

MAYA FRIDMAN

Projects & programmes



THUNDER PERFECT MIND

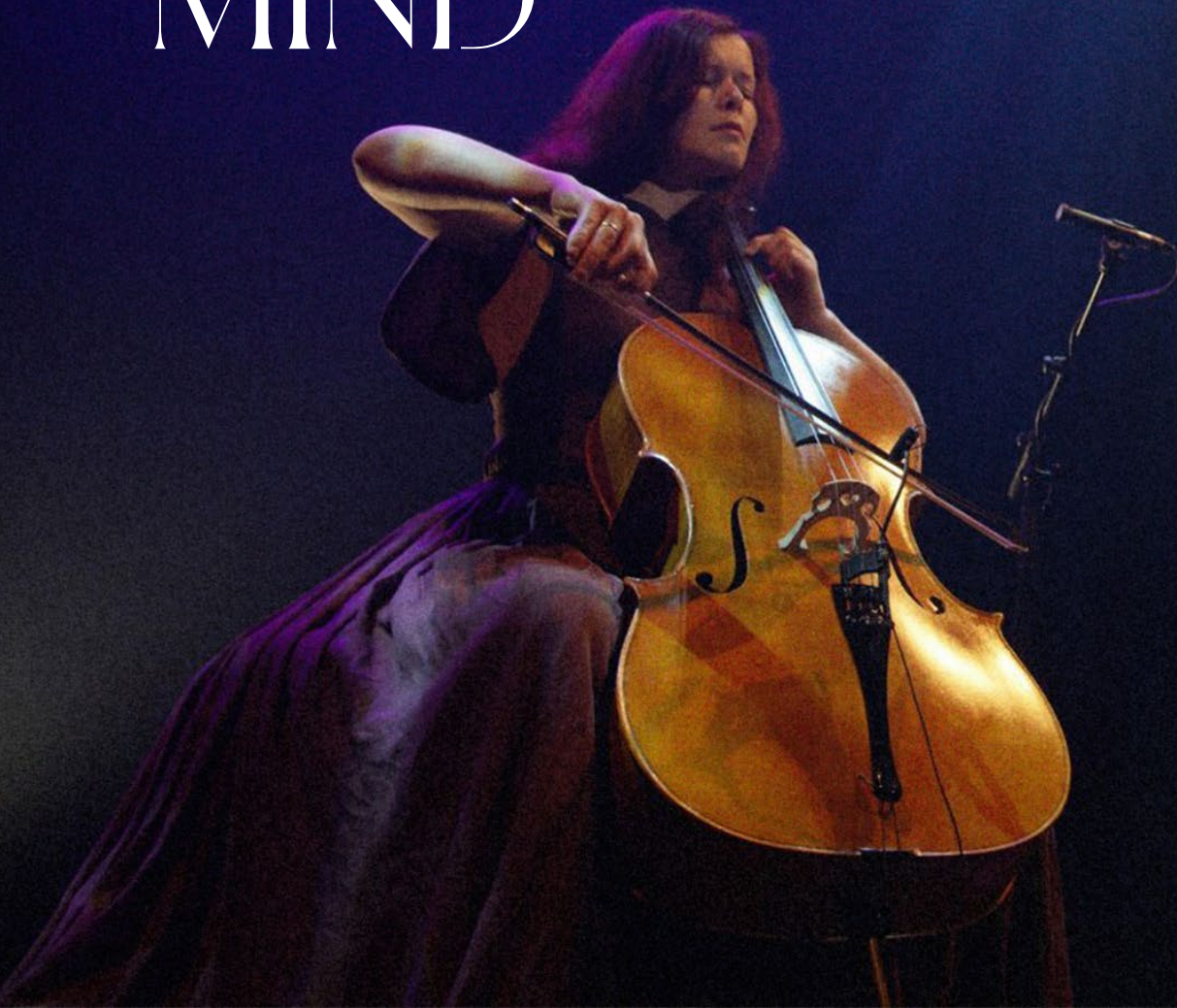
Maya Fridman cello/composition

Efrén López saz/hurdy-gurdy/ud

Kristia Michael vocals

Soheil Shayesteh kamancheh/live electronics/visuals

Ruven Ruppik percussion



Thunder Perfect Mind is a cross-over project blending current and traditional music from Greece, Turkey, and Andalusia.

The inspiration behind Thunder Perfect Mind is a mysterious Gnostic poem discovered in 1945 at the Nag Hammadi Library in Egypt, written 2.000 years ago from the perspective of a divine female figure — wild, elusive, and deeply evocative.

Cellist Maya Fridman teams up with renowned international musicians with colorful backgrounds, such as Efrén López, Soheil Shayesteh, Ruven Ruppik, and Kristia Michael. Kristia, from Cyprus, brings a haunting vocal presence rooted in Greek-Cypriot traditions. Soheil adds a refined melodic layer with Persian kamancheh and live electronics. Efrén, a master of plucked and bowed string instruments, draws on Greek, Turkish, and Andalusian sounds to shape his music. Ruven anchors the ensemble with grooves that echo the shared pulse of Mediterranean cultures.

Together, they create a soundscape that is both ancient and new — a rich tapestry of flamenco, Byzantine chant, Middle Eastern modes, and contemporary composition.

Maya Fridman: *"It has long been a wish of mine to create a project with Efrén López. In 2015, I was invited to join the German pagan folk band FAUN as a special guest. As a multi-instrumentalist and composer, he was joining that tour as a guest player. For three weeks, I listened to him practicing enchanting Greek, Persian, and Turkish melodies, effortlessly moving between instruments like the oud, hurdy-gurdy, and saz. His deep understanding of these traditions was mesmerizing and inspired me immensely. He doesn't just bring not this Mediterranean musical traditions into practice, 'he lives them', absorbing their essence and channeling it into his own musical language".*

For bookings and more information:

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TREE OF LIFE

Channa Malkin soprano
Merel Vercammen violin
Lucie Lelaurain duduk
Francisca Galante viola
Maya Fridman cello/composition
Sasha Witteveen double bass
Haytham Safia ud
Ali Borhani santoor
Farid Sheek daf



Tree of Life is a large-scale musical narrative inspired by the ten sefirot of the Kabbalistic Tree of Life; spiritual principles symbolizing the gradual path from the earthly to the divine. Composer and cellist Maya Fridman intertwines instruments and styles from both western and Middle-Eastern traditions. Instruments such as daf, santoor, ud, and ney, come together with the classical ensemble and blend into a rich tapestry of sounds, rooted in the ancient tradition of maqam, the modal basis to Middle-Eastern music.

The textual dimension of Tree of Life draws from the mystical poetry of Rumi, David Caplan, and an anonymous Kabbalistic poet. Sung by soprano Channa Malkin, their words form a bridge across cultures and centuries, where Eastern mysticism and Western spirituality converge. What emerges is a dialogue between cultures, in which poetry and spiritual symbols build a bridge between East and West, and between musical worlds.

Tree of Life is a musical experience blending connection, transformation, and enlightenment. A sonic journey inviting the listener to travel between worlds and cultures, past and present, inner and infinite.

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HECATE

Maya Fridman cello/composition

Elisabeth Hetherington soprano

Wouter Snoei sound artist



Hecate is a new music project by internationally acclaimed cellist and composer Maya Fridman, created in collaboration with soprano Elisabeth Hetherington (recipient of the Dutch Music Prize) and sound artist Wouter Snoei, a leading figure in electroacoustic music.

In Hecate, the trio merges voice, cello, and live electronics into an immersive concert experience inspired by the poetry of Emily Dickinson, Anne Sexton, and Virginia Woolf. The words of these writers become incantations, tracing their descent through personal hell, where Hecate emerges as both thought and guiding light, granting the strength to go on.

In this concert, Hecate is both a starting point and a symbol of transformation — the force that shatters the entrapment of the mind. She meets us at the crossroads and leads us into a sonic world of powerful vocals, instrumental virtuosity, and evocative soundscapes.

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MAYA FRIDMAN & SOHEIL SHAYESTEH

Maya Fridman cello/voice

Soheil Shayesteh kamancheh/live electronics/visuals



The duo of Soheil Shayesteh and Maya Fridman is an electro-acoustic exploration where they create a space by stretching time — a space that is serene and meditative, bridging into momentary climaxes. Maya and Soheil find a common language through two very different yet complementary acoustic instruments, boundlessly blending into an abstract realm using live-processed electronics. Improvisation remains the key element, while micro-compositions guide their journey from pure silence to frenzied weightlessness.

They approach improvisation as a ritual, reaching a state of full awareness of space and time. With influences and backgrounds in contemporary classical, Persian traditional, medieval, experimental electronic, and audio-visual music, the duo has developed its own sound palette, which is hard to pin down to any specific genre or style.

Scan the QR code or go to trptk.io/ttx0008 to listen to Kármán Threshold, the latest EP by Soheil Shayesteh and Maya Fridman:



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THE ADDITIVE ARROW

Maya Fridman cello

Wouter Snoei live electronics



Maya Fridman joins sound artist Wouter Snoei in taking on the music of American composer Catherine Lamb. In 2020, Lamb received one of Europe's most prestigious music awards: the Siemens Prize. With her atmospheric and meditative sound world, she occupies a truly unique place in contemporary music.

Early in her career, Lamb distanced herself from the traditional academic training system in California. She became fascinated by classical North Indian music and Eastern philosophy. In **The Additive Arrow**, too, the focus lies on the pure sound of instruments and the subtle color nuances between them.

Lamb precisely shapes how sounds evolve live in the moment—through the use of electronics and the acoustic properties of the performance space itself. She approaches her work as a sound artist, subtly weaving in sonic elements from outside the concert hall.

The Additive Arrow (2021) is directly inspired by the art and ideas of Paul Klee, the renowned visual artist and thinker. In the hands of Maya Fridman and Wouter Snoei, the piece promises to offer a fascinating and immersive listening experience.

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