lies a profound musical experience that becomes a means of accessing a universal cognitive space. She began composing at the age of 14 under the direction of Hans Joachim Koellreutter and subsequently obtained her bachelor's and master's degrees in composition at UNICAMP, where she studied with Livio Tragtenberg, Almeida Prado and José Eduardo Mannis. Her PhD at the University of São Paulo focuses on the late style of Luigi Nono, with advanced studies alongside Salvatore Sciarrino and Chaya

Czernowin. Her landmark works, such as *Mobile*, which innovates with the prepared piano, and *Constella(c)tions*, which uses motion sensors to create dynamic interactions between musicians and audiences, have received international recognition. From 2013 to 2017, she conducted research at IRCAM in Paris, collaborating with the Interaction Sound Music Movement team. As a former fellow at the Radcliffe Institute for Advanced Study at Harvard University, she spent a year engaging with the scientific community and developed the chamber music cycle *Herbarium*. As a talented pianist and improviser, she has performed with artists such as Thomas Rohrer and Panda Gianfratti, and released two albums with Celio Barros. Awarded the UNESCO-Aschberg Fellowship for Young Artists and recognized for her artistic contributions, Michelle Agnes has received grants, residencies and commissions from prestigious institutions such as UNESCO, IRCAM, FAPESP, the Venice Biennale, the Camargo Foundation, EMPAC, Villa Sträuli, Abbaye de Royaumont, Diaphoniques, the European Commission, CAPES, Siemens and the Ministries of Culture of Brazil, France and Norway. She has collaborated with ensembles, orchestras and artists throughout South and North America as well as Europe, including *l'Itinéraire*, *Soundinitiative*, *2e2M*, *Lovemusic*, *Talea Ensemble*, *Accroche Note*, *Ensemble Multilatéral*, *International Contemporary Ensemble (ICE)*, *Abstrait*, *Percorso Ensemble*, *Quarteto Prometeo*, *Promenade Sauvage*, *Der/Gelbe/Klang*, *Choeur en Scène*, *Vertixe Sonora*, *TaG Neue Musik*, *Linea*, *Duo Xamp*, *PHACE*, *Zafraan*, *l'Orquestra Filarmônica de Goiás*, *l'Orquestra Municipal de São Paulo*, *l'Orquestra Sinfônica da Radiotelevisão Croata*, *l'Orquestra do Inhotim*...

Ensemble Linea

It all begins...

It all begins at the end of the 90s, when a group of students finishing their studies at the Strasbourg Conservatory gathered around Jean-Philippe Wurtz in order to share their passion for today's repertoire and creation in particular, and formed a directed ensemble.

The field was indeed open: in a city that was nevertheless very involved in contemporary music, and this for at least fifty years, there was no directed ensemble - Detlef Kieffer's Studio 111 had not been active for about fifteen years.

This was the beginning of the adventure. A notable concert, with a large cast, at the Museum of Modern and Contemporary Art in Strasbourg, marked a decisive kick-off: a strong partnership with the Musica Festival would follow, with more than twenty-five collaborations over the years.

It is also the beginning of great artistic friendships: Klaus Huber, then Peter Eötvös, followed by Brian Ferneyough, Younghi Pagh-Paan, Philippe Manoury and many others write new pages for the Strasbourg formation, pages that the Ensemble makes heard all over the planet.

Because the Ensemble has a taste for travel, or rather, is appreciated: no less than five tours in the USA in ten years, a strong and constant presence in the major European festivals does not prevent the Ensemble from going to less usual countries in the circuit of today's music: Egypt, Japan, Korea, in particular, testify to the international commitment of the Ensemble outside the conventional circuits.

But this does not prevent a regular regional presence: Linea created *Champs Libres* in 2003, its season which became a Festival in 2006. It includes some themes dear to the Ensemble: political testimony, welcoming artists from lesser-known cultures, concern for accessibility, to which a worked scenography constitutes, transmission with a strong presence of young composers, civic engagement and a network of accomplice partners. *Champs Libres* is an uninhibited event, during which contemporary music coexists with pop, conferences with pastry or calligraphy workshops, choreographic shows with the screening of documentaries.

Linea is nothing other than a line, but more an ethical line than an aesthetic one: it counts the sincerity of the artistic approach and the testimony delivered by the works, more than the

language it deploys. This is what gives Linea its versatility and its constant capacity to question its project.

1999: release of the CD dedicated to Ivo Malec (MOTUS), Diapason d'Or
2000: Klaus Huber concert at the Museum of Modern and Contemporary Art in Strasbourg
2001: concerts in Paris, Dijon (Why Note)
2002: 1st concert at the MUSICA Festival
2003: first concert of Champs Libres, dedicated to Israel – Palestine
2004: portrait of Klaus Huber at the MUSICA Festival
2005: creation of the opera “Aux sources du fleuve” at the Côte Saint André festival
2006: 1st agreement with the Ministry of Culture (DRAC)
2006: start of the residency at the Dominicains de Guebwiller
2008: creation and portrait of Peter Eötvös at MUSICA with Barbara Hannigan
2009: first tour in South Korea
2009: start of the residency at the Royaumont Foundation
2010: edition of Champs Libres dedicated to Korea
2011: first tour in the USA
2012: tour in Egypt, major festivals (Berlin, Darmstadt, Zurich Tonhalle)
2013: second tour in the USA
2014: first edition of the Academy of Interpretation (Strasbourg, Conservatory)
2015: creation of Xavier Dayer’s “Tales of the Moon Vague After the Rain” at the Opéra Comique
2016: New York, MATA festival and eight concerts in Buffalo, Chicago, Pittsburgh
2018: Venice Biennale
2019: Tour in Colombia
2020: residency at the Arsenal in Metz
2022: tour in New Orleans
2022: Wiener Konzerthaus: debut of Ensemble Linea
2022: launch of CIEL, a composition academy in Cordes-sur-Ciel
2023: creation of the PhD and students of the HEAR Strasbourg
2023: second edition of CIEL, composition academy in Cordes-sur-Ciel
2024: tour in the USA (Baltimore, Chicago, San Francisco)
2024: creation of the collaborative opera Butterfly Room Service in Royaumont
2024: Wiener Konzerthaus: creation of Clemens Gadenstätter
2025: Festival Présences (Paris), Festival Printemps des Arts (Monaco), Festival aux Chandelles (Alsace)
2025: third edition of CIEL, composition academy in Cordes-sur-Ciel