

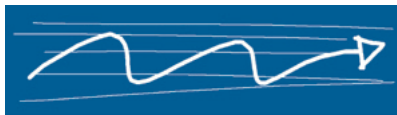


Te Rōpū Kaitito Puoro o Aotearoa  
Composers Association of New Zealand



WORLD NEW  
MUSIC DAYS  
ISCM/ACL 2022 New Zealand

[www.iscm2022nz.com](http://www.iscm2022nz.com)



International Society for Contemporary Music  
Société Internationale pour la Musique Contemporaine  
Internationale Gesellschaft für Neue Musik



ASIAN  
COMPOSERS  
LEAGUE

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# WELCOME FROM CANZ



Te Rōpū Kaitito Puoro o Aotearoa  
Composers Association of New Zealand

It is an honour and a pleasure to host the 2022 ISCM World New Music Days and Asian Composers League Festival. CANZ is excited to welcome our international colleagues to Aotearoa to share in the wealth of enriching experiences this double festival will provide, and to re-energise our collective passion for new music after what has been a trying time for musicians internationally.

The New Zealand compositional community have been anticipating these events for years: the first ever ISCM World New Music Days in Aotearoa, the centenary of the organisation, and the first time we have hosted an ACL Festival outside of Wellington. We thank you for joining us for this momentous and unprecedented event, and we look forward to hosting you to celebrate our collective art and artistry in Auckland and Christchurch!

## **CANZ Committee:**

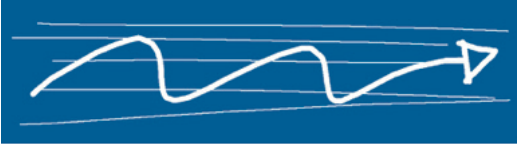
Simon Eastwood, Rosa Elliot, Chris Gendall, Sasha Leitman, Jason Long, Elliot Vaughan, Cassandra Wang

## **23 August 2022**

### **Mihi whakatau – traditional welcome to Aotearoa:**

2.30pm: School of Music courtyard, 6 Symonds Street, University of Auckland





International Society for Contemporary Music  
Société Internationale pour la Musique Contemporaine  
Internationale Gesellschaft für Neue Musik



## Welcome from the ISCM President, and 2022 Festival Director, Glenda Keam

After a significant delay, we are absolutely delighted that the ISCM can celebrate this live festival of new music from across our network in Aotearoa New Zealand – the furthest south that the ISCM has ever gathered, exactly 100 years since the network was first dreamed into existence. We are also extremely pleased to collaborate in this festival of new music with the Asian Composers League, with which we have much in common and much to share.

After the past two years of virtual meetings, this is the first time the ISCM has undertaken a festival and gatherings with a live and virtual mixed platform. I am proud to welcome you to my home country, in person or via the internet, to hear our musicians play your music and introduce you to ours.

**Tuesday 23 August 2022**



Photo credit: James Gardner

## **Dots and Voids**

**5.30pm: launch (runs to 27 August)**

Audio Foundation, sub-basement, 4 Poynton Terrace, Newton,  
Auckland

## **PROGRAMME**

**Alice Shields** (b.1943)

*White Heron Dance* (2017) 14' ISCM: Roger Shapiro Fund

**Charo Calvo** (b.1960)

*The Grass* (2018) 16' ISCM: Wallonian Section

**Juan José Eslava** (b.1970)

*Máscaras* (2019) 10' ISCM: Musikagileak

**Albertas Navickas** (b.1986)

*Silences* (2016) 9' ISCM: Lithuanian Section

**Jan Jacob Hofmann** (b.1966)

*Coloured Dots and the Voids In Between* (2014) 8'  
ISCM Individual submission

**John McLachlan** (b.1964)

*Sparša* (2015) 15' ISCM Individual Submission

**Roxanne Turcotte** (b.1960)

*Alibi des voltigeurs* (2014) 8' ISCM Individual Submission

**Alice Shields**

*White Heron Dance* (2017)

Video by Thomas Barratt and Mayo Miwa

The original White Heron Dance (Sagi Mai) is a 500-year-old Shinto rite from Tsuwano, Japan. I created my White Heron Dance to be a ritual in sound in which a human being experiences a moment of union with nature in the form of a Great White Heron.

There are four sections: *Entrance*, *Song*, *Union*, and *Exit*.

*Entrance* builds over five minutes; then we hear the heron's raucous voice. *Song* follows, sung by Mayo Miwa, inviting the heron to communicate. Tension heightens into *Union* with the calls of herons, hawks, eagles, songbirds, frogs, crickets. Then the heron flies away, the sounds of nature disappear, and *Exit* takes us back where we came from.

**Charo Calvo**

*The Grass* (2018)

Based on the poem "The Grass" by Jeffrey Yang

Voice: Jeffrey Yang

These lines from the poem of Chinese/American poet Jeffrey Yang were enough to unleash a powerful cluster of sound images in my head. The poet's reference to 'grazed grass', inspired the 'grazing' sound of the filters. Fabrice Moinet developed a Max patch using

Cross Synthesis, Morphing and Source Filter signal processing. The sound of the words of the poem, read by Yang himself, modulates all other recorded sources: a brush dance around binaural microphones, a brushed piano, strumming drums, wind. Guess who is talking...

*...wind strips, slips  
of time, the leaves  
words weave, un-  
weave the  
grass*

### **Juan José Eslava**

*Máscaras (2019)*

The concept of mask, in respect of vocality, is liminal: the identity built from what we call aesthetics, in brief: transgression; reformulation; equivocation; mediation with the exterior of human world. The ethnomusicologist Gilles Léothaud applied the concept of vocal mask to the analysis of traditional vocal techniques.

Reformulation of self, and with it of singing as a possibility, and of the polyphony as an emergent, intangible matrix. Voices recorded that are originally physical transformations (by resonance, filter, echo...). Polyphony of gestures, words and fluid identities in a fixed space: a wall open to pieces.

### **Albertas Navickas**

*Silences (2016)*

An interview with Adele Drake, founder of Drake Music Project ([drakemusic.org](http://drakemusic.org)) and trustee at Liquid Vibrations ([liquidvibrations.org.uk](http://liquidvibrations.org.uk)), was used for the video. "Silences" is an attempt to listen to the world of long-lived and highly experienced people, often abundant in the silences of memories rather than in the sounds of everyday life.

The video is by Ilmė Vyšniauskaitė and Albertas Navickas.

### **Jan Jacob Hofmann**

*Coloured Dots And The Voids In Between* (2014)

In the piece *Coloured Dots And The Voids In Between* spatial textures of dot-like sounds occur. The fields created by this expand and evolve in space and time. Important are not only the events of sounds themselves but also the spaces in between these, which expand in different dimensions spatially and temporally, overlap and thus create the actual space. All sounds have been generated using solely the “pluck”-opcode, which simulates the sound of a plucked string. The piece is spatially encoded in third-order Ambisonic and has been created using “Csound” along with Steven Yi’s environment for composition “blue”.

### **John McLachlan**

*Sparśa* (2015)

*Sparśa* is a Sanskrit word for ‘contact’; or ‘sense impression’. In the composer’s understanding of this idea from Buddhism, it is the moment of perception where the brain registers a thing, before ‘interpreting’ it with notions of ‘taste’; which are coming from somewhere in the brain and not from outside. So, when you hear a strange sound, the brain scrambles to confirm it is like such-and-such. We can’t stop ourselves from doing this. But in the ideal situation we might strive to let the sounds come to us for as long as possible hearing them for what they are and not for what they are like.

### **Roxanne Turcotte**

*Alibi des voltigeurs* (2014)

Poetic song about the time. I have an uneasy relationship with time... Present, past, and future times. This work is marked by cyclical and tormented movements. A female narrator dialogues with many sounds that are projected all around us. A looper memorizes snippets of her performance and repeats these snippets, superimposing them into a nursery rhyme. A temporal rhythm of quarter notes (crotchets) at 60 is inevitable. Buying time is just a metaphor. And once more I’m late. To find an alibi to make people forget about the disappearing acrobats!

**Tuesday 23 August 2022**



Photo credit: Celeste Oram

## **Traces**

**9pm**

School of Music Theatre, 6 Symonds Street, University of Auckland

### **PROGRAMME**

Joo Won Park (b.1980)

***PS Quartet No.1*** (2017) 6' ISCM: New Music USA

Constantin Basica (b.1985)

***Flashbacks*** (2017) 15' ISCM: Romanian Section

Jason Long (b.1985)

***Broken Mirror*** (2016) 8' ISCM: New Zealand Section

Cecilia Arditto (b.1966)

***Musique Concrète*** (2015) 20' ISCM: Netherlands Section

Jeff Morris (b.1976) / Elisabeth Blair

***In the Middle of the Room*** (2017) 10'

ISCM: Stephen F. Austin State University



### **Eric Renick**

Auckland Philharmonia Orchestra's Principal Percussionist since 2010, Eric is originally from Indiana in the USA. In 2007 Eric was awarded a Fellowship with the New World Symphony (NWS). Eric has performed with the Lyric Opera of Chicago; Chicago; San Francisco; St. Louis; Kansas City; and New Zealand symphonies; Hong Kong Philharmonic and Malaysian Philharmonic; and Grant Park, Breckenridge and Spoleto (USA) festival orchestras. Eric is a regular collaborator with cross-genre musicians as well as film scoring, and presents concert performances with digital/electronic elements. In 2017 he performed the Southern Hemisphere premiere of Rautavaara's *Incantations*, a concerto for percussion and Orchestra, and in 2018 performed Michael Torke's *Mojave* (a marimba concerto) on a tour to China with the New Zealand Chamber Orchestra.

## **Joo Won Park**

*PS Quartet No. 1* (2017)

*PS Quartet No.1* is a piece for Sony DualShock 4 Controllers and computer. All sound and graphics were created with SuperCollider. This piece is written for small-to-large laptop ensembles. It has been performed by three different groups, proving that sharing repertoire among different electronic ensembles is possible.

## **Constantin Basica**

*Flashbacks* (2017)

*Flashbacks* is an audiovisual performance in two parts that have no apparent connection. First, in *Restore Failed with Errors*, I recycle audio and video material from my distant and recent past as performer. The material is sliced into small fragments and then assembled into new forms. In the second part, *Last Night*, I present the story of a person who tries to escape from a loop. On a deeper level, the two pieces in *Flashbacks* address the idea of making sense of one's past while also attempting to surpass its consequences.

## **Jason Long**

*Broken Mirror* (2016)

*Broken Mirror* utilises the Closed-Loop Robotic Glockenspiel, a new self-calibrating robotic instrument created by the composer. The piece sequences shards of musical material through the instrument while the audio is extracted in real-time. This audio is then sampled, transposed, manipulated and finally spatialised throughout the space via a loudspeaker array. The result is a reversal of the traditional instrument-with-live-electronics paradigm which is predominantly dominated by a cause and effect, call and response dynamic. Rather, *Broken Mirror* is an introspective investigation into how to "break" this reflection model, positioning the composition of the processing as an equal peer to that of the instrument.



**Cecilia Arditto**

*Musique Concrète* (2015)

Two performers manipulate sound-objects and slide-projectors producing performative installations in dialogue with the architecture of the space. Sound and visuals are made with low-tech paraphernalia in real time in a sort of live movie. Music, sound and space-design are organized in a music score creating complete audiovisual scenes with simple means. In duo with Alu Montorfano we perform *Musique Concrète*. But this project exists also by itself thanks to a detailed music score, where all the parameters (sound, light and space) are notated. In case other performers than us are playing it, music reading is required (non-specific instrumental skills needed; the piece is open to any musician that feels comfortable playing objects, not necessarily restricted to percussion players). Even theatrical in its outcome, this project comes from the heart of the chamber music. *Musique Concrète* is in between categories: chamber music and theatre, sound and image, concert and installation experimenting with materials and form. I am an Argentine composer living in Amsterdam. I write music “in between genres” that somehow is not as difficult to compose (or even perform) as to classify. Experimenting with form has enormous difficulties at the moment of programming: it is too theatrical for concert series, but it is too music-oriented for theatre festivals...

**Jeff Morris / Elisabeth Blair**

*In the Middle of the Room* (2017)

Song improvised by Elisabeth Blair and live sampling by Jeff Morris, accompanied by improvised typing and video processing by Jeff Morris. Live audio sampling transforms the poetry into a conversation. The video intensifies our immersion in the words, rapidly forming and testing tenuous connections among ideas as they come, as might happen in your own mind while absorbing a new poem. The text was inspired by Elisabeth's friendship with an extraordinary woman who, sadly, passed away soon after creating this work.

**Wednesday 24 August 2022**



Photo credit: John Elmsly

## **Te Kakau**

**4pm**

School of Music Old Library, 6 Symonds St, University of Auckland

Performer: Justin DeHart

## **PROGRAMME**

Glenda Keam (b.1960)

***Tautology*** (2021) 6'

Andrew Staniland (b.1977)

***Orion Constellation Theory*** (2014) 6' ISCM: Canadian Section

Paulo Bastos (b.1967)

***Íris-abandono...*** (2016) 10' ISCM: Portuguese Section

John Psathas (b.1966)

***Mentacide*** (2018) 4'

video: David Downes

Aaron Graham (b.1986)

***Manifesto*** (2017) 10' ISCM: Music on Main

Simon Eastwood (b.1985)

***Silver Wind, Golden Earth, White Water*** (2020) 5'

Nuno Costa (b.1986)

***Instrepere III*** (2020) 10'

ISCM: 2015 Young Composer Award Winner



### **Justin DeHart**

From Sacramento, California, Justin DeHart is a GRAMMY-nominated performer of contemporary musical styles from classical to pop, and from world to electronic. He is a current member of the Los Angeles Percussion Quartet and his musical resume includes performances with the NZSO, LA Phil New Music Group, I.C.E., Red Fish Blue Fish, and pop legends Stewart Copeland and Cheap Trick. An Associate Professor of Music at the University of Canterbury, Justin is a YAMAHA Performing Artist and an endorser of Black Swamp Percussion, REMO, Sabian, and Innovative Percussion Inc.



### **David Downes**

David Downes is a New Zealand-born composer, filmmaker and performer who has pursued a diverse and individual creative career. His various music, sonic art, film and animation works have been performed, presented, screened and exhibited at numerous music, film, and arts festivals, galleries, concert halls and cultural events around the world. Downes has worked alongside notable New Zealand musicians and composers including John Psathas, Mahinārangi Tocker, Zane Te Wiremu Jarvis and Jack Body. Extensive work in the areas of experimental video, long-form narrative filmmaking, animation and computer-generated imagery has resulted in the production of several award-winning films. His experimental video work has also been exhibited in gallery installations around the world.

### **Glenda Keam**

*Tautology* (2021) for solo percussionist and three shadow percussionists

The title of this work refers in part to the tautness of the percussionists' instruments – the tight resounding qualities of skins and surfaces under tension. Those tensions and the percussive actions and bounce reactions reflect life's encounters and quotidian collisions ranging from the serious to the comedic, while the

unrelenting and repetitive qualities of the music create a tense listening experience.

Tautologies are generally considered errors of expression – an overstatement or double expression of a single idea which brings nothing additional to its meaning. Musically, this work is very repetitive, the three shadow percussionists reiterating small chunks of the soloist's statements as if ignorant of them having already been well expressed. The soloist's shadow performers (be they real performers in the shadows, or recorded part-selves) may be considered through a Jungian lens as those dark, irrational and impulsive parts of ourselves we do not consciously acknowledge.

### **Andrew Staniland**

*Orion Constellation Theory* (2014)

*Orion Constellation Theory* is a virtuoso work for snare drum and electronics, or for two acoustic snare drums. The work unfolds as a series of phrases and variations using Morse code interpretations of the letters O,R,I,O,N. In both versions, the first snare part is identical. In the electroacoustic version, the sounds feature exuberant player-pianos, percussion sounds, insects and animals, and other electroacoustic elements. In the acoustic version, the second snare drum plays a rhythmic interpretation of the electroacoustics, resulting in a snare duo of strikingly distinct character. This piece was written for and dedicated to Canadian percussionist Ryan Scott.

Orion the Hunter appears in the winter sky, with his bow and his hunting dogs, Canis Major and Canis Minor, trailing behind him. Greek mythology tells us that Orion was known as a talented hunter. His boast that he could rid the earth of all the wild animals, however, angered the Earth goddess, Gaia.

The Orion correlation theory (or Giza–Orion correlation theory) is a hypothesis in pyramidology. Its central claim is that there is a correlation between the location of the three largest pyramids of the Giza pyramid complex and the three middle stars of the constellation Orion, and that this correlation was intended as such by the builders of the pyramids. The stars of Orion were associated with Osiris, the god of rebirth and afterlife, by the ancient Egyptians.

**Paulo Bastos**

*Íris-abandono...* (2016)

*Íris-abandono ...* for solo vibraphone is a cycle of seven miniatures inspired by the poem *Anto* by the Portuguese poet Mário Sá-Carneiro. Written in an intimate atmosphere, each moment of this cycle chooses a dreamlike moment of the poem. The title of the cycle – *Íris-abandono ...* – conveys the heady aura of the poet's words.

**Aaron Graham**

*Manifesto* (2017)

It was my goal with this work to embody the kinds of evil that can be brought upon this world from the written and spoken word. So many watershed moments throughout history have been a direct result of either a revolutionary document, or public speech. The title *Manifesto* is an allusion to the kind of ideals that may start such a movement, whether a movement for positive change or terrible tragedy. The speech heard in the work is the final speech from Reverend Jim Jones. Jones was the leader of the “People’s Temple Agricultural Project” who, after feeling alienated from Western societal priorities and values, formed a kind of utopian community in Guyana, Africa. The society fell apart, mainly due to Jones’ increasing paranoia and drug-induced rage. The entire community of nearly 1000 people either committed suicide or was put to death at the hands of Jones and his fellow fanatics. This speech was recorded just minutes before Jones began this horrific act. *Manifesto* was commissioned by Julia Chien.

**John Psathas**

*Mentacide* (2018)

Commissioned by Shaun Tilberg and Pocket Publications.

Available in ‘The Dynamic Snare’;

<https://www.pocketpublications.com/dynamic-snare>

The work is accompanied here by a video made by David Downes. The spoken/spelt text is paraphrased from ‘*The Violence of Organized Forgetting: Thinking Beyond America's Disimagination Machine*’ by Henry Giroux (ISBN 9780872866195).

*mentacide*  
*an erasure*  
*of historical memory*  
*a deadening form*  
*of historical and social amnesia*  
*has taken over*  
*extreme violence and inequality*  
*are normalized*  
*the marginalized are considered*  
*entirely disposable*  
*y? y? y? y? y? y? y? y? y? y? y? y? y? y? y? y? y? y? y? y?*

### **Simon Eastwood**

*Silver Wind, Golden Earth, White Water (2020)*

This set arose out of a collaboration with London-based Polish choreographer Justyna Janiszewska, who reinterpreted one of Eastwood's older works, *Triptych for Two*, by creating three short dance films. For her, each movement of *Triptych* suggested the pairing of a colour with an element: silver with wind, gold with earth, and white with water. This set of miniatures is Eastwood's response in-kind to those dance films. The percussionist is asked to find five elemental objects on which to perform: two made of metal, one of wood, and two ceramic objects. The music itself is free flowing without a strict metre, creating a sonic impression of Janiszewska's dance.

### **Nuno Costa**

*Instrepere III (2020) ISCM: YCA Winner Commission*

*Instrepere III* utilises electronic playback and extended techniques on percussion to meld timbres into a single flowing—and sometimes disruptive—texture. The use of rasping sticks provides a granular friction sound on various parts of the drum throughout the piece. You will hear the sound of a rubber “superball”, mounted on a stick, rubbing on the surface of the drumhead to create moaning sounds. The normal wooden drum sticks have also been prepared with small pieces of hook and loop attached to the shaft and some tiny squares of padding mounted on one side of the tip of the stick to allow for further sound options.

**Wednesday 24 August 2022**

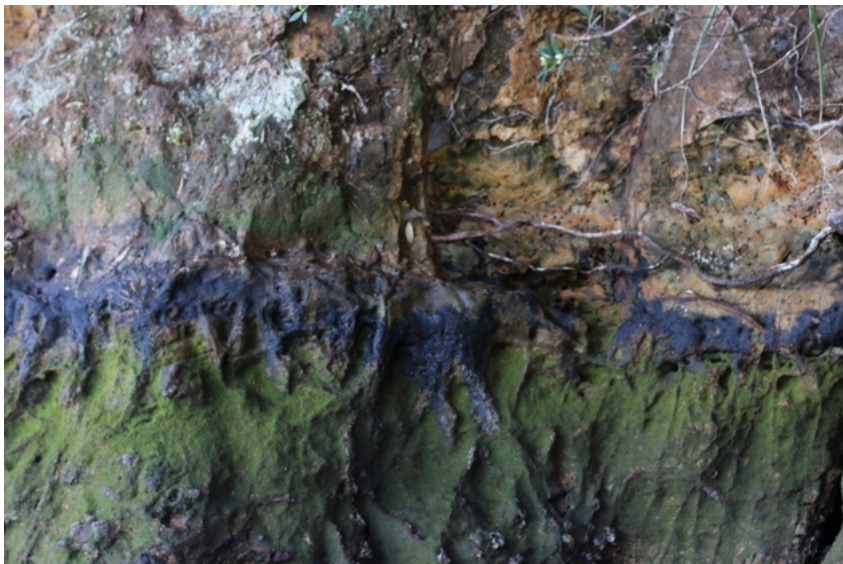


Photo credit: Celeste Oram

## **Land Pictures**

**8pm**

School of Music Theatre, 6 Symonds Street, University of Auckland

Performers: Auckland Chamber Choir conducted by Jono Palmer

Harp: Yi Jin

## **PROGRAMME**

Maja Linderoth (b.1989)

***Sonata form denatured prose*** (2014) 6' ISCM: Norwegian Section

Daniel Davis (b.1990)

***Colours (here in)*** (2018) 6' ISCM: Portuguese Section

Takarei Komene (b.1999)

***Ngā Roimata o te Tūrama*** (2019) 5'



Tuirina Wehi (arranged by Robert Wiremu)  
***Waerenga-a-Hika*** (2015) 6'

Eve de Castro-Robinson (b.1956)  
***host*** (2015) 6'

Leonie Holmes (b.1962)  
***Land Pictures*** (2015) 9'

David Hamilton (b.1955) & Tsubasa Kawamoto  
***Whānau Mārama*** (2013) 4'

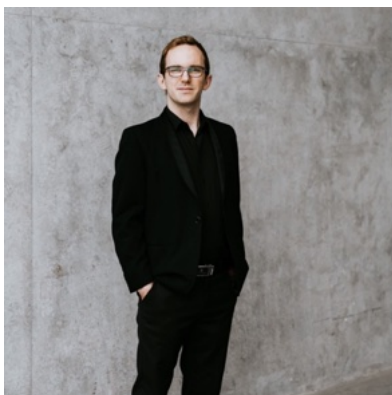
Joshua Pearson (b.1995)  
***No ro hunu ake*** (2018 rev. 2022) 8'



### **Auckland Chamber Choir**

The Auckland Chamber Choir was formed in 2006 as an ensemble to give young singers at the University of Auckland an opportunity to sing in a quality *a cappella* chamber ensemble. The unique structure of the choir sees both students and professional-level artist-practitioners performing and working alongside each

other. Championing the development of new music, the choir has commissioned works from New Zealand composers including Andrew Baldwin, Eve de Castro-Robinson, Leonie Holmes, Sarah McCallum, Tuirina Wehi, Robert Wiremu, and Reuben Rameka. The choir regularly workshops new works by student composers at the University of Auckland.



**Jono Palmer – musical director**

Jono Palmer is a dynamic and enterprising conductor from Auckland, New Zealand. His choirs have won national and international acclaim, including two Gold Medals at the 2015 Grand Prix of Nations in Magdeburg, Germany. Jono was a finalist in the inaugural London International Choral Conducting Competition. Jono holds an MM in Choral Conducting from Indiana University and a BMus(Hons) in Performance Voice from the University of Auckland. He is currently working towards a doctorate in Choral Conducting at Indiana University’s Jacobs School of Music, while teaching conducting at the University of Auckland.



**Dr Morag Atchison – vocal consultant**

Dr Morag Atchison is one of New Zealand's leading sopranos and pedagogues. She is a graduate of the University of Auckland and Royal Academy of Music (London). Notable performances include Berta, The Barber of Seville, Lady-in-Waiting, Macbeth (NZ Opera), Ines, Il Trovatore; Fourth Maid, Elektra; Ah! Perfido (Auckland Philharmonia Orchestra); Helmwig, Die Walküre (NZSO); Britten War Requiem (Christchurch Symphony Orchestra); Mozart Requiem; Verdi Requiem; Tippett A Child of our Time; concerts for Chamber Music New Zealand, Toronto Children's Chorus, and Vivaldi Gloria with Sir David Willcocks (Royal Albert Hall and Venice). Morag is a Senior Lecturer at the University of Auckland and vocal tutor for the New Zealand Youth Choir.



### **Robert Wīremu – tuakana (mentor)**

Robert Wīremu is an educator, performer, and writer who has collaborated with sculptors, dancers, actors, and of course musicians. His focus is in reclaiming untold and neglected stories and histories of New Zealand and particularly of Māori. Robert’s writing partnership with composer Tuirina Wehi has produced works which have been performed and recorded internationally, as well as featuring as the subject of lectures and case studies. The setting of “Waerenga-A-Hika” was described by William Dart as “ingenious”, writing: “In times that value a weave of Māori and Pākehā culture, this piece is a considerable achievement.”

### **Maja Linderoth**

*Sonata form denatured prose* (2014)

*Sonata form denatured prose* explores and reflects upon the constituents and the limitations of language—while crushing the alphabet between the teeth; wrestling with its insufficiency and its perfection, the vague and the distinct. An uninhibited flux of vowels and consonants form charged terms. At the same time, the constituents are only something sounding; a timbre; nothing more than that—only figures and sounds. ‘We begin again’: both a frustrated attempt to achieve a perfect expression and in itself a phrase with an inevitable, distinct request.

**Daniel Davis**

*Colours (here in)* (2018)

*Colours (here in)* was born from a commission by the ACJC choir from Singapore. The piece uses three texts: by an anonymous poet; Álvaro de Campos; and e. e. cummings. With them I tried to create a personal narrative to demonstrate my affections for different subjects intrinsic in the work – particularly, I composed *Colours* for José Luís Ferreira who died in the same year. It's also a response to my research project “Architecture of sound – one composer's auto-ethnographic study into the inspirations and processes of composing”; it develops a harmonic sonic result being a parallel between original and opposite polarities.

**Takarei Komene**

*Ngā Roimata o te Tūrama* (2019)

*Ngā Roimata o te Tūrama* was written in 2019 for the Auckland Youth Choir tour to Sydney. The text of the piece came from a time of great struggle and uncertainty in the composer's life, where through their tears, they looked to the stars for guidance. As the composer writes, “as those stars sang to me, embraced me and comforted me, so did my own song fly from within me. This is that song.”

**Tuirina Wehi**

*Waerenga-a-Hika* (2015) (arranged by Robert Wiremu)

*Waerenga-a-Hika* by Tuirina Wehi recounts the story of the 1865 siege of the eponymous pa, north-west of Gisborne.

## **Eve de Castro-Robinson**

*host* (2015)

I was delighted to be asked to write *host* for colleague Karen Grylls' Auckland Chamber Choir. Like my *Chaos of delight III*, also written for the choir, it is abstract, based not on a text, but on *The Wiremu Vowel Clock* used to train choral singers. The whole work is based on the note A and its upper partials and as the singers move around the space, various harmonics from the chord are heard. The title refers to a multitude of people, the movement of birds in formation, and even, perhaps, angels. Thank you to another colleague, Robert Wiremu, for his help in realising this work.

## **Leonie Holmes**

*Land Pictures* (2015)

*Land Pictures* is a setting of five poems by Anne Powell for women's voices and harp, commissioned by Choirs Aotearoa New Zealand for Karen Grylls and the Voices New Zealand Chamber Choir. In these poems the larger themes of honouring land and ancestry are intertwined with the memories of small and intimate scenes from everyday life. The first piece speaks of the land as power, but also as parent and grandparent. The second continues the theme of grandparent in a more domestic setting, recalling memories of Nana's sewing as a haven of safety and love. The rhythms of the choir mimic the treadle of the sewing machine in this piece. The following Interlude captures the nostalgia of childhood memories, whilst the fourth piece depicts a cat being teased by blackbirds. The final piece is a prayer for healing.

## **David Hamilton / Tsubasa Kawamoto**

*Whānau Mārama* (2013)

The text comes from a 1922 publication "The Astronomical Knowledge of the Māori" by Elsdon Best. The term "Whānau Mārama" is a generic term given to all the heavenly bodies and may be translated as "The Light-giving Family". This text is a lullaby which exists in a number of versions and tells of Tāne pouring out the Milky

Way from a receptacle to form the heavens. The electronic soundscape was devised by Tsubasa Kawamoto – a postgraduate composition student in 2013. It was extended and revised by Clovis McEvoy in 2015.

The text translates as:

*Be ye clear as to the receptacle of Tane,  
conveyed by him as a token for his parent;  
arranged and dotted on high were Canopus, Rigel, and Sirius.  
The Milky Way was poured out from the receptacle,  
and now adorns the firmament.*

### **Joshua Pearson**

*No ro hunu ake* (2018 rev. 2022)

*No ro hunu ake* means 'sprung from the earth' in Moriori (the indigenous people of Rēkohu, and widely known as the Chatham Islands). This piece is an act against climate change, dramatically affecting our Moana<sup>1</sup> and Pacific communities. As Moana peoples, we contribute the least to climate change, but we receive the most significant impact due to climate change. If we continue this for 50 or 70 years, it is said that our islands will eventually be lost forever. Epeli Hau'ofa reminded us that we (Moana peoples) are not 'islands in the far sea' but the 'sea of islands'.

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<sup>1</sup> Moana or Pacific peoples is an umbrella term that is used to categorise one of the islands in the Pacific Ocean, mainly used in reference to the islands of Melanesia, Micronesia and Polynesia

**Thursday 25 August 2022**



Photo credit: Glenda Keam

## **Interdependence**

**3pm**

Te Uru Waitakere Contemporary Gallery, 420 Titirangi Road,  
Titirangi and YogaWest studio, The Rise, Titirangi

## **PROGRAMME**

Lukas Ligeti (b.1965)

***Labyrinth of Stars: The Far Southeast*** (2014) 18'

ISCM: South African Section

Christian Skjødt (b.1980)

***Interdependencies (Part I)*** (2018) 20' ISCM: Danish Section



Second Company

***Shouting Down Storeys*** (2022) 15'

Mikołaj Laskowski (b.1988)

***Deep Relaxation Vol. 4: Self-Care*** (2018) 18' ISCM: Polish Section  
(performance in YogaWest studio, The Rise, Titirangi)

### **Lukas Ligeti**

*Labyrinth of Stars: The Far Southeast* (2014)

I perform on marimba lumina, a sophisticated MIDI controller designed by synthesizer pioneer Donald Buchla. In 2009, I composed *Labyrinth of Clouds*, a concerto for marimba lumina and orchestra, commissioned by the American Composers Orchestra. I then experimented with improvisations based on that work's solo part; in 2014, that coalesced into a new piece. *Labyrinth of Stars—The Far Southeast* is a new, further development, featuring new sections and designed for a surround-sound system rather than stereo. Using a wide variety of samples plus synthesizers, it combines African xylophone techniques with live mixing, and white noise with complex microtonal melodies.

### **Christian Skjødt** (1980)

*Interdependencies, Part I* (2018)

*Interdependencies* takes both its conceptual and sonic departure in a self-built analogue electronic instrument, that explores electrical interdependence. In a sort of zero-sum game this microtonal device consists of eight tone-generators, where the individual generator struggles with the others for the available electricity in the interconnected system. The composition was created during residencies at EMS Elektronikmusikstudion, Stockholm (2017) and Notam, Oslo (2018).

## **Second Company**

### *Shouting Down Storeys (2022)*

Co-created through casual and philosophical conversation, interrogatory devising methods, and rigorous, detailed composition, the piece will explore concepts of distance and communication, stasis and anchor—the distance between. The resulting performance will involve speech/song, movement/dance, gesture/theatre, and will feature props/instrumentality without using classical music instruments. Comprised of various attempts to bridge a distance—the physical effort of sound, the impracticality of moving between distal points, various imperfect options for digital mediation—our efforts will be clear: between us is a horizon, and *Shouting Down Storeys* is the music of that horizon.

## **Mikołaj Laskowski**

### *Deep Relaxation Vol. 4: Self-Care (2018)*

*Deep Relaxation Vol. 4: Self-Care* is a crossover of sound installation, live performance, and meditation session written for 1-4 performers, soundtrack, sound objects and participating audience. The piece explores ideas of participation, embodiment of sound, somaesthetics (body-related aesthetics) and relationships-oriented strategies of sound performance. It creates an open, democratic situation, where the divisions between the stage and the audience, the performers and the listeners, the composer and their work become blurry and start being questioned. The performer(s) become like yoga instructors. They show the participants how to perform the piece on their own ears using various objects that everyone is provided with. The audience is the actual performers of the piece. Everybody can construct their own music, which is audible only by them. The whole event is highly social, but at the same time extremely intimate. People can communicate with each other, repeat each other's gestures, influence the behaviour of the instructors. On the other hand, everyone has their own personal space, free of any judgment and creatively unlimited.

# Friday 26 August 2022



Photo credit: Glenda Keam

## Tiraki

12.30pm

School of Music Theatre, 6 Symonds Street, University of Auckland

Performer: Gabriela Glapska

## PROGRAMME

András Gábor Virág (b.1984)

***Les visages de la lune*** (movements I, II, IV) (2012)

ISCM: Hungarian Section

Celeste Oram (b.1990)

***\$cher.zo*** (2017) 4'

Laura Gustovska (b.1986)  
***Silk*** (2012) 5' ISCM: Latvian Section

Luboš Mrkvička (b.1978)  
***For Piano, Part H*** (2014) 8' ISCM: Prague Spring Festival

Stephen Adams (b.1963)  
***Piano in a field of recordings*** (2014) 6' ISCM: Australian Section

Motoharu Kawashima (b.1972)  
Three pieces from ***Action Music*** (2017) 12'  
ISCM: Japan Federation of Composers

Ana Kazimić (b.1985)  
***Auroriel*** (2017) 6' ISCM: Serbian Section

Tsu-Yao Yang (b.1991)  
***Diode IV*** (2018) 5' ISCM: Taipei Section

Michael Norris (b.1973)  
***Amato*** (2008) 5'



### **Gabriela Glapska**

Gabriela Glapska is a Polish pianist based in Wellington, New Zealand. She is a sought-after chamber musician, accompanist and

répétiteur with a strong interest in contemporary music. Gabriela has been the resident pianist for the annual Nelson Composers Workshops since 2017 and a pianist for the 44<sup>th</sup> International Viola Congress held in Wellington in 2017.

As an advocate for the performance of new compositions, she has collaborated with many award-winning composers on both solo and ensemble projects as well as with Wellington-based contemporary ensemble STROMA and the SMP Ensemble. Gabriela is currently the rehearsal pianist for the Royal New Zealand Ballet and was recently the répétiteur in the season of *La Traviata* for the Wellington Opera. Gabriela founded Ghost Trio with violinist Monique Lapins and cellist Ken Ichinose in 2020 and they completed a national tour for Chamber Music New Zealand's *Music Up Close* series in 2021. She is also a pianist for TrioNique and collaborates with soprano Barbara Paterson and New Zealand Opera (6:24 Voices of Aotearoa).

### **András Gábor Virágh**

*Les visages de la lune* (2012)

The piano suite *Les visages de la lune* (*The Faces of Moon*) was commissioned in 2012 by Balázs Fülei, pianist, the head of the Chamber Music department of the Liszt Academy of Budapest. The following commentary was offered by Fülei: "For the composer, writing begins when the evening comes. He is like a nocturnal beast; his senses are most acute at this time of the day. And although the movements have very telling titles, the piece cannot be labelled as programme music. Virágh does not employ any external tools; his music is consciously designed as a pencil-sketch where the listener is left to his or her own devices to fill in the missing lines. The melodies may flare into sudden life, may wander off into other directions, but the listener will always have a clear system, a complex and coherent structure to rely on... *The Faces of Moon* is a series of intensive visions, the memory of which lingers on for a long time."

## **Celeste Oram**

*Scherzo* (2017)

This piece was commissioned and premiered by Stephen De Pledge as part of his "New Zealand Partita" project, and thus is a companion piece to the Scherzo movement from Bach's A minor keyboard partita. The musical material is derived from a transcription of horse racing odds recited on TAB Trackside Radio:

*quinella eleven seventy trifecta forty-seven forty  
one eleven three and eight with Venetian Beauty for a first four  
of a hundred and fifty-eight sixty two minutes out  
we're racking a Beale meeting thirteen race eight number four five  
ten into four thirty*

*Twilight Maneuver the seven five into four ninety*

*Unique Storm the ten five out to five ninety*

*and Jura Canyon number nine*

*uh eight dollars into seven thirty Ackerboy number eight eight forty  
drifted out to nine dollars thirty Adam Crettenden seven ten twelve  
and four to open the final treble*

*he is the one Richard Cully six one seventy-six out seven up  
and three dollars and ninety cents*

*Matt the one the two the six and the nine first of a treble  
second leg two one three six and the third leg the one the two the  
seven and the four*

*at two dollars ninety numbers three five and nine*

*three five quinella thirty-five sixty three five nine*

*five-hundred and fifteen dollars twenty*

*three five nine and two*

*and the uh quinella uh returned fourteen hundred and thirty dollars  
even*

*two one five four-hundred and thirteen dollars forty*

*two one five ten twelve-hundred and thirty-three fifty*

*double four-two fifty-five and thirty-four with one*

## **Laura Gustovska**

*Silk* (2012)

Falling is the central gesture of this piece. It is both tough and light as silk. Although the heaviness of this process is evident, it can coexist freely with beauty and light.

## **Luboš Mrkvička**

*For Piano, Part H* (2014)

From the moment I have started composing I felt somehow reluctant to give titles to my compositions. Although there may have been significant differences between the pieces, I felt like I have been fundamentally doing the same thing all along. If I have ever been attracted to a composition as a listener, I always wanted to know what else the composer has written. I have always tended to see all music as one thing, as something that in spite of its structural diversity is still the same in its essence.

These tendencies originated primarily from the immediate and even physical pleasure of the musical detail that, like in a single moment, contains the entire musical experience. Thanks to this feeling of primacy of musical detail I have never quite understood the need to create dramatic forms in which the movements of the composition must always be presented in the same order to achieve the intended dramatic effect.

This tension between my need to perceive music as a single phenomenon and that physical pleasure of the musical detail led to a simple decision: to label my pieces with ordinal letters. Each piece (letter) will represent the development of a specific musical idea in relation to harmony, dynamics, speed, density, texture, registers... It will stand either alone or in the neighbourhood of any number of any other parts, in which case their order will be entirely at the discretion of the performer(s). The set of (at this moment fourteen finished) pieces, composed for solo piano called *For Piano*, illustrates this approach.

## **Stephen Adams**

*Piano in a field of recordings* (2014)

*Piano in a field of recordings* is a gently humorous utopian musical fantasy of a space where disparate sonic and cultural worlds of the classical concert hall (in the form of that most iconic classical instrument, a grand piano) and the open-air sounds of the non-human world (in the form of a hidden chorus of frogs) can sing independently and yet in harmony, as if aware of and at peace with each other's presence. Composed for Tamara-Anna Cislowska and WSU Music Department's 'Playing with Fire' project. Field recordings made by the composer in Talbingo in Australia's Snowy Mountains.

## **Motoharu Kawashima**

Three pieces from *Action Music* (2017)

[I] Adjacent Five Fingers

This piece uses five types of white-key clusters that can be touched by five fingers adjacent to each other, that is, C-D-E-F-G, D-E-F-G-A, E-F-G-A-B, F-G-A-B-C and B-C-D-E-F and also transposed types.

[II] Arpeggios with Twelve-Tone Chords by Limited Pitches

This piece is composed only arpeggios of the Twelve-Tone Chords by Limited Pitches (e.g. twelve tones only by the perfect fifth).

[III] Two-Handed Chords in Each Range

This piece borrows the method of the beginning of Tchaikovsky's Piano Concerto No.1: two-handed chords are used in each of the low, middle and high ranges.

## **Ana Kazimić**

*Aurriel* (2017)

Creating the piece *Aurriel*, Ana was researching the synesthesia of romantic and impressionistic elements within her personal contemporary expression and within the form that contains traditional dramaturgical elements. The piece was written at the initiative of the Aurora Fine Arts Festival and was premiered at Aurora New Music



concert in 2017, in Stockholm. It was re-performed in Sweden at the Grand Final concert of the Aurora Höstfestival in Venersborg, then in 2018 in Vadstena and again in Stockholm, in the Concert Hall. The piece had its Serbian premiere at the International Review of Composers in Belgrade, in 2018.

### **Tsu-Yao Yang**

*Diode IV* (2018)

Diode is an electronic device. Just like the battery for example, because of the density of each side is different. Thus, there will be a movement of energy. I want to translate this phenomenon of diffusion in a musical way, by the movement of music and the change of musical density.

### **Michael Norris**

*Amato* (2008)

*Amato* creates a space in which the full harmonic gamut—from the opening C major chord to dense tone-clusters—can be accommodated. The effect is that of a gradual ‘unfurling’, an ‘opening up’ of the piano’s acoustic resonances.

*Es tan corto el amor, y tan largo el olvido* - Pablo Neruda

**Friday 26 August 2022**



Photo credit: Glenda Keam

## **Microcosm**

**5pm**

Loft, Q Theatre, 305 Queen Street, Auckland

Performers: NZTrio

## **PROGRAMME**

Samuel Holloway (b.1981)

**Stapes** (2005) 7'

Jakub Rataj (b.1984)

**ES.23** (2018) 11' ISCM: Prague Spring Festival

Sara Carvalho (b.1970)

**sobre a areia o tempo poisa** [over the sands time stands still]

(2016) 9' ISCM: Portuguese Section

Jenny McLeod (b.1941)

***Clouds*** (2021) 9'

Mikel Urquiza (b.1988)

***Cinq pièges brefs*** (2013) 8' ISCM: Musikagileak

Demian Rudel Rey (b.1987)

***Tajmamori*** (2017) 8' ISCM: Argentine Section

Alex Taylor (b.1988)

***burlesques mécaniques*** (2012) 10'



### **NZTrio**

Described as a “national treasure” and “New Zealand’s most indispensable ensemble” (William Dart, The New Zealand Herald), NZTrio is renowned for its eclectic repertoire, outstanding talent and warm kiwi stage presence. Any preconceptions of classical music being stuffy or intimidating are smashed by edgy repertoire, venue ambiance, and post-concert manaakitanga. Bringing together three incredibly accomplished artists: Amalia Hall (violin), Ashley Brown (cello) and Somi Kim (piano), every NZTrio performance powerfully

reaffirms the importance and cathartic nature of a live musical experience in today's digital world. Expect to be affected. A respected ambassador of new compositional works, NZTrio has championed over 75 new commissions to date (more than two thirds from New Zealand composers) and showcases these around the country and overseas. They enthusiastically welcome collaborative opportunities, with many projects past and future spanning the arts spectrum of contemporary pacific dance (Pacific Dance NZ, 2022-2025), contemporary dance (BalletCollective Aotearoa, 2021; New Zealand Dance Co. 2012/13), visual arts (Simon Ingram 2021/2022), taonga pūoro (Horomona Horo, 2022/2019, Forest & Bird / PACT, 2022-2023), contemporary folk (Nadia Reid, 2022), alternative/indie (Finn Andrews, 2021), animated film (David Downes, 2009), theatre (Massive Co., 2013), voice (Simon O'Neill, 2016) as well as cross-cultural musical works with masters of Chinese guzheng and Cambodian traditional instruments.

The group has also established two mentorship programmes that reach out to high school musicians and tertiary composers nationally as well as an ever-expanding catalogue of recorded work. Critical acclaim includes a Tui award for Best Classical Artist at the 2017 Vodafone New Zealand Music Awards, two citation awards: the KBB Music/Composers Association of New Zealand citation (2012) and the Lilburn Trust Citation (2017) – both for outstanding services to New Zealand Music.

### **Samuel Holloway**

*Stapes* (2005)

The stapes is the smallest in the chain of three bones that transmits vibrations from the eardrum to the inner ear, part of the apparatus that transforms sound waves into the nerve signals we understand as sound. In this piece—the first in a series of three works collectively entitled *Middle Ear*—the players work both together and against each other, in individual and collective struggles for articulation.

**Jakub Rataj**  
*ES.23* (2018)

The name *ES.23* carries on several levels a condensed picture of the composition. Graphically, the number 23 is a distorted mirror of the letters ES, creating a transformed palindrome that is reflected in the overall form of the composition. ES itself means the central tone, the number 2 means two basic and contrasting musical planes—excessive, sound complex, sharply accented to aggressive on one side, quiet, fragile, static and soft on the other. The other two characters S and 3 are a hidden dedication to the Solaris3 piano trio.

**Sara Carvalho**  
*Sobre a areia o tempo poisa [over the sands time stands still]* (2016)

The title of the piece, *sobre a areia o tempo poisa* (over the sands time stands still), is taken from the poem "Fundo do Mar" ("Deep Sea") by the Portuguese poet and writer Sophia de Mello Breyner Andresen (1919-2004). As suggested in the poem, my musical material is also said to start from opposites that co-inhabit the same space, where everything is as much divided as it is intertwined, as if it were a web. Thus, as in a dream, the events of the work succeed in a non-linear manner; and the time releases memories that were long forgotten.

**Jenny McLeod**  
*Clouds* (2021)

*cumulus?*

*not so much  
white fluffy puffy  
as here there  
high bright low  
wild, raggedy  
dense, dark, hymnic  
calmo, agitato  
with a bit of cirro-*

*cumulo-nimbo-stratus*  
*thrown in*  
*more like*  
*McLeody sort of clouds ...*

Poem by Jenny McLeod. Commissioned in 2021 by NZTrio with funding from Creative New Zealand.

### **Mikel Urquiza**

*Cinq pièges brefs* (2013)

“Man is a shepherd of being. The artist is a hunter of being. And art? In basque, 'arte' means trap: artists are cheaters, creators of traps.” This sentence of the Basque sculptor Jorge Oteiza (1908-2003), after Martin Heidegger, might initially look surprising. In the Romantic Occidental conception, the artist is refined like Mendelssohn, delicate like Chopin, or suffering like Schubert, which doesn't seem to match the Paleolithic hunter of whom Oteiza is thinking. Oteiza uses the metaphor of hunters, who do not know the stability of growing the land and are forced to a nomad life, always searching. Searching for what? Oteiza says: being. As a hunter creates a trap for an agile and nervous prey, so the artist then creates a work which is both a hunting device and a shelter, paradigm of a labyrinth. An aseptic trap not to alter the being. A comfortable trap not to suffocate the being. A transparent trap to see the being change and grow to become itself the trap. Being, it is it not the first trap in which we are caught? The artist weaves, braids and sets up a replica, a double who will end up taking their place.

### **Demian Rudel Rey**

*Tajimamori* (2017)

Tajimamori [ 田道間守 ] (2017) is a work for violin, cello and piano. It is inspired by the legend of the Emperor Suinin narrated in the Nihon Shoki (Chronicles of Japan). According to the story, the emperor entrusts to Tajimamori a mission to the "Eternal Country of Life" in search of the "Tree of Eternal Fragrance" to obtain immortality. The location of this place is unknown, leading Tajimamori to an adventure

full of conflicts. After ten years, he finds the tree but upon his return, finds the emperor deceased. The traveller gives half of the fruit of eternal life to the empress and leaves the other half at the tomb of Suinin. Finally, Tajimamori dies of sadness and agony.

### **Alex Taylor**

*Burlesques mécaniques* (2012)

*Burlesques mécaniques* is a collection of grotesque miniatures whose characters are not people or animals but dances. These dances have been mechanised, electrified, and often obscured by their own rhythmic impulse. Old forms are given new identities, freed from the confines of metric stability and the expectation that they be "danceable". The essentially mechanical, artificial aspect of music (and of art in general?) is embodied in the piano, here a brittle, seedy protagonist whose string limbs hover and flail about it. Conflicting rhythms dominate the surface, oscillating between insistent repetition and mad, angular flourishes. The generally jerky, muscular rhythmic material is periodically frozen throughout the work, most strikingly in the ninth movement (chain). Here a string of rich, impressionistic chords briefly reveals an alternative, interior world which is then rudely dismissed in an almost haphazard finale."

*Burlesques mécaniques* was commissioned by NZTrio in 2012 with funding from Creative New Zealand.

**Friday 26 August 2022**



Photo credit: James Gardner

## **Kēkēao**

**8pm**

School of Music Theatre, 6 Symonds Street, University of Auckland  
Performers: Johnny Chang, Gabriela Glapska, Mark Menzies,  
Andrew Uren

## **PROGRAMME**

Daniel Matej (b.1963)

***Stormy*** (2016) 5' ISCM: Slovak Section

Santa Ratniece (b.1977)

***in this white snow the pearls are lost...*** (2018) 11'  
ISCM: Latvian Section



Sarah Westwood (b.1989)  
**Furl** (2019) 5' ISCM Individual Submission

Mark Menzies (b.1968)  
**Riroriro part ii - reflect/deflection** (2021) 8'

Sanna Ahvenjärvi (b.1972)  
**No Piece By Violence** (2002-2003) 6' ISCM Individual submission

James Gardner (b.1962)  
**Knot** (2001) 1'

Alison Isadora (b.1962)  
**Playtime** (2015) 5'

James Gardner (b.1962)  
**Queer Studies 3: Muscae volitantes** (2012-2013) 3'

Helen Bowater (b.1952)  
**Quiet birds in circled flight** (2022) 3'

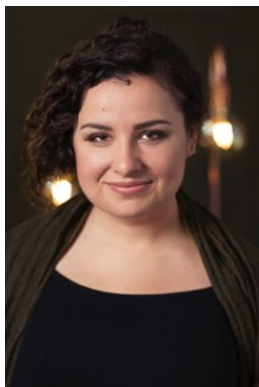


### **Johnny Chang**

Violinist-composer Johnny Chang engages in extended explorations surrounding the relationships of sound/listening and the in-between areas of improvisation, composition and performance. Based in Berlin from 2009 to 2020, Chang relocated to his home country Aotearoa New Zealand in 2020. Johnny is part of the Wandelweiser composers collective and in 2018, initiated a new framework for the

presentation of creative research and performances, "Partitions & Resonances", aimed at encouraging collaborations between the varied disciplines of composition, musicology, historical research and performance. He currently collaborates with: Peter Ablinger, Jürg Frey, Antoine Beuger, Sam Dunscombe, Keir GoGwilt, Catherine Lamb, Klaus Lang, Mike Majkowski, Phill Niblock, Michael Pisaro-Liu, Derek Shirley, Germaine Sijstermans, Taku Sugimoto, Eric Wong.

As a composer and performer, his articulated performances have been featured in Staatsoper/OperaLab//DAAD Mikromusik/MaerzMusik (Berlin), Donaueschingen Musiktage, DNK Days/Sonic Acts Festival/Muziekgebouw (Amsterdam), Gaudeamus (Utrecht), Insub.Festival/cave12 (Geneva), Cafe OTO (London), Moment Musicaux (Aarau), Dampfzentrale (Bern), Q-O2 workspace (Brussels), Wandelweiser Klangraum (Düsseldorf), Klang im Turm (Munich), Minimal Jukebox (Los Angeles Philharmonic), Pardon To Tu (Warsaw), Umlaut Festival (Berlin & Paris), Audio Foundation (New Zealand) to various music series/venues in Berlin such as Staatsoper unter den Linden, Haus der Kulturen der Welt, KINDL Centre for contemporary art, Ausland, Labor Sonor, Sophiensaele and Quiet Cue.



**Gabriela Glapska**

Gabriela Glapska is a Polish pianist based in Wellington, New Zealand. She is a sought-after chamber musician, accompanist and

répétiteur with a strong interest in contemporary music. Gabriela has been the resident pianist for the annual Nelson Composers Workshops since 2017 and a pianist for the 44<sup>th</sup> International Viola Congress held in Wellington in 2017.

As an advocate for the performance of new compositions, she has collaborated with many award-winning composers on both solo and ensemble projects as well as with Wellington-based contemporary ensemble STROMA and the SMP Ensemble. Gabriela is currently the rehearsal pianist for the Royal New Zealand Ballet and was recently the répétiteur in the season of *La Traviata* for the Wellington Opera. Gabriela founded Ghost Trio with violinist Monique Lapins and cellist Ken Ichinose in 2020 and they completed a national tour for Chamber Music New Zealand's *Music Up Close* series in 2021. She is also a pianist for TrioNique and collaborates with soprano Barbara Paterson and New Zealand Opera (6:24 Voices of Aotearoa).



### **Mark Menzies**

Mark Menzies has established an important, world-wide reputation as a violist and violinist, pianist, composer and conductor. He has been described in the Los Angeles Times as an 'extraordinary musician' and a 'riveting violinist.' His career as a viola and violin virtuoso, chamber musician and pianist, conductor and advocate of

contemporary music, has seen performances in Europe, Brazil, Mexico, Australia, Japan, New Zealand and across the United States, including a series of appearances at New York's Carnegie Hall. Viola, violin professor and co-ordinator of conducted ensembles at the California Institute of the Arts, from 1999-2016, where Mark Menzies curated a remarkable series of concerts at REDCAT at Disney Hall in downtown Los Angeles, he moved to New Zealand in 2016 to take up a Professor of Music and Head of Performance position at the University of Canterbury.



### **Andrew Uren**

Andrew Uren is well known as being a keen clarinet and bass clarinet performer, specialist in musical doubling, educator, and promoter of New Zealand music. He was awarded a Citation for Outstanding Services to New Zealand Music and released New Zealand's first bass clarinet album titled *Steep Steps* (Atoll label) to critical acclaim <http://www.atollcd.com>

Andrew was a founding member of New Zealand's contemporary ensemble 175 East, performing over 200 pieces of which 50 were written for the group. He has performed with many major orchestras and professional musicals most recently touring around Australasia with *Cats*, *Matilda*, *Aladdin* and *Book of Mormon*. Andrew has adjudicated many competitions including the New Zealand Woodwind Competition and the New Zealand Community Trust Schools Chamber Music Contest. He has been a performer at least fifteen Nelson Composers Workshops. Andrew works as a full time itinerant music teacher and directs three band programmes.

## **Daniel Matej**

***Stormy*** (2016) for solo violin

In 2001 I composed music for a theatre project of my friend Kate Newman from Vancouver. For one of them Vivaldi's 'Storm' from *Le Quattro Stagioni* served as a model for a solo violin piece named Thunderstorm. In 2013 my colleague and friend Milan Pa'la requested a solo violin piece that he could record and perform. This provided the opportunity to re-write this piece and rename it *Stormy*...

## **Santa Ratniece**

*In this white snow the pearls are lost...* (2018)

*In this white snow the pearls are lost* for clarinet, violin and piano was composed for Ensemble RARO and has been performed by Alina Pogodskina (violin), Reto Bieri (clarinet) and Diana Ketlere (piano). The inspiration of this piece comes from some lines from a Ladakhi song...

*In this white snow, the pearls are lost. Which is the way to find them?*

## **Sarah Westwood**

*Furl* (2019) for amplified solo viola

From Old French *fer*, *ferm* 'firm' + *lier* 'bind', meaning to roll or fold up (something) neatly and securely. A way for me to express how I may try to open up or withdraw internally was to focus on the physical unfurling of a fern leaf. I'm fascinated by how the plant curls up or unravels depending on different touch; human touch, water and light touch, heat and cold, and I thought about unravelling, or coiling up, these possibilities with the viola.

### **Mark Menzies**

*Riroriro part ii – reflect/deflection* (2021) for two violins

*riroriro braided by river*

*riroriro, grey warbler, grey gerygone, teetotum, rainbird  
braided by river*

~ part two of the duo; reflect & deflection: the music circles back on itself, much like the grey warbler/riroriro "warbles" do.

### **Sanna Ahvenjärvi**

*No Piece By Violence* (2002-2003)

In the title of the composition *No Piece by Violence* (2002-2003) the word "piece" refers to the word "peace" and the word "violence" refers to the word "violence". With this "enharmonic" title of the work, the composer made a statement against the war in Iraq.

### **James Gardner**

*Knot* (2001)

This miniature was written in 1996 as a wedding present for its dedicatees: bass clarinetist Andrew Uren and cellist Katherine Hebley. They premiered the piece at Artspace, Auckland on 26 July 1997. This version for clarinet and viola was made in 2001. One source of the title, reflected in the music, is a line from John Donne's poem *The Extasie* (1633), which – on one level – depicts two lovers physically and spiritually entwined.

**Alison Isadora**

*Playtime* (2015)

*Playtime* is part of a cycle of works in which performers use foot percussion. I was fascinated by Korean shamanistic music, in this piece specifically how the width and speed of vibrato is controlled. When does a wide vibrato become a glissando, for instance? Percussion instruments have clear functions in Korean music, and I wanted to play with this role but also challenge the violinist to provide their own rhythmic accompaniment with the hi-hat. The piece was written for the 69<sup>th</sup> birthday of the Dutch violinist and my former teacher, Vera Beths.

**James Gardner**

*Queer Studies 3: Muscae volitantes* (2012-13)

This piece was written for, and is dedicated to, Mark Menzies. It is the third of the *Queer Studies*, an ongoing cycle of pieces for solo violin.

**Helen Bowater**

*Quiet Birds in Circled Flight* (2022)

*Quiet Birds in Circled Flight* was my response to the death of Lyell Cresswell—a magnificent and quirky composer, dear to many of us. The oscillating ostinato presents a meditative foil and still centre for this direct and reflective lament.

**Saturday 27 August 2022**



Photo credit: Glenda Keam

## **Ngā Kaiwaka**

**5pm**

Loft, Q Theatre, 305 Queen St, Auckland

Performers: Andrew Beer and Sarah Watkins

### **PROGRAMME**

Denis Bosse (b.1960)

**Alarme** (2006) 10' ISCM: Wallonian Section

Reuben Jelleyman (b.1993)

**Variations** (2018) 3'

Rodney Sharman (b.1958)

**Gratitude** (2016) 11' ISCM: Individual Submission



Salina Fisher (b.1993)

**Reflect** (2014) 7'

Menachem Zur (b.1942)

**Sonatina for Viola and Piano** (2017) 8' ISCM: Israeli Section

## INTERVAL

Gillian Whitehead (b.1941)

**Tōrua** (2011) 5'

Rui Liu (b.1989)

**Memory of Mount Yimeng** (2018) 3' ISCM: Nanning Section

Josiah Carr (b.1996)

**dance** 6' (2019)

Esther Flückiger (b.1959)

**Guarda i lumi** (2017) 11' ISCM: Swiss Section



Photo credit: Adrian Malloch

## Andrew Beer

Violinist Andrew Beer has been described as a “musical gift” (NY Times) with a “glorious string tone” (Strad magazine). Having

performed in top concert halls throughout North America, Europe, Asia and Australasia as soloist, chamber musician and orchestral leader, Andrew has been Concertmaster of the APO since 2014, and performed as guest Concertmaster with the CBSO, Hallé, MSO, ASO, VSO and NZSO. His NZ premiere of György Ligeti's Violin Concerto was praised by RNZ as a "consummate performance" and "one of the most exciting things I've heard for a while". Andrew frequently performs contemporary music, having worked closely with composers such as Kurtág, Davidovsky, Reich and Boulez, as well as many of NZ's many gifted composers. His debut CD with pianist Sarah Watkins *11 Frames* features eleven local composers, and won Sarah and Andrew the Best Classical Artists Prize (2020 NZ Music Awards). Andrew performs on an 1845 Vuillaume violin, and an 1880 J.J. Maire bow.



### **Sarah Watkins**

Pianist Sarah Watkins is perhaps best known as a founding member of NZTrio, having played with the group from 2002-2018. She continues to maintain an active performing schedule across Aotearoa, including being an official pianist for the Michael Hill International Violin Competition. She regularly appears as a freelance player in the Auckland Philharmonia Orchestra, and her numerous and widely praised recordings with NZTrio and other artists are frequently broadcast on RNZ Concert. Sarah graduated from the Juilliard School (New York) with MM and DMA degrees in collaborative piano. She was recently appointed as an artist teacher and chamber music coach at the University of Auckland.

**Denis Bosse***Alarme* (2006)

This duo for violin and piano was commissioned by the Transit festival in Leuven and for the musicians of Trio Fibonacci. It was a very personal approach to the musical timbre. Indeed, current spectral research leaves me very dissatisfied because, by introducing the timbre as a "metaphor of composition", it leaves out the subjective relationship to the timbre. The sound of a bell is not the same for anyone, even if it is possible to make an objective description of it. My current research is the exploration of inner sound territories related to the sounds of the world. This approach could be argued to originate with Debussy. There is no need for a computer or algorithm for this research, it is a question of letting the sounds come, to hear them, to accept them and to write them. And how many alarms resonate in daily life! This music is therefore also intended as a kind of "sound recycling" of all these polluting sounds, a sound ecology.

**Reuben Jelleyman***Variations* (2018)

The 'theme' of these variations is a short scale, each variant morphing infinitesimally with each cascade. It is like a flap display, unfurling, cycling through each musical note, or like an algorithm refining an approximation. *Variations* was written in 2018 with commission funding from Jack C. Richards and is dedicated to Sarah Watkins and Andrew Beer.

**Rodney Sharman***Gratitude* (2016)

*Gratitude* for viola and piano was written for Barry Shiffman in memory of our friend, mathematician and violinist Jim Stewart. When I sent the first part of the music, Barry wrote back to me saying that the piece "really has a sense of timelessness, loss and beauty". I hope you will agree. *Gratitude* was commissioned through the generosity of patrons of Music in the Morning, Vancouver, and The Royal Conservatory, Toronto, with the support of Philip and Eli Taylor for Barry Shiffman, viola, and Jeanie Chung, piano.

**Salina Fisher**

*Reflect* (2014)

*Reflect* is a particularly personal piece that allowed me to release some heavy emotions that I was unable to express through words. These were in response to events in my life, including revisits to destroyed places in post-quake Christchurch (my hometown), that left me longing for a past time. I was drawn to the solo viola's likeness to a lone human voice, particularly its lamenting qualities. The middle harmonics section provides a sort of timbral 'escape', which is disrupted by harsh outbursts in the final section.

**Menachem Zur**

*Sonatina for Viola and Piano* (2017)

*Sonatina for Viola and Piano* was written in 2017. It has three short movements. The atonal material is nourished both by a 12-tone series and by development technique that is learned from set theory.

**Gillian Whitehead**

*Tōrua* (2011)

*Tōrua* was commissioned by Hilary Hahn for inclusion in her '27 Encores' project. As I began writing the piece in February 2011, the second devastating Christchurch earthquake shook the country; something of that time influenced the music, whose Māori title carries the ideas of a change of direction in wind or current, a weaving pattern, a duet. The song of a korimako, or bellbird, which was singing vociferously outside my window as I was writing, also got into the piece.

**Rui Liu**

*Memory of Mount Yimeng* (2018)

Based on the Chinese folk song "Yi Meng Mountain Minor", the whole song is a three-section variation of the piano structure, closely followed by the folk song theme undergoing five variations. The piece depicts the scene of Yi Meng Mountain people's midday work.

**Josiah Carr**  
*dance* (2019)

This piece was written for Andrew Beer and Sarah Watkins. In the writing process, I was particularly captured by the following quote by C. JoyBell C.:

*“The dance between darkness and light will always—remain the stars and the moon will always need the darkness to be seen, the darkness will just not be worth having without the moon and stars.”*

This piece was conceived with this ‘dance’ in mind, and the tension (and beauty) of the contrast between darkness and light. As I considered the relationship between darkness and light, I came to appreciate that darkness in itself cannot be measured or quantified; rather it is the complete absence of light.

**Esther Flückiger**

*Guarda i lumi, 5 migrating sound images for violin and piano* (2017)

The starting point for this composition is the examination of the theme of migration. The musical composition is structured in five parts. Each of the five parts is intended to be a sound picture. The entire composition, however, is conceived as a unit, i.e. without pauses. The title refers to the lights in daily life, an allusion to the search for beauty, warmth and peace in the tragedy of the lives of migrating people. The titles of the five sound patterns are:

Profondo oscuro (scorrevole)

Luminoso cantando (grave con tenerezza)

Fusion sfuggendo (ritmico leggero e funky)

Sofferenza incerta (canto recitativo)

Tra lirico e fuocoso (presto)

**Saturday 27 August 2022**

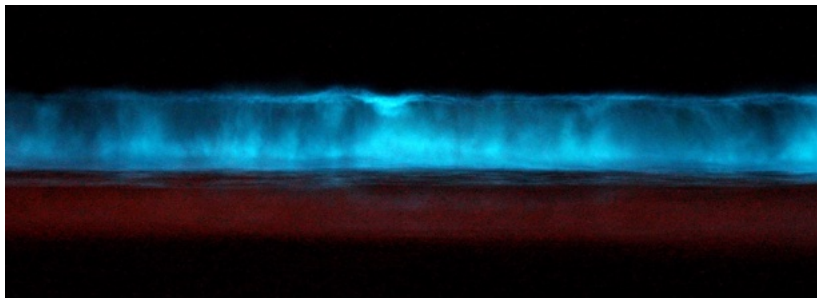


Photo credit: Mike Sauder

## **Bioluminescence**

**7.30pm**

School of Music Theatre, 6 Symonds Street, University of Auckland  
Premiere of filmed performances by ELISION

### **PROGRAMME**

Annie Hui-Hsin Hsieh (b.1984)

**3.6** (2019) 6'

Richard Barrett (b.1959)

**vinča** (2019) 2'

Liza Lim (b.1966)

**bioluminescence** (2019) 7'

Richard Barrett (b.1959)

**world-line** (2012-14) 32'



## **ELISION**

ELISION has established an international reputation as Australia's premier new music ensemble. ELISION is informed by an artisanal and intimately gestural approach to music making; the co-creative processes of dialogue with composers in which musicians imagine, and develop new technical and expressive means. The ensemble has established rare and authoritative relationships with Liza Lim, Richard Barrett, Aaron Cassidy and others.

ELISION has performed at venues such as the Hebbel Theater Berlin, the Berlin Philharmonie, Saitama Arts Theatre Tokyo, Pompidou Centre, Sydney Opera House, Queensland Art Gallery, and Vienna Konzerthaus; and at festivals such as Wien Modern, Maerzmusik, Huddersfield Contemporary Music Festival, Festival Ars Musica of Brussels, Züricher TheaterSpektakel, the 50th Warsaw Autumn Festival, Ultima Oslo, TRANSIT Festival Leuven, Spitalfields London, the Chekov International Theatre Festival of Moscow, BIFEM, the Shanghai New Music Week, and Festival d'Automne à Paris.

## **Annie Hui-Hsin Hsieh**

*3.6* (2019)

*3.6* is a graphic score that asks the performer(s) to convey three expressions through loosely guided improvisation: The Animalistic, The Organized, and The Intangible. The score is drawn with textures influenced by the looks of arthropods, intersected by definitive shapes that imply synchronous gestures.

## Richard Barrett

*vinča* (2019)

Vinča is a suburb of Belgrade which has given its name to a culture spread throughout the Balkan area during the late Neolithic period, the first important discoveries of which were made in Vinča itself in 1908. A particularly striking feature of artefacts from this culture is that many of them bear inscriptions using a system of symbols which may or may not constitute a form of writing. If they do, this is the oldest known writing system, but it seems unlikely that any definitive conclusions about their purpose and meaning (if any) can ever be made. This brief composition itself consists of chains of rhythmical/timbral patterns which often repeat precisely or approximately, as if something like the graphical forms of the Vinča script were interpreted as a musical notation.

## Liza Lim

*bioluminescence* (2019)

*bioluminescence* for solo flute was written for Paula Rae and explores flickering, shimmering qualities. Bioluminescence is the emission of light by organisms such as fireflies, fungi, algae and many sea creatures. A famous example is the Hawaiian bobtail squid which carries bacteria whose luminescent specks act as a form of 'invisibility cloak'. The squid blends with moonlight on a starry night seeming not to cast a shadow from the perspective of any prey below.

*While sailing in these latitudes on one very dark night, the sea presented a wonderful and most beautiful spectacle. There was a fresh breeze, and every part of the surface, which during the day is seen as foam, now glowed with a pale light. The vessel drove before her bows two billows of liquid phosphorus, and in her wake she was followed by a milky train. As far as the eye reached, the crest of every wave was bright, and the sky above the horizon, from the reflected glare of these livid flames, was not so utterly obscure, as over the rest of the heavens.*

Charles Darwin, Journal (1832–1836)

*Pick any path of concrete or  
crook to this spirited place  
whose orchard-body belongingly  
offers that flickering, altered aroma  
– groves on fire*

Sappho/ Petrucci version (2008)



## **Richard Barrett**

*world-line* (2012-14)

*world-line* is one of Richard Barrett's most stunning compositional cycles. In physics and cosmology a world-line describes the path an object takes through four-dimensional spacetime. Here, the journey is marked by the energies of fifteen different vortices that fling the listener and performer ever outwards into new sonic dimensions with 'Rasa', the eighth movement, being the still centre of this hurricane universe. From the pounding opening chords of 'Dust 1' to the madcap tightly woven ensemble of the 'Lens' sequence, invention is ceaseless.

Richard's work highlights Daryl Buckley's intensive work in developing a lap-steel guitar performance practice in which a bodily choreography of metal slides combined with effect pedals generates vortex after vortex of sound. Further complex layers of rhythmic detail in the ensemble of percussionist Peter Neville, trumpeter Tristram Williams and Buckley's lapsteel, articulate and disrupt a flowing music of momentums and velocities. 'world-line' described as a 'cycle' is not some kind of Baroque suite. Rather, its sections are conceptualised as universes in which a 'particle' of sound in one position can potentially find non-linear connection to any other sound. Theoretical physics proposes a way of imagining musical relations that are emergent in nature also allowing for the contingency of improvisation and split-second responses in a complex notational net.

The filming took place at the Salon of the Melbourne Recital Centre, realised with the exceptional brilliance of videographer Agatha Yim and sound engineer Alistair McLean. In the years prior ELISION has performed the cycle in Belgium, Germany, Mexico, Australia and the United Kingdom. The Melbourne lockdowns of 2021, triggered by the global pandemic, enabled a further year of intense preparation. ELISION musicians Tristram Williams, Peter Neville and Daryl Buckley bring rare, high-level and now decades-long experience of performing the music of Richard Barrett to this very particular and special interpretation.

**Sunday 28 August 2022**

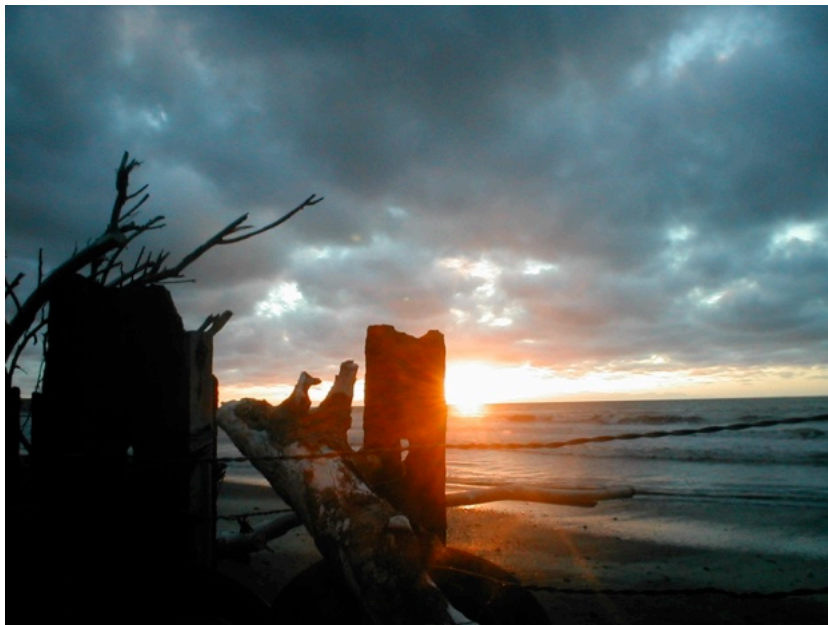


Photo credit: James Gardner

## **Ahiah**

**3.15pm (commences with Mihi whakatau)**

Great Hall, Arts Centre Christchurch, 2 Worcester Boulevard

Performers: Mahina-Ina Kingi-Kau, Justin DeHart, Mark Menzies

## **PROGRAMME**

Nenad Firšt (b.1964)

***Jezero*** (2018) 11' ISCM: Slovenian Section

Youngkwang Yang (b.1982)

***nox serena*** (2018) 15' ISCM: South Korean Section

Marcus Jackson (b.1994)

***All I Fear Is Death Before Fame*** (2020) 8'

ACL Young Composer Prize winner (2018) commission

Young-eun Paik (b.1957)

***back to dust...*** (2009/2019) 10' ACL: Korea



### **Mahina-Ina Kingi-Kaui**

Mahina is a talented recording artist, composer, an accomplished player and practitioner of Nga Taonga Puoro (Māori traditional instruments). She features on numerous projects and collaborations, nationally and Internationally. Mahina has produced and co-produced many albums. One that was nominated as a finalist in the 2001 New Zealand Music Tui Awards, called 'Dance With the Wind – Te Karakia', Big Belly Woman. The second album, 'Dignity – Ko Tapu Au, Tu Rangatira' was launched at Parihaka Peace Festival, 2007. Mahina has recently featured with the Christchurch Symphony Orchestra and Te Ahikaaroa Kapa Haka Group 'Sparks In The Park' 2022, Te Tau Hou Matariki 2022, The Arts Centre Te Matatiki Toi Ora as part of its Matariki programming in 2022 - Ngā Toi O Te Rangi Kapa Haka, Pohutukawa, Pou Atata Christchurch Art Gallery Te Puna o Waiwhetū 'Te Wheke' exhibition 2022. Te Pou O Te Rongo Māori Youth Peace Symposium 2022. The sound track music for Koreporepo Film by Kathleen Gallagher, New Zealand International Film Festival, 2022. Currently she is working on collaborations with the Christchurch Symphony Orchestra, Juanita Hepi (Ngati Wheke), and others. Mahina is working on her new album that is dedicated to her love of ngā taonga puoro, as well as orchestral music and Dub-fusions. Her compositions reflect her passion for her culture, the environment, life experiences, the affairs of the heart and global issues that are affecting all nations of the world.



### **Mark Menzies**

Mark Menzies has established an important, world-wide reputation as a violist and violinist, pianist, composer and conductor. He has been described in the Los Angeles Times as an 'extraordinary musician' and a 'riveting violinist.' His career as a viola and violin virtuoso, chamber musician and pianist, conductor and advocate of contemporary music, has seen performances in Europe, Brazil, Mexico, Australia, Japan, New Zealand and across the United States, including a series of appearances at New York's Carnegie Hall. Viola, violin professor and co-ordinator of conducted ensembles at the California Institute of the Arts, from 1999-2016, where Mark Menzies curated a remarkable series of concerts at REDCAT at Disney Hall in downtown Los Angeles, he moved to New Zealand in 2016 to take up a Professor of Music and Head of Performance position at the University of Canterbury.



### **Justin DeHart**

From Sacramento, California, Justin DeHart is a GRAMMY-nominated performer of contemporary musical styles from classical to pop, and from world to electronic. He is a current member of the Los Angeles Percussion Quartet and his musical resume includes performances with the NZSO, LA Phil New Music Group, I.C.E., Red Fish Blue Fish, and pop legends Stewart Copeland and Cheap Trick. An Associate Professor of Music at the University of Canterbury, Justin is a YAMAHA Performing Artist and an endorser of Black Swamp Percussion, REMO, Sabian, and Innovative Percussion Inc.

### **Nenad Firšt**

*Jezero* (2018)

I have always had intense feelings towards the primal force of water in nature; especially the lakes address me with their special energy. They are idyllic and usually very calm, sometimes excited for no reason, but always mysterious in a way. This concert piece for viola solo was inspired by reflections and experiences at the lake, the initials of the five paragraphs that form the dramaturgy (labile, affettuoso, calmo, umoristico, solenne) spell out the Latin word for 'lake'.

## **Youngkwang Yang**

*Nox serena* (2018)

The Latin word *nox serena* has the meaning in English “a serene night”. I wanted to express the emotions that made me feel the calmness through the sounds of the rain and the wind that I heard late one night. The piece is written in seven parts which was to express the sounds of the rain and the shapes of the wind.

## **Marcus Jackson**

*All I Fear Is Death Before Fame* (2020)

What happens to a body when it is taken out of its personal context?

## **Young-eun Paik**

*back to dust...* (2009/2019)

*back to dust...* for viola and percussion reflects on the impermanence of our existence and the notion of humankind, returning, eventually, to dust. This piece was dedicated to my father who passed away in 2009 and I revised it in 2019 for his tenth memorial year. The melodies and harmonies in this piece are derived from a single six-note theme. The viola line is intended to symbolize the human subject while the different percussion timbres express the narrative.

**Sunday 28 August 2022**



Photo credit: Glenda Keam

## **Tūtohu**

**7pm**

Charles Luney Auditorium, St Margaret's College, 12 Winchester St  
Performers: Christchurch Youth Orchestra cond. Helen Renaud

### **PROGRAMME**

Ryan Molloy (b.1983)

***Ogham*** (2018) 8' ISCM: Irish Section

Robin Toan (b.1983)

***Comic*** (2004) 4'

Richard Tsang (b.1952)

***Distant Lights*** (2017) 7' ISCM: Hong Kong Section

René Silva Ponce (b.1984)

***Surcos a la tierra*** (2016) 5' ISCM: Chile SCD Section

Claire Cowan (b.1983)

***Opito*** (2002) 6'



### **Christchurch Youth Orchestra**

The Christchurch Youth Orchestra (CYO) was founded in the 1970s and is the senior orchestra of the Christchurch School of Music. The orchestra is a musically and technically advanced orchestra for the city's musical youth to widen and develop their musical and performing experience. Each year the orchestra performs four full concerts as well as performing at corporate and community events. Professional players from the Christchurch Symphony Orchestra, University of Canterbury and the NZSO work with students at sectionals to coach them in the nuances of orchestral playing.

CYO has been lucky to have wonderful conductors taking up the baton over the years and each conductor has brought their own strengths and passions to ensure the orchestra has always provided great opportunities for young musicians to develop musicianship and build their orchestral repertoire. Entry into the Youth Orchestra is by audition. This not only ensures that talented students throughout Christchurch are given the opportunity to join the orchestra, but also



that those students who might choose to pursue a musical career have the chance to experience the “live” audition process. One of the goals of the CYO is to offer its players the opportunity to develop in a wide range of roles, including as soloists, conductors, content providers, committee members.



### **Helen Renaud – Conductor**

Christchurch performer, teacher and conductor, Dr Helen Renaud has been the Head of Music at Burnside High School, where she now works part time. She studied bassoon at the Wellington Conservatorium of Music, and Music History at the University of Victoria, before receiving her teaching qualification. In 2009 she graduated with a Master’s in music from the University of Melbourne, where she focused on conducting. It was here that she was taught by the late Professor John Hopkins OBE, and Richard Gill OAM. In 2018 Helen graduated from the University of Canterbury with a Doctorate in Musical Arts, studying rehearsal techniques for high school and youth ensembles. Helen was appointed to the role of Conductor of the Christchurch Youth Orchestra in 2016. She also conducts the Burnside High School Orchestra and Concert band and is a free-lance conductor around Christchurch. Helen is one of the founding members of New Zealand’s own All Girl Big Band, where she plays baritone saxophone.

**Ryan Molloy***Ogham* (2018)

Ogham stones have always fascinated me. I remember learning the ogham alphabet – a system of notches and horizontal or diagonal lines – for a project at school many years ago and there was something about the primeval, almost visceral nature of these monuments that struck me. The dual- or triple-faced nature of the stones and their messages, running up one side, then down another, all carried by carefully hewn wounds... This piece is not a representation of an ogham stone but it does bear some characteristics that may have been influenced by them; at times monolithic, at times dark, earthy, other times boldly stating – “this is my bit of the world!”. The multi-faceted nature of the stones is reflected in the simple dialectic in the work: a pattern of ametrical quartal chords (heard at the beginning) pitted against strongly modal, rhythmic ostinati. These two characters cycle around each other, taking slightly different forms each time before fading into the distance, into the silence that these monolithic messengers have stood in for hundreds, almost thousands of years.

**Robin Toan***Comic* (2004)

*Comic* is a celebration of life and youth. It was written for the Howick School of Music Youth Orchestra while Robin was a clarinet teacher at the Howick School of Music. It premiered in December 2004 at Elim Church, Howick, Auckland.

**Richard Tsang***Distant Lights* (2017)

This reflective work portrays a mood of apprehension, contemplation and determination. From a quiet and apprehensive beginning, there is a yearning for action as the music runs its course, from contemplation to determination and eventually coming back to the initial apprehensive mood of the opening: somewhat a mirror of life's own cycle. Semitone clashes are prevalent which manifest in both vertical (harmonic) relationships and also at times in parallel melodies a semitone apart.

**René Silva Ponce**

*Surcos a la tierra [grooves to the ground] (2016)*

This work for youth orchestra was commissioned by the Toccata Foundation in 2016 for the Rancagua Youth Orchestra. It has a pedagogical nature and seeks to bring the young musicians closer to contemporary music and new forms of writing, textures and harmonies. *Surcos a la Tierra*, while not an orchestration or arrangement, takes as its inspiration the song *El Arado* (a song about the struggles of a Chilean worker) by Victor Jara. The piece is constructed from musical lines that traverse the piece like the furrows of a plough and allude to the subject of Victor Jara's song becoming lost in the patterns created by his plough.

**Claire Cowan**

*Opito (2002)*

A short fanfare about Opito Bay in the Coromandel (North Island, New Zealand), featuring extended brass techniques, sea gulls and dolphin sounds.

**Monday 29 August 2022**



## **Five Moving Speakers**

**11am - Installation and ISCM panel discussion**

Christchurch Art Gallery Te Puna Waiwhetu, corner Worcester Boulevard and Montreal Street

**Jesse Austin-Stewart** (b.1996)

*Five Moving Speakers* (2017)

ISCM: New Zealand Section

*Five Moving Speakers* is a kinetic speaker system that uses linear motion to explore space. This is done by varying the phase relationship of sound by altering the position of the speakers. The system allows for the physical moving of sound (from left to right), a phenomenon only usually experienced through phantom imaging. Some works for the system also explore the noise of the motors, examining notions of causality of the sounds that emanate from mechanical music making systems, while also blurring the lines of what acousmatic music is.

**Monday 29 August 2022**



Photo credit: R F Keam

## **Te Waipuna**

**1.10pm**

Great Hall, Arts Centre Christchurch, 2 Worcester Boulevard

Performers: New Zealand String Quartet

## **PROGRAMME**

Jae-Moon Lee (b.1982)

***Rain Drops / Stained Glass*** (2019) 10' ISCM: Individual Submission

Hiroaki Tokunaga (b.1973)

***Cosmic mosaic*** (2019) 8' ACL: Japan (JCAA)

Karlo Margetić (b.1987)

***Ricercar*** (2017) 5' ACL: New Zealand Section

Kurt Rohde (b.1966)

***inside voice*** (2015) 11' ISCM: Florida International State University

Louise Webster

***This Memory of Earth*** (2020) 12'



(photo credit: Bruce Foster)

### **New Zealand String Quartet (NZSQ)**

Celebrating its 35th season in 2022, the New Zealand String Quartet has an established international reputation for its insightful interpretations and compelling communication. The Quartet has an extensive, critically acclaimed discography, and proudly championed New Zealand music since its inception, premiering over 150 New Zealand works, alongside collaborations with taonga pūoro players Rob Thorne, Horomona Horo and the late Richard Nunns.

Devoted educators, all members of the NZSQ teach at the New Zealand School of Music – Te Kōkī where the NZSQ is Quartet-in-Residence, as well as running the Adam Chamber Music Festival in Nelson and mentoring with rangatahi (young people) and ākonga (students) from Sistema programmes across the country.

### **Jae-Moon Lee**

*Rain Drops / Stained Glass* (2019)

When I visited the Stained-Glass Museum in Ely Cathedral on a rainy day, compositional ideas of the work flashed through my mind. The sound of raindrops and images of lights from stained glass were

invoked. I focused on exploring complex rhythms and various colours of sound to describe these themes. In last parts of the work, structural metamorphoses of musical elements were explored. Gestures were gradually converted into different forms. Ordinary (pitched) sound is converted into unpitched extended string techniques. A conversion of gestures into different colours and textures were the staple ideas in the last parts of the work.

### **Karlo Margetić**

*Ricercar* (2017)

A *ricercar* is a contrapuntal form from the early baroque, an ancestor of the fugue. There is an underlying sequence of short canons in this piece, which increase in complexity as it progresses; they have been 'expressively transformed' for the string quartet, exploring various colours and textures that can be achieved by the ensemble.

### **Hiroaki Tokunaga**

*Cosmic mosaic* (2019)

*Cosmic mosaic* is my first work for string quartet. The descending three notes, first presented by the first violin, is an important motif. Subsequent transformations of the motif describe the eternity of the Cosmos. The melody which appears in the middle section is a love song about the old Japanese tale about Stars.

### **Louise Webster**

*This Memory of Earth* (2020)

Our earliest memories of the land shape who we are, who we become. Early experiences are stored as implicit memory, formed before conscious recollection is possible, but remembered by our bodies, our senses, our emotional responses as we move through life. At a time when our world is under such threat, these threads of memory nudge us, reminding us of what we must hold, treasure, reclaim, rebuild: the smell of rain; the coolness of shadow beneath trees; the pull of the sea; the cry of a bird in the night.

This quartet too is built of recurring snatches of melody, rhythmic fragments, overlapping textures and abrupt interruptions, interwoven and accumulating throughout the course of the work. Slow-moving

duos segue into dancing figures that are tossed from one instrument to another, passages in which textural elements predominate are punctuated by strident outbursts, and the brief but insistent melodic figures that open the work, return at the close. The words of the title come from 'Fields in Midsummer' by New Zealand poet, Ruth Dallas.

The quartet was commissioned by the New Zealand String Quartet and had its first performance in May 2020.

### **Kurt Rohde**

*inside voice* (2015)

*inside voice* is a single movement work and was composed in New York City in August 2015 for the Lyris Quartet as part of their Janáček Intimate Letters project. The work is dedicated to these exceptional musicians and people with admiration and affection. Janáček's many love letters to Kamila Stösslová document an obsessive manifesto between the composer and his muse. I read these letters as part of my preparation for playing both of Janáček's string quartets and was struck with their intensity and surprising flexibility of tone, all while remaining remarkably focused on being...intimate. As a primary source, letters are one of the few documents that offer insight on an exchange at a most private interaction between people. The letter writer wants to make sure that their intended reader gets the message; Just as someone who is speaking in an emotionally charged situation wants to be heard, the letter writer wants to be read.

Janáček's String Quartet No. 2, 'Intimate Letters', is a brilliant work, not only for its construction and emotional range, but also for its sheer, unabashed delight to make a sound that needs to be heard. My response piece, *inside voice*, attempts to capture the energy I am trying to transmit to the listener in my music. The work is in many ways a reflection of the type of person I am; it has a clear focus at the onset, and is intent on a specific course only to become distracted, which itself ultimately comes into focus and develops a new interest in its own right. My "letter" here is the music being played, and it is a letter that is meant to be heard.



**Monday 29 August 2022**



Photo credit: James Gardner

## **Te Hau**

**4pm**

University of Canterbury Arts Recital Room, Arts Centre  
Christchurch, 3 Hereford Street

Performers: Bridget Douglas and Alistair Fraser

## **PROGRAMME**

Kristian Blak (b.1947)

***Taonga Puoro – Sounds*** (2019) 9' ISCM: Faroe Islands Section

Philip Brownlee (b.1971)

***Te Hau o Tāwhirimātea*** (2004) 13' ISCM: New Zealand Section

Alice Hoi-ching Yeung

**Reveal Terra Firma** (2019) 10' ISCM: Individual submission

Gareth Farr (b.1968)

**Silver Stone Wood Bone** (2019) 11'

Josiah Carr (b.1996)

**tihei mauri ora** (2019) 10'

Briar Prastiti (b.1992)

**Terra Firma** (2019) 12'



### **Alistair Fraser**

Alistair Fraser (Pākehā) is a manu whakatangitangi a ngā taonga puoro. In 2022 he released 'Mahurangi' with Oro Records, an album with Riki Pirihi Gooch, the follow up to their first album 'Rangatira'. Riki and Al perform as a duo. In 2021 Alistair released 'Bird Like Men' with ensemble Tararua, with whom he completed a chamber Music New Zealand tour in 2022. He collaborated with visual artist

Bridget Reweti with 'Like a rock against the tide', co-curated with Ruby Solly 'Puoro Tū' Aotearoa's first taonga puoro festival, completed a tour of 'Silver Stone Wood Bone' with Bridget Douglas and collaborated with Good Company Dance's on their work 'OneOne'.



**Bridget Douglas**

Bridget is Section Principal Flute of the NZSO and an Artist Teacher in Flute at the New Zealand School of Music - Te Kōkī. After graduating from Victoria and Otago Universities, she did postgraduate study in the USA with the assistance of a Fulbright Graduate Award. While in New York Bridget won the New York Flute Club and Artists International Competitions. She is a founding member of the contemporary music ensemble Stroma and is actively involved in performing and commissioning New Zealand composers. In 2020 she was awarded the Composers Association of New Zealand Citation for Services to New Zealand Music.

**Kristian Blak**

*Taonga Puoro—Sounds* (2019)

1: Sound: Fish

Taonga puoro: Pūtōrino (Hine Raukatauri and Te ara ki te Kainga)  
(double flute)

2: Sound: Coast

Taonga puoro: Pūtātara (conch) and Te Waihihi o Ngā Tai Parirua  
(Kohatu) ("bird" whistle)

3: Sound: Láturpípa (Faroese leaf instrument)

Taonga puoro: Kōauau Ponga Ihu (nose flute)

4: Sound: River

Taonga puoro: Tumutumumu (stones and vocal)

5: Sound: Drunnhvíta (storm petrel)

Taonga puoro: Pōrutu (flute)

6: Sound: Wind

Taonga puoro: Pūrerehua/Gārara (bull roarer)

**Philip Brownlee**

*Te Hau o Tāwhirimātea* (2004)

*Te Hau o Tāwhirimātea* is dedicated to Richard Nunns and Bridget Douglas. The music aims to create a space in which the musicians, and the voices of their instruments, may speak together. The musical space is flexible, encouraging spontaneous dialogue between the various instrumental voices. Tāwhirimātea, the wind god, child of Earth and Sky, represents powerful elemental forces, but he is also capable of gentle playfulness. Te hau refers also to human breath, the force which animates the wind instruments. From the mingling of breath, sweet voices are brought into being. *Te Hau o Tāwhirimātea* was commissioned by Richard Nunns and Bridget Douglas, with funding from Creative New Zealand. Special thanks are also due to Ana Tapiata, for her advice on te reo Māori.

**Alice Hoi-ching Yeung***Reveal Terra Firma (2019)*

Human beings drown themselves in the midst of busyness, no longer opening up, cutting off the connection with the earth. If everything is shut out, everything would be dull. Meditation is the best way to reconnect and restore intimacy with the earth, understanding the relationship between the world and life and communicating with them. The first section of the piece is meditative, led by the flute, creating dialogue with taonga puoro. In the second section, the flute creates a transparent atmosphere while various Taonga pūoro were used to extend the space of the music.

**Gareth Farr***Silver Stone Wood Bone (2019)*

This was an intriguing commission from the very first suggestion of the idea from Bridget Douglas a couple of years ago.

I have been working with taonga puoro in combination with many different western music ensembles for nearly three decades now, predominantly with the amazing Richard Nunns, who is celebrated as our pre-eminent specialist of Māori musical instruments, including combinations with orchestra, string quartet, electronic music and more. It has been a fascinating journey of musical and cultural revelation for me. Working now with Alistair Fraser for the first time has been fascinating, as his approach (like musicians of all types) is unique—his sound is unique, and his extensive collection of instruments were all new and unfamiliar to me.

My first task was to spend an afternoon with Alistair exploring these new sounds and deciding which I would use—only a handful out of dozens. The next step was figuring out what the relationship between the flute and the taonga puoro would be. They have more similarities than any other combination involving taonga puoro I've created before, and so that's what I focused on immediately. I love the fact that the instruments can imitate each other—and occupy the same sonic space, either complementing or contrasting. I decided to use

many flute techniques that I've never used before, to achieve the flexible and very human tones that the taonga puoro create - and conversely I asked Alistair to echo the exact pitches that the Bridget is creating—thus drawing her flute into the world of taonga pūoro, rather than sitting apart from it.

*Silver Stone Wood Bone* is a piece about breath and human expressiveness.

### **Josiah Carr**

*Tihei mauri ora* (2019)

In this work, both the flute and taonga puoro weave amongst one another, blending and inhabiting the same sound world. *Tihei mauri ora* means to breathe life into something; it is fundamentally the shared breath of both musicians that innately connects them with one another. As each performer imitates and takes on characteristics of the other, they both breathe life into the melodic line shared between them, as it grows and develops until reaching a natural climax.

### **Briar Prastiti**

*Terra Firma* (2019)

*Terra Firma* is a Latin phrase literally meaning 'firm land'. But it carries a more specific meaning: the land in which one is grateful for reaching after departing it. In a poetic sense, 'terra firma' can mean homecoming, landing, or a trusted support in any form. I believe that this idea came from my experience of moving to Greece on my own, where for a large part, a sense of support from outside and inside myself was pulled from under my feet. In a literal sense, I was away from my homeland, my familiar territory. In a more intangible sense, my grounds of support through people and relationships were no longer beneath me. There are times in life where one realises the importance of friendships, belonging, and community, and equally the stable sense of self, to keep you upright through the changes of life. It is significant also that Taonga Puoro for me represents New

Zealand, my homeland, even while I often feel like the flute, running a bit too fast! But regardless of where one finds themselves in the world, *Terra Firma* is really about friendship and support, and about finding the land, the terra firma to stand on, whether that is a trusted friend or family member, a community, or the support within yourself, even if everything above it is in turbulence, ambiguity, drama, or excitement.

The bass flute and Taonga Puoro have different roles in the piece, but, like a person and a kite they also have an important relationship which is translated through the use of harmony and contrast of movement between the two parts. Throughout the piece there is a theme of a constant pitch underneath a much more kinetic and lively counterpart. The Taonga Puoro engages the role of stability, land, and grounded support. In contrast, the bass flute explores harmonic, rhythmic, and textural variations. Although there is a contrast, the two are linked and share a common ground. The bass flute, being more kinetic, creates a sense of repeated departure and landing, but maintains an important dependence on the stability of the Taonga Puoro throughout the piece. The Taonga Puoro also explores variations of textural and rhythmic changes, but still provides a sense of 'home' for the flute.

**Monday 29 August 2022**



Photo credit: Glenda Keam

## **Te aho horahora**

**8pm**

The Piano: Centre for Music and the Arts, 156 Armagh Street,  
Christchurch

Performers: Tim Emerson, Rakuto Kurano, Mark Menzies, Henry  
Nicholson, Yifan Yang, Hugo Zanker

## **PROGRAMME**

Tõnu Kõrvits (b.1969)

***Stalker Suite*** (2017) 11' ISCM: Individual Submission

Mark Bowden (b.1979)

***Five Memos*** (2015) (3 movements: I, III, V) 9' ISCM: Welsh Section



Anna Weesner (b.1965)

***What gathers, what lingers*** (2009) 13' ISCM: Roger Shapiro Fund

Berislav Šipuš (b.1958)

***Three Short Tales from the Blind Forest*** (2018) 13'

ISCM: Croatian Section

Jia Daqun (b.1955)

***The Landscape of Cloud*** (2016) 16' ISCM: Shanghai Section

Jon Lin Chua (b.1986)

***Huis clos*** (2016) 8' ACL: Singapore

Ji-Hyang Kim (b.1970)

***Eine Studie nach der Nuance des Sonnenstrahls*** (2013) 12'

ISCM Individual Submission



## **Tim Emerson**

Tim Emerson is a highly regarded New Zealand pianist, teacher, and accompanist. His musical lineage began with his great-grandfather

Ernest Empson (a pupil of the great Leopold Godowski), who produced many of the country's leading pianists including the late Maurice Till, who was Tim's undergraduate teacher at the University of Canterbury. Tim himself has taught some of New Zealand's most gifted young pianists, who have gone on to have successful careers. Tim has performed in concerts throughout the world, recorded for radio in New Zealand and Australia and has regularly appeared as soloist with orchestras throughout New Zealand. He currently teaches piano at the University of Canterbury.



### **Rakuto Kurano**

Rakuto Kurano is a Japanese/New Zealand performer and composer based in Christchurch. He has completed numerous concert tours around New Zealand performing on violin, viola, baroque viola and piano, and has also performed in Japan and Vietnam. As an advocate of New Zealand music, he has commissioned four young New Zealand composers and has performed works by over 40 unique New Zealand composers. Kurano is currently Artist-in-residence at the Aspiring Lifestyle Village in Wanaka and also is a Trustee and Artistic Director of the Magic Carpet Music Trust.



### **Mark Menzies**

Mark Menzies has established an important, world-wide reputation as a violist and violinist, pianist, composer and conductor. He has been described in the Los Angeles Times as an 'extraordinary musician' and a 'riveting violinist.' His career as a viola and violin virtuoso, chamber musician and pianist, conductor and advocate of contemporary music, has seen performances in Europe, Brazil, Mexico, Australia, Japan, New Zealand and across the United States, including a series of appearances at New York's Carnegie Hall. Viola, violin professor and coordinator of conducted ensembles at the California Institute of the Arts, from 1999-2016, where Mark Menzies curated a remarkable series of concerts at REDCAT at Disney Hall in downtown Los Angeles, he moved to New Zealand in 2016 to take up a Professor of Music and Head of Performance position at the University of Canterbury.



## **Henry Nicholson**

Henry Nicholson is a New Zealand violinist, conductor and artistic director. Henry has over 16 years of experience playing the violin, performing various styles with a special focus on 16<sup>th</sup>- and 17<sup>th</sup> - century experimental renaissance and baroque works, and contemporary compositions by living composers. He is currently studying a Master of Music majoring in performance violin and conducting with Professor Mark Menzies and Associate Professor Justin DeHart at the University of Canterbury.



## **Yifan Yang**

Chinese born Yifan Yang started playing the piano when she was eight years old. At age nine she had already won second place in the Hong Kong Asian Piano Competition, and by eleven had won first place at San Marino International Piano Competition. On her return to China, Yifan performed her first public recital in Nanjing, and at twelve was accepted into the prestigious Middle School of the Shanghai Music Conservatory. During this time she appeared with the Shanghai Philharmonic Orchestra on several occasions. After graduating from school Yifan moved to Europe where she furthered her studies in music. A desire to live in New Zealand brought her to Christchurch, and at present Yifan is studying in her Honours degree in performance, studying piano with Timothy Emerson at the University of Canterbury.



### **Hugo Zanker**

Hugo loves playing classical and modern and experimental music. He is as at home in Ableton Live live looping as he is on the concert stage. During his studies at Freiburg Musikhochschule, Freiburg, Germany, Hugo worked in projects with the Institut für Neue Musik as well as in award winning chamber music and orchestral groups including the Nationaal Jeugdorkest, Apeldoorn, Netherlands. He had masterclasses with Arto Noras, Mario Desecondi, Martin Ostertag, Janos Starker, and others. After graduating, Hugo joined the Magdeburger Philharmonie, Magdeburg, as a contracted cellist for two years. In 2010, he returned to New Zealand to train as a schoolteacher. Since then, Hugo has worked widely in classical and contemporary music, notably as first cellist in the Canterbury Cellists and is director of strings at Christchurch Rudolf Steiner School | Te Kura o Rudolf Steiner i Ōtautahi. Hugo has been recipient of the Vince Hamm and Pettman-Dare scholarships among many other awards.

## **Tõnu Kõrvits**

*Stalker Suite* (2017)

I Into the zone

II The Room

III Monologue (for solo violin)

IV Waterfall

*Stalker Suite* is a homage to Russian film director Andrei Tarkovsky whose art has inspired me for a long time. His film *Stalker* was mainly filmed in Estonia. The titles of the parts reflect the atmosphere, melancholy and mystery of this cinematographic masterpiece.

## **Mark Bowden**

*Five Memos* (movements I, III, V) (2015)

Lightness – Quickness – Exactitude – Visibility – Multiplicity

I took Italo Calvino's series of Charles Eliot Norton Lectures, *Six Memos for the Next Millennium*, as a starting point to create a five-movement work for violin and piano. My ambition: to create musical responses to the artistic virtues Calvino held up as being of particular importance for writers and artists of the future.

## **Anna Weesner**

*What gathers, what lingers* (2009)

*What gathers, what lingers* was composed while I was a visiting artist at the American Academy in Rome during the spring of 2003; revisions were made in 2009. It was premiered in Rome by Veronica Kadlubkiewicz and Richard Trythall in 2003. The piece was helped along through conversations with my friend, composer/violinist Andy Waggoner. The piece dwells in a variety of places, moving, perhaps, through many different rooms of a single house. The world contains a multiplicity of music, which surrounds and influences me, sometimes whether I know it or not. What happens, I wonder, when music that feels like a private memory of a classical piano sonata follows on the heels of something raucous and pounding? What happens when a thick and complex harmony finds itself as neighbour to a straightforward melody with a simple accompaniment?

This piece occupies a sound-world in which many stylistic impulses gather, a world, I think, in which memory may be portrayed alongside the current moment. This piece has distinct sections, whose respective personalities are meant to stand in vivid, even stark, contrast. Played without pause, these sections occupy a single, overarching movement, gathering—I hope—connections and momentum, and leaving what lingers as they bounce off each other and go.

### **Berislav Šipuš**

*Three Short Tales from the Blind Forest (2018)*

*Three Short Tales from the Blind Forest* is the title of a collection of poetry by Mexican poet, singer, writer and performer Itzie Zeron. Verses by Zeron provided inspiration for several of Šipuš's compositions including *Tu Mar de Mi Alma* and *Phantasy* for violin and piano, which was also the first draft version of the *Three Short Tales from the Blind Forest*. It was performed in 2004 by the composer (playing the piano part) and Austrian violinist Martin Walch. It had an improvisational character and it lasted 14 years that composer decided to finish it, inspired – once again by a woman – the young violinist Katarina Kutnar, who performed it for the first time in 2018.

### **Jia Daqun**

*The Landscape of Cloud (2016)*

Cloud is an aerosol comprising flowing water vapour and dust, which surrounds and protects the tiny earth in the vast cosmic sky. It is dynamic and diversified. Not only reflecting existing splendid pictures known to the human beings, but also inspiring our boundless imaginations in the future. The landscape of cloud, or the cloud with landscape is a musical work full of sounds of clouds and feelings of the landscape. This work has three movements – Floating Cloud, Voice of Mountain and Affection on Water. It is constructed using elements of serial-music, pitch-class set, timbre texture and multi-structure to demonstrate the composer's multidimensional awareness of dynamic status and express his own feelings through the abstraction of nature.

**Jon Lin Chua**

*Huis clos* (2016)

*Huis clos* ('no exit') is a piano piece inspired by French philosopher Jean-Paul Sartre's play of the same title, which features an existential depiction of hell. Like the play, most of the tension and drama in the music lies deep beneath the surface, with the occasional overt outburst. Although there is a fair amount of activity on the musical surface, it gradually breaks down, and the overall trajectory of the piece is static, reflecting the stifling vapidness found in most of the play's dialogue that thinly veil the weighty philosophical themes within.

**Ji-Hyang Kim**

*Eine Studie nach der Nuance des Sonnenstrahls* (2013)

This work is an examination of the nature of the sunlight. The nuances of light, which vary from season to season, were expressed through the violin's various techniques.



**Tuesday 30 August 2022**



Photo credit: Glenda Keam

## **Te Ihutai**

**1pm**

The Piano: Centre for Music and the Arts, 156 Armagh Street,  
Christchurch

Performers: NZTrio

## **PROGRAMME**

Michael Norris (b.1973)

***Horizon Fields*** (2022) 15'

Ryle Custodio (b.1998)

***Elehiya Para sa mga Biktima ng Masaker sa Maguindanao*** [*Elegy for the Victims of Maguindanao Massacre*] (2020) 7'

ACL Young Composer Prize winner (2018) commission

Callum Mallett (b.1995)

***Departure, at the going tide*** (2017) 4' ACL: New Zealand

Tabea Squire (b.1989)

***Der Tanz*** (2022) 10'

Karlo Margetić (b.1987)

***Lightbox*** (2012) 12' ACL: New Zealand

Chatori Shimizu (b.1990)

***Wagyu Pigs*** (2019) 4.5' ISCM: Individual Submission

Joe Cutler (b.1968)

***McNulty*** (2016) 10.5' ISCM: British Section

Tazul Izan Tajuddin (b.1969)

***Sebuah Pantun IV*** (2011) 7' ACL: Malaysia SMCC



### **NZTrio**

Described as a “national treasure” and “New Zealand’s most indispensable ensemble” (William Dart, The New Zealand Herald), NZTrio is renowned for its eclectic repertoire, outstanding talent and warm kiwi stage presence. Any preconceptions of classical music being stuffy or intimidating are smashed by edgy repertoire, venue

ambiance, and post-concert manaakitanga. Bringing together three incredibly accomplished artists: Amalia Hall (violin), Ashley Brown (cello) and Somi Kim (piano), every NZTrio performance powerfully reaffirms the importance and cathartic nature of a live musical experience in today's digital world. Expect to be affected.

A respected ambassador of new compositional works, NZTrio has championed over 75 new commissions to date (more than two thirds from New Zealand composers) and showcases these around the country and overseas. They enthusiastically welcome collaborative opportunities, with many projects past and future spanning the arts spectrum of contemporary pacific dance (Pacific Dance NZ, 2022-2025), contemporary dance (BalletCollective Aotearoa, 2021; New Zealand Dance Co. 2012/13), visual arts (Simon Ingram 2021/2022), taonga pūoro (Horomona Horo, 2022/2019, Forest & Bird / PACT, 2022-2023), contemporary folk (Nadia Reid, 2022), alternative/indie (Finn Andrews, 2021), animated film (David Downes, 2009), theatre (Massive Co., 2013), voice (Simon O'Neill, 2016) as well as cross-cultural musical works with masters of Chinese guzheng and Cambodian traditional instruments.

The group has also established two mentorship programmes that reach out to high school musicians and tertiary composers nationally as well as an ever-expanding catalogue of recorded work. Critical acclaim includes a Tui award for Best Classical Artist at the 2017 Vodafone New Zealand Music Awards, two citation awards: the KBB Music/Composers Association of New Zealand citation (2012) and the Lilburn Trust Citation (2017) – both for outstanding services to New Zealand Music.

### **Michael Norris**

*Horizon Fields* (2022)

*Horizon Fields* takes its themes from the large-scale art installation *Horizon Field Hamburg* by Antony Gormley. Comprising an enormous steel platform suspended 7m above the ground of the Deichtorhallen in Hamburg, its mirror-like black epoxy surface created striking reflections of both the hall's architecture and the city beyond. For visitors who walked across it, this provided the illusion of teetering on the surface of a deep, dark (perhaps frozen?) lake.

Furthermore, any sudden or co-ordinated movements from the participants would also initiate a gentle rocking motion in the entire structure.

Gormley's themes of floating planes suspended in architectural space, mirror-form reflections and gentle oscillations have been freely interpreted to form the core sonic ideas and musical behaviours of this piano trio. The piano is the initiator of movement in the structure, sending out small 'ripples' of colour that the strings sustain, echo, vibrate and pulse. A static C-sharp returns throughout the work as a pedal—a flat plane or 'artificial horizon', if you will—around which the techniques of echo, reflection/inversion, interference and repetition form an ever-intensifying musical expressivity. *Horizon Fields* was commissioned by NZTrio in 2022 and is dedicated to them

### **Ryle Custodio**

*Elehiya Para sa mga Biktima ng Masaker sa Maguindanao [Elegy for the Victims of Maguindanao Massacre] (2020)*

On the morning of 23 November 2009, the Maguindanao Massacre took place in the province of Maguindanao, Philippines. The victims, who were mostly media workers and the Mangudadatu family and supporters, were then on the way to file a Certificate of Candidacy for Esmael Mangudadatu before they were kidnapped and killed by members of the Ampatuan Family, the Mangudadatus' political rival. It is reported that 58 people were killed in the massacre; among those were 32 media workers and journalists, making the massacre the single deadliest event in the history of journalism. It was only until 2019, ten years after the heinous crime, when the Ampatuans were found guilty and incarcerated.

This piece serves as my elegy to my innocent countrymen whose lives have been taken away because of this political rivalry. It also tries to be a statement for press freedom, and against the flawed and slow judiciary system that continues to deny numerous victims of the justice they truly deserve. As a Kulintang player, I tried to include Maguindanao in my piece by utilising variations of the Binalig Pattern, which is a Kulintang rhythmic mode from Maguindanao.

## **Callum Mallett**

*Departure, at the going tide (2017)*

*On Going Out with the Tide* by the painter Colin McCahon features elaborations on Matire Kereama's *The Tail of the Fish: Maori Memories of the Far North*. Emphasising the themes of the afterlife, the painting represents the following from Kereama: "When I was a child no person died without first asking about the state of the tide...People always liked to die at low tide because the tide had to be completely out to reach Te Rerenga Wairua, 'The Leaping Place of the Spirits'." The work draws upon the imperative 'Sing', and was composed for NZTrio 'Turn a Phrase' competition.

## **Tabea Squire**

*Der Tanz (2022)*

I - Vierviertelschwein

II – Auftakteule

III – Und (verwirrend melodiös...) Die Säule

The Dance, by German poet Christian Morgenstern (1871-1914)  
(in the composer's own translation):

A four quarter pig and an upbeat owl  
met in the shadow of a pillar  
that stood in the mind of its creator.  
And to the music of the fiddle bow plant  
the two, in dancing, gave each other  
foot and hand.

And upon his three pink legs  
the four quarter pig hopped gracefully,  
and the upbeat owl on her one  
swayed her head\* rhythmically.  
And the shadow fell,  
and the plant's music  
sounded bewilderingly melodious.

But the creator's brain was not of iron,  
And the pillar disappeared, as it had come

and so then also our pair  
did travel back into their nothingness.  
One last stroke  
gave the violinist\*\* –  
and then was nothing left as proof.

\*translation unclear

\*\*typical Morgenstern neologism

Übersetzung von T. Squire (1989 – )

German poet Christian Morgenstern, playful, metaphysical and slightly surreal, has been a favourite of the composer's family for generations. A graduate of the NZSM in Wellington, the youngest composer ever to be awarded the NZSO National Youth Orchestra Young composer residency, Tabea Squire has a growing (and often competition-winning) oeuvre of works for diverse ensembles that have been performed in all the major cities of New Zealand as well as overseas. She is also half German, bi-lingual with a German mother, and Morgenstern has inspired her before both in vocal settings and now in this piano trio, her first NZTrio commission - as she describes.

“Christian Morgenstern's poems just happen to be well-known in the family. The way he 'plays' with the language really suits the family humour, and in fact, many of us have a habit of writing humorous or facetious little verses in cards or letters, something I like doing too. Apparently I've managed to 'ape' Morgenstern's style pretty well, so evidently he's been a formative influence in more than one way. My brother even read one of his love-poems ('Es ist Nacht' – 'It is Night') at my wedding. As for the poem itself, I was skimming my book of Morgenstern poems for inspiration and spotted 'Der Tanz' because of the 'Fiedelbogenpflanze' or 'fiddle-bow plant'. The poem itself wouldn't lend itself well to vocal setting, but I've always enjoyed its whimsy, and chatting about it with my mother I realised that the four-quarter pig has three legs – like a grand piano – and the up-beat owl has only one – which could be the spike of the cello. With the 'fiddle-bow plant' rounding out the trio of characters, I realised it was too perfect, and the poem became the inspiration for the piece.

The first two movements are named after two of the poem's characters, and are directly inspired by them. As the four-quarter pig

– surprisingly – only has three legs, I made the first movement a play of threes and fours. The upbeat owl, according to the poem, 'swayed her head rhythmically'; while my version of her became jerky and almost grotesque, she's still undeniably rhythmic. The third movement is a kind of meeting of various ideas – the fiddle-bow plant is referenced by her melodious music, as well as the pillar in whose shadow the entire tableau plays out. The main melody of the third movement also plays with threes and fours, but in a different way than the first movement. Being the final movement and, as it were, the 'summary' of the piece, I had to let the material do a bit more of the driving than in the other two movements. In a way, I summarised the last half of the poem, and then let the music play out along those lines, right up to the last bowstroke of the fiddle-bow plant.”

### **Karlo Margetić**

*Lightbox* (2012)

When I think of a piano trio, I immediately think of a transparent interplay of lines. This has something to do with the fact that the instruments that make up the modern piano trio are not particularly homogeneous, unlike say, a string quartet. It is as if somebody had strewn some line drawings of simple three-dimensional objects on a photographer's lightbox, all on top of one another, resulting in an unexpected and strangely beautiful assemblage.

### **Joe Cutler**

*McNulty* (2016)

*McNulty* was written in the summer of 2016. The piece takes some inspiration from the American TV drama series *The Wire*, concerning itself with ideas of what is pertinent and non-pertinent material, second-generation (in this case Irish-American) heritage, and musical structures that go off the rails. The piece lasts around ten minutes, and was a commission from the wonderful Fidelio Trio, supported with a grant from the Britten-Pears Foundation.

**Chatori Shimizu**

*Wagyu Pigs* (2019)

*Wagyu Pigs* was composed in 2019 for Ensemble Linea. This work explores the complex relationship between individualism and collectivism and reflects the difficulty of the pigs living amongst wagyus. The pigs want to become wagyus, but no matter how hard they try, they are not perceived as wagyus. With the notation ploughing through the music in non-metronomic time, each performer must listen to one another in order to play the notated piece together. I have borrowed what Dr William Malm, a scholar on Gagaku music, has named “Breath Rhythm”; a technique used in Gagaku music, where time signature is not present, and performers must listen and “breathe together” with one another to create the natural flow of the music.

**Tazul Izan Tajuddin**

*Sebuah Pantun IV* (2011)

*Sebuah Pantun IV* is written using gamelan numbering, with the numbers transformed into sounds and notes. Pantun is a Malay traditional poem that is typically in two, four or six phrases. In the four-phrase pantun I am using, there are four short sections played continuously. The first and third sections use extended techniques while the second and fourth use actual notes. In the fourth section, the verses are interchanged from previous pantun where the order is rearranged. I began composing 'Sebuah Pantun' in 2003 where the initial idea was used in a short solo piano piece. It was composed very slowly, and being completed in 2011.



**Tuesday 30 August 2022**



Photo credit: Glenda Keam

## **Tūranga hauropi**

**5pm**

University of Canterbury Arts Recital Room, Arts Centre  
Christchurch, 3 Hereford Street

Performers:

Tim Emerson, Rakuto Kurano, Mark Menzies, Yifan Yang

## **PROGRAMME**

Ann Cleare (b.1983)

***Inner*** (2009) 9' ISCM: Irish Section

Guo Yuan (b.1965)

***The Stretched Song*** (2018) 8' ISCM: Chengdu Section

Fani Kosona (b.1969)

***Flow Imprints*** (2016) 7' ISCM: Greek Section

Do Hong Quan (b.1956)

***Lonely River*** (2015) 7' ISCM: Vietnam Contemporary Music Centre

Charlotte Seither (b.1965)

***Lauschgut*** (2019) 6' ISCM: German Section

Tomás Bordalejo (b.1983)

***Fétiches*** (2018) 8' ISCM: Argentine Section

Mykola Khshanovskyi (b.1991)

***Forest Cover*** (2015) 8' ISCM: Ukraine Section



### **Tim Emerson**

Tim Emerson is a highly regarded New Zealand pianist, teacher, and accompanist. His musical lineage began with his great-grandfather Ernest Empson (a pupil of the great Leopold Godowski), who produced many of the country's leading pianists including the late

Maurice Till, who was Tim's undergraduate teacher at the University of Canterbury. Tim himself has taught some of New Zealand's most gifted young pianists, who have gone on to have successful careers. Tim has performed in concerts throughout the world, recorded for radio in New Zealand and Australia and has regularly appeared as soloist with orchestras throughout New Zealand. He currently teaches piano at the University of Canterbury.



### **Rakuto Kurano**

Rakuto Kurano is a Japanese/New Zealand performer and composer based in Christchurch. He has completed numerous concert tours around New Zealand performing on violin, viola, baroque viola and piano, and has also performed in Japan and Vietnam. As an advocate of New Zealand music, he has commissioned four young New Zealand composers and has performed works by over 40 unique New Zealand composers. Kurano is currently Artist-in-residence at the Aspiring Lifestyle Village in Wanaka and also is a Trustee and Artistic Director of the Magic Carpet Music Trust.



### **Mark Menzies**

Mark Menzies has established an important, world-wide reputation as a violist and violinist, pianist, composer and conductor. He has been described in the Los Angeles Times as an 'extraordinary musician' and a 'riveting violinist.' His career as a viola and violin virtuoso, chamber musician and pianist, conductor and advocate of contemporary music, has seen performances in Europe, Brazil, Mexico, Australia, Japan, New Zealand and across the United States, including a series of appearances at New York's Carnegie Hall. Viola, violin professor and co-ordinator of conducted ensembles at the California Institute of the Arts, from 1999-2016, where Mark Menzies curated a remarkable series of concerts at REDCAT at Disney Hall in downtown Los Angeles, he moved to New Zealand in 2016 to take up a Professor of Music and Head of Performance position at the University of Canterbury.



### **Yifan Yang**

Chinese born Yifan Yang started playing the piano when she was eight years old. At age nine she had already won second place in the Hong Kong Asian Piano Competition, and by eleven had won first place at San Marino International Piano Competition. On her return to China, Yifan performed her first public recital in Nanjing, and at twelve was accepted into the prestigious Middle School of the Shanghai Music Conservatory. During this time she appeared with the Shanghai Philharmonic Orchestra on several occasions. After graduating from school Yifan moved to Europe where she furthered her studies in music. A desire to live in New Zealand brought her to Christchurch, and at present Yifan is studying in her Honours degree in performance, studying piano with Timothy Emerson at the University of Canterbury.

### **Ann Cleare**

*Inner* (2009) for amplified viola, piano, objects

*Inner* probes the idea of a subcutaneous space within sound. Through its kinetic activity and autoscopic tendencies, the piece aims to explore internal structures of sound and turn them outward: isolating, focusing on, and revealing sounds in their time and space. The piano and cello are dependent on each other to function. They alternate the roles of what is considered interior and exterior: within harsh timbral worlds there are intricate, smaller worlds at work, and within large delicate worlds, harsh inner worlds exist. Inner worlds grow, escape, separate from, and intrude on, the outer world. Outer

worlds encompass, surround, protect, support and dissolve into inner worlds. Internal structures and infolded idiosyncrasies are revealed: what was inward is forced outward, the internal is given a multi-dimensional quality, fragmenting the outer surface, revealing and unleashing the subcutaneous. "In escaping, the body discovers the materiality of which it is composed, the pure presence of which it is made, and which it would not discover otherwise... "

Deleuze, *The Logic of Sensation*

### **Guo Yuan**

*The Stretched Song* (2018)

The shapes and textures of materials such as metal, stone and wood will change under certain external forces. The sense of volume about the material will also alter along with the changes in shape and texture. This work deforms Sichuan folk song "the Sun Comes out with Jubilance" by imposing forces onto the sound materials of the song through the means of extending, rotating, twisting and squeezing, which produces variations in texture and a new tension in music.

### **Fani Kosona**

*Flow Imprints* (2016)

The piece aspires to catch the fleeting image of a fluid surface - like the surface of a river or a creek - by taking '3D imprints' of it as it flows ('flow imprints'). The structure of the piece is based on a mathematical model of catastrophe theory, controlling intensity, pitch and timbre (the latter in terms of levels of timbre distortion), thus producing sketches / textures of the 'imprints' as entities out of time. Then time and the rest of musical parameters are manipulated 'freely', aiming to support the creation of a meditative atmosphere and to promote aspects of the whole experience of observing fluidity: different states, flow intensities and qualities, different angles and ways of touch or refractions of light on the liquid surface.

## **Do Hong Quan**

*Lonely River* (2015)

*Lonely River* like a river goes on for a long time, the river still flows forever in my homeland of Vietnam. The land has passed through many difficulties and change, the river still flows, quiet and sometimes fierce, carrying alluvium accretion for good crops of human life. The work combines use of complex extended techniques for the violin with Vietnamese folk song. The work is also an expression of the composer's feelings about human life.

## **Charlotte Seither**

*Lauschgut* for inside-piano (2019)

In the traditional repertory the piano is often regarded as a harmonic instrument, adding tones to a chord. In *Lauschgut* I tried to reduce the piano on "one voice", but to enlarge the range of listening at the same time towards the inner variety of sound which comes out when the piano is played both, on keys and on strings. The work gives five short pieces—connected by silence. Due to the risk associated with the playing techniques utilised, the acoustic results are not completely "controllable" for the player. Celebrating the risk, but also the equality of pitch and noise makes aware of the unique fragility of sound as it occurs within the act of its performance.

## **Tomás Bordalejo**

*Fétiches*, five caprices for solo violin (2018)

The word '*fétiche*' here refers to ritual objects (such as amulets or good luck charms) that accompany us, protect us, reassure us in our daily lives, give shape to our fears, desires and passions. But in the same way we choose them, they too can choose us... *Fétiches* has five whims for solo violin, magical utensils, each containing their own magic, their own meaning. *Fétiches* can then be read on several levels: Noëmi Schindler, the violinist who inspired these pieces, is for me a kind of '*fétiche*', embodying a violin sound with which I grew up as a composer. The violin itself as an object can also be seen as a '*fétiche*'. its matter, arabesques, angles, balance: everything about it

carries a force and a certain mysticism. A wooden assembly, almost magical. Finally, each of the five movements that make up the piece are themselves sound objects, five specific, characteristic whims that must be tamed:

I- The energetic first, first whim, concentrated in dynamism, joy, excitement. A formidable game mode to balance.

II- Thickness, a work of plastic exploitation of sound material.

Austerity of expression, arid landscape, almost nothing.

III- The scherzando, light, airy but precise.

IV- The lyric then, as a song in homage to Debussy and his *Nuages*, also a fetish in my career as a composer. The richness of a full material.

V- The sparkling one, at last: An intense dialogue between virtuosity, rich sound, challenge.

### **Mykola Khshanovskyi**

*Forest Cover* for prepared grand piano, tape and live electronics  
(2015)



**Tuesday 30 August 2022**



Photo credit: John Elmsly

## **Tributary**

**7.30pm**

Charles Luney Auditorium, St Margaret's College, 12 Winchester St  
Performers: Christchurch Symphony Orchestra, Ben Northey  
(conductor), Mark Menzies, Sarah Watkins

## **PROGRAMME**

Chin Ting Chan (b.1986)

***In-pulse*** (2018) 11' ACL: Hong Kong

Weerechat Premananda (b.1954)

***Jack Body: 'The Black Magic' legacy*** (2019) 9' ACL: Thailand

Yohanan Chendler (b.1983)

***Atmospheric noise*** (2012, rev. 2018) 10' ACL Israel

Hisataka Nishimori (b.1986)

***Banka no Mori*** [*The forest in late summer*] (2014) 6'  
ACL: Japan JFC

Ramon Santos (b.1941)

***DIWA*** (2018) 10' ACL: Philippines

Yimin (Edward) Wu (b.1992)

***Wedge*** (2019) 5.5' ACL: Hong Kong



Image credit: Duncan Shaw-Brown

## **Christchurch Symphony Orchestra (CSO)**

Christchurch Symphony Orchestra believes that music enriches lives in many different ways, and we aim to share rich musical experiences with as many people as possible. Recognised nationally and celebrated locally, CSO provides a wide array of opportunities for the discovery and enjoyment of quality music, whatever the period or genre.

The orchestra contributes to the cultural diversity of the community through a full and varied concert season. We are the orchestra of choice for many touring artists and arts organisations, including the Royal New Zealand Ballet, and through our extensive community engagement programme in schools, libraries, corrections facilities, and lifestyle villages. The CSO is the orchestra in residence of the Christchurch Town Hall.

In 2016 and 2019, the CSO received Highly-Commended certificates in the *Arts Access Awards* for our collaboration with Christchurch dance company, Jolt. The orchestra also won the coveted *Arts Access Aotearoa Community Award* for its work in the Christchurch Men's Prison, through the *Platform* programme.

The orchestra was also twice a finalist in the *New York Festival Radio Awards*, along with Radio New Zealand, and in 2020, it won the gold award for the live broadcast of its 2019 opening *Lamb & Hayward Masterworks* concert, *Phoenix*.



Photo Credit: LauraManariti

### **Benjamin Northey - Conductor**

Benjamin Northey is currently the Principal Resident Conductor of the Melbourne Symphony Orchestra and the Chief Conductor of the Christchurch Symphony Orchestra (CSO). Internationally, he has conducted the London Philharmonic Orchestra, Mozarteum Orchestra Salzburg, Hong Kong Philharmonic, National Symphony Orchestra of Colombia and the Southbank Sinfonia of London. He

has conducted *L'elisir d'amore*, *The Tales of Hoffmann* and *La sonnambula* for SOSA and *Turandot*, *Don Giovanni*, *Carmen* and *Così fan tutte* for Opera Australia. Limelight Magazine named him Australian Artist of the Year in 2018. In 2022, he conducts the CSO and NZSO and all six Australian state symphony orchestras.



### **Mark Menzies**

Mark Menzies has established an important, world-wide reputation as a violist and violinist, pianist, composer and conductor. He has been described in the Los Angeles Times as an 'extraordinary musician' and a 'riveting violinist.' His career as a viola and violin virtuoso, chamber musician and pianist, conductor and advocate of contemporary music, has seen performances in Europe, Brazil, Mexico, Australia, Japan, New Zealand and across the United States, including a series of appearances at New York's Carnegie Hall. Viola, violin professor and co-ordinator of conducted ensembles at the California Institute of the Arts, from 1999-2016, where Mark Menzies curated a remarkable series of concerts at REDCAT at Disney Hall in downtown Los Angeles, he moved to New Zealand in 2016 to take up a Professor of Music and Head of Performance position at the University of Canterbury.



### **Sarah Watkins**

Pianist Sarah Watkins is perhaps best known as a founding member of NZTrio, having played with the group from 2002-2018. She continues to maintain an active performing schedule across Aotearoa, including being an official pianist for the Michael Hill International Violin Competition. She regularly appears as a freelance player in the Auckland Philharmonia Orchestra, and her numerous and widely praised recordings with NZTrio and other artists are frequently broadcast on RNZ Concert. Sarah graduated from the Juilliard School (New York) with MM and DMA degrees in collaborative piano. She was recently appointed as an artist teacher and chamber music coach at the University of Auckland.

### **Chin Ting Chan**

*In-pulse* (2018)

Commissioned by and written for Aether Eos (Leah Asher, violin; Christopher Goddard, piano), *In-pulse* is a collection of character pieces; each of them captures the essence of a type of movement or concept. The collection is unified by a central idea of extreme contrast between maintaining and disrupting a constant pulse. A pulse, in these pieces, is loosely defined as a repeated rhythmic pattern.

## **Weerechat Premananda**

*Jack Body: 'The Black Magic' legacy* (2019)

*Jack Body: 'The Black Magic' Legacy* was composed as a tribute to Jack Body, the kiwi composer who dedicated his entire career in promoting and contributing the Asia-Pacific music growth in New Zealand. His passion in the beauty of ethnic sound had inspired him to travel to many parts of Asian countries whereby he inspired his students at Victoria University of Wellington. As member of Asian Composers League (ACL) Executive Committee, Jack represented the spirit of New Zealand (The Black Magic) in every ACL Festival and hosted the ACL New Zealand Festival in 1992. This symphonic piece is the programme music inspired by the dramatic accompanying music of the Traditional Thai Gigantic Shadow Puppet of Wat Kanon that was a part of the cultural performances in the 1995 ACL Festival in Bangkok. The music expresses melodic improvisations along with rhythmic dance movements of the puppeteers.

## **Yohanan Chendler**

*Atmospheric noise* (2015, revised 2018)

*Atmospheric noise* is a radio frequency noise caused by natural atmospheric processes, such as lightning discharge and thunderstorm. It is one of several natural phenomena which are unpredictable by any means and are reliable sources of so-called "true random numbers" as opposed to computer generated randomness. Numbers generated online (random.org) from changes in amplitude of atmospheric noise were used to determine one or two of the elements, such as timing of events or timbre, within controlled environments. Although arguably it remains on a conceptual level, the idea of purely unpredictable events derived from nature captivated my imagination. Listeners have to rely on the moment as they cannot predict the next event. Sound events appear from different directions of the orchestra as the perception of time between each unique moment and the sequence of events constantly changes.

### **Hisataka Nishimori**

*Banka no Mori (the forest in late summer)* (2014)

This work was written for a violinist friend of mine, Aldo Campagnari. As it was late summer when I was writing this piece for him, I decided to create the music that depicts the scene of the Japanese late summer, for example the sound of wind blowing drearily, the roaring of the sea, and the cry of higurashi cicada.

### **Ramon Santos**

*DIWA* (2018)

*DIWA* is a portrayal of one's inner self, with varied and changing moods and feelings, sometimes aggressive, sometimes melancholy and pensive, and sometimes exuberant. The underlying idea is that fundamental structures remain the same, reflecting the self as the same body.

### **Yimin (Edward) Wu**

*Wedge* (2019)

The shape of a wedge looks smooth and flat, but it is not a stable surface. The piece is constructed with a lot of fast crescendo moments, with constant but unexpectedly quick attacks, either as a whole orchestra or a certain group of instruments. The chords also contain different colours that initially give a clear sense of contrast between brighter and darker components, becoming less clear as the piece proceeds.

**Tuesday 30 August 2022**



Photo credit: Celeste Oram

## **Skyward**

**9.30pm**

Little Andromeda Theatre, 1/134 Oxford Terrace, Christchurch

Performer: Ros Bandt

## **PROGRAMME**

PerMagnus Lindborg (b.1968)

***Graviton Dance*** (2018) 8' ACL: Singapore

Ros Bandt (b.1951)

***Raptor*** (2014) 15' ACL: Australia

Tran Luu Hoang (b.1983)

***In the Sky*** (2018) 8' ACL: Vietnam



Reuben de Lautour (b.1969)

***an auscultation of reminiscence*** (2020-2021) 10'

Fulya Uçanok

***Swarming*** (2020) 6.5'

Tolga Tüzün (b.1971)

***Plugged*** (2005) 6'



## **Ros Bandt**

Dr Ros Bandt is an internationally acclaimed sound artist, composer, musician, researcher and scholar. Since 1977 she has pioneered interactive sound installations, sound sculptures, and created sound playgrounds, aeolian harps spatial music systems, and some 40 sound installations worldwide. She has curated many sound performances, exhibitions and events. Her original works are recorded on New Albion Records (USA), Move Records (Melbourne), EMI/ABC, Wergo (Germany), Ars Acoustica, Double Moon (Turkey), Pozitif Müzik Yapım, Hearing Places, Sonic Gallery and Bedroom Suck Records. In 1990 Bandt won the Don Banks Composers Award, being the first woman to do so. Other awards include the inaugural Benjamin Cohen Peace Prize in the USA and the Sound Art Australia Prize funded by the ABC and the Goethe Institute. She has been commissioned by the Paris Autumn festival, the Studio of Acoustic Art, WDR-Cologne, Centrum Ujadowsky Warsaw, Transit

and ORF Vienna and was one of the six exquisites in the International Sound Art Festival in the USA. In 2019 she was commissioned by the Melbourne Recital Centre for their 10th birthday.

### **PerMagnus Lindborg**

*Graviton Dance* (2018)

Graviton Dance was developed from *On the String* (Koh, Lindborg, & Khiew 2010), a 'theatre of music' conceived as a journey into the building blocks of matter, reaching the tiniest conceivable specks: vibrating one-dimensional units of energy called strings. Through a purely generative process, the kaleidoscopic Graviton Dance is driven by a few cyclical processes that create locally unpredictable musical output and spatialization. It resembles a ballet choreographed for unobservable, mysterious sound objects wrapping themselves in six curled-up dimensions of imperial clothing while traveling four limitless dimensions of space, their dance somehow enabled by the innards of time.

### **Ros Bandt**

*Raptor* (2014)

The granulated golden eagle calls are stretched to represent the psycho-perceptual orientation of the eagle, solitary, looking down over the land. The harmonic drones of the bowed tarhu within this soundfield position the eagle's eye creating a moving point through which we can share the dynamic movements through these spaces as it rides and tips through the dihedral angles intrinsic to its flight. The slow strength and power and control of these magnificent birds can defy our aerodynamic understanding as they sculpt the biosphere.

**Tran Luu Hoang**

*In the Sky* (2018)

*In the Sky* was composed in 2018 during a business trip. The work is intended to convey to listeners the hope in life to overcome difficulties to survive when the world suffers successive crises. Hope is like the vast sky that protects people.

**Reuben de Lautour**

*an auscultation of reminiscence* for viola and live electronics (2020-2021)

This is the first in a series of works where I use the idea of auscultation as a metaphor for a sonic exploration of a particular concept; in this case, reminiscence. Melodic fragments and explosive gestures performed on the viola are captured, frozen, morphed and modulated with live electronics, symbolising the way that memories change over time and acquire different meanings or contexts in response to new experiences. *An auscultation of reminiscence* is dedicated to Mark Menzies.

**Fulya Uçanok**

*Swarming* (2020)

The piece is an investigation of dialogs between binarisms; it explores spectrums between presence/absence, human/machine, acoustic/electronic, instrumental/recorded everyday sound as well as fragmentation/completion.

**Tolga Tüzün**

*Plugged* (2005)

*Plugged* is an introversive submersion to the sonic images of Istanbul, my native city. Built on the sounds of a bendir, a percussion instrument, and an oud, a plugged instrument, *Plugged* is a calculated burst of sonic reminiscences deprived of all original loci and all of most probable associations.

**Wednesday 31 August 2022**



Photo credit: James Gardner

## **Kōnehu**

**2pm**

University of Canterbury Arts Recital Room, Arts Centre  
Christchurch, 3 Hereford Street

### **Asian Composers League Young Composer Competition**

Performing Trios:

Johnny Chang, Mark Bennett, Callum Hall  
Mark Menzies, Rakuto Kurano, Paul Lee

## PROGRAMME

Aidan Charles Rosa (b.1992)

***Passacaglia ('the profundity of absurdity')*** (2019) ACL: Australia

Ka Shu Tam (b.1991)

***Flux*** (2019) ACL: Hong Kong

Noam Olsewer-Zaguri (b.1995)

***Visual Trio*** (2019) ACL: Israel

Akira Ito (b.1991)

***Sempre Trattenuto*** (2019) ACL: Japan

Yeoul Choi (b.1995)

***TONALITY of "Rhythm"*** (2019) ACL: South Korea

Ilysia Tan (b.1997)

***Addiction to perfection*** (2019) ACL: Malaysia

Glen Downie (b.1991)

***Two Variations on an Original Chorale*** (2019) ACL: New Zealand

Erma Dianne Decena (b.1990)

***Dagat-Dumi-Pagkain [Sea-Trash-Food]*** (2019) ACL: Philippines

Jia Yi Lee (b.1996)

***susurrus*** (2019) ACL: Singapore

Chih-Yun Wang (b.1995)

***Ling*** (2019) ACL: Taiwan

Piyawat Louilarpprasert (b.1993)

***bouncing, sliding, spinning*** (2019) ACL: Thailand



### **Mark Bennett**

Mark Bennett studied violin at The University of Auckland under David Nalden and then at the Royal Academy of Music in London where he studied with renowned English violinist Emanuel Hurwitz, and Xue-Wei. Following his study Mark embarked on a freelance career in London working with many of the London Orchestras, performing around the UK, Europe and Asia. Mark returned to New Zealand to take up a position with the Auckland Philharmonia Orchestra. He has significant experience in teaching both violin and viola and in 2021 took up the position of Professional Teaching Fellow in violin and viola at the University of Auckland.



### **Johnny Chang**

Violinist-composer Johnny Chang engages in extended explorations surrounding the relationships of sound/listening and the in-between

areas of improvisation, composition and performance. Based in Berlin from 2009 to 2020, Chang relocated to his home country Aotearoa New Zealand in 2020. Johnny is part of the Wandelweiser composers collective and in 2018, initiated a new framework for the presentation of creative research and performances, "Partitions & Resonances", aimed at encouraging collaborations between the varied disciplines of composition, musicology, historical research and performance. He currently collaborates with: Peter Ablinger, Jürg Frey, Antoine Beuger, Sam Dunscombe, Keir GoGwilt, Catherine Lamb, Klaus Lang, Mike Majkowski, Phill Niblock, Michael Pisaro-Liu, Derek Shirley, Germaine Sijstermans, Taku Sugimoto, Eric Wong.

As a composer and performer, his articulated performances have been featured in Staatsoper/OperaLab//DAAD Mikromusik/MaerzMusik (Berlin), Donaueschingen Musiktage, DNK Days/Sonic Acts Festival/Muziekgebouw (Amsterdam), Gaudeamus (Utrecht), Insub.Festival/cave12 (Geneva), Cafe OTO (London), Moment Musicaux (Aarau), Dampfzentrale (Bern), Q-O2 workspace (Brussels), Wandelweiser Klangraum (Düsseldorf), Klang im Turm (Munich), Minimal Jukebox (Los Angeles Philharmonic), Pardon To Tu (Warsaw), Umlaut Festival (Berlin & Paris), Audio Foundation (New Zealand) to various music series/venues in Berlin such as Staatsoper unter den Linden, Haus der Kulturen der Welt, KINDL Centre for contemporary art, Ausland, Labor Sonor, Sophiensaele and Quiet Cue.



**Callum Hall**

Cellist Callum Hall has been playing full-time in the Auckland Philharmonia for the past six years, while also engaging in a wide range of other musical projects. This year he has performed concerts with the Christchurch Symphony Orchestra, the Auckland Chamber Orchestra and the Jade String Quartet. Past chamber music experiences include touring for Chamber Music New Zealand and recording for Atoll Records/Naxos.

Callum holds a Doctorate of Musical Arts from Michigan State University, where he studied with cellist Suren Bagratuni. While at MSU Callum was a teaching assistant to Professor Bagratuni and freelanced with many orchestras around Michigan. Prior to his studies in the USA he completed his Masters degree at the University of Waikato with James Tennant. Callum is also an accomplished teacher working at the Epsom Music School. One of his upcoming projects will be performing at the Upsurge Arts Festival with his three siblings.



### **Rakuto Kurano**

Rakuto Kurano is a Japanese/New Zealand performer and composer based in Christchurch. He has completed numerous concert tours around New Zealand performing on violin, viola, baroque viola and piano, and has also performed in Japan and Vietnam. As an advocate of New Zealand music, he has commissioned four young New Zealand composers and has performed works by over 40 unique New Zealand composers. Kurano is currently Artist-in-residence at the Aspiring Lifestyle Village in Wanaka and also is a Trustee and Artistic Director of the Magic Carpet Music Trust.





### **Paul Lee**

Paul Lee, cellist in the Christchurch Symphony Orchestra, has performed as Associate Principal on several occasions. He is a Master of Music graduate from the San Francisco Conservatory of Music under the tutelage of Jean-Michel Fonteneau. He was a guest Associate Principal with Berkeley Symphony and was Principal Cello of the SFCM Orchestra, Wallace Chamber Orchestra, University of Auckland Symphony as well as performing with the San Francisco Ballet and Auckland Philharmonia Orchestra. He has participated in Masterclasses with Mark Kosower, Ole Akahoshi, Eric Kim, Nicholas Tzavaras and Tim Gill. As a passionate chamber musician, he has collaborated with international artists such as Jonathan Morton, Clio Gould, Elisabeth Kufferath, Peter Hoerr, Ramon Jaffe and Alvin Wong.



### **Mark Menzies**

Mark Menzies has established an important, world-wide reputation as a violist and violinist, pianist, composer and conductor. He has been described in the Los Angeles Times as an 'extraordinary musician' and a 'riveting violinist.' His career as a viola and violin virtuoso, chamber musician and pianist, conductor and advocate of contemporary music, has seen performances in Europe, Brazil, Mexico, Australia, Japan, New Zealand and across the United States, including a series of appearances at New York's Carnegie Hall. Viola, violin professor and co-ordinator of conducted ensembles at the California Institute of the Arts, from 1999-2016, where Mark Menzies curated a remarkable series of concerts at REDCAT at Disney Hall in downtown Los Angeles, he moved to New Zealand in 2016 to take up a Professor of Music and Head of Performance position at the University of Canterbury.

### **Aidan Charles Rosa**

*Passacaglia ('the profundity of absurdity')* (2019)

'The profundity of absurdity' is essentially reflective of 'the dark night of the soul'. That is, the mystic process which heralds inner transformation by enduring through times of immense pressure and pain. In the tradition of Hermetic Alchemy, this process also invokes the *cauda pavonis*—the peacock's tail—which is associated with colourful, hallucinogenic visions and, at times, absurd abstractions of reality. This trio aims to capture the essence of this experience where, in the midst of psychedelic absurdity, are born profound epiphanies of transcendental wisdom. The grave musical qualities of the passacaglia form are certainly complementary to this idea, while the consistent ostinato frames the degree of absurdity in these abstractions.

### **Ka-Shu (Kenneth) Tam**

*Flux* (2019)

I have always been fascinated by surrounding environmental noise. Noise can be considered generally static. And yet, it possesses unexpected fluctuating qualities. The piece attempts to capture the

fickleness of the noise and translates it into music language. A sense of instability is established through the extended use of glissandi and ‘shaking’ effects. The music is not framed within a formal structure. Instead, it is made up of a series of phrases that vary in length. Each phrase contains a large amount of timbral information that resembles the nature of noise itself.

### **Noam Olsewer-Zaguri**

*Visual Trio* (2019)

*Visual Trio* was written while the composer was in the later stages of a bachelor’s degree in composition at the Jerusalem Academy of Music and Dance. The piece started as an academic exercise with the goal being to try to compose using visual media. The music describes water, wind, sand and more.

### **Akira Ito**

*Sempre Trattenuto* (2019)

This piece is a study on extended use of the bow, and also on sensitive sounds. When I composed this piece, My main areas of focus in composing the piece were the relationship of sounds to one another and how to generate a time-based structure. The piece is intended to demonstrate ways in which we can experience time in a new way by listening to the most sensitive sounds.

### **Yeoul Choi**

*TONALITY of “Rhythm”* (2019)

Debussy’s String Quartet in G minor gave me the inspiration to plan this piece. Having been deeply impressed after encountering the gamelan, Debussy experimented with unique musical language in his string quartet, involving gradual melodic variation in a complex relationship with rhythmic and textural components. I was inspired by Debussy’s treatment of rhythm and texture and variations between these structural components as a way of creating a new form of tonality, and utilized these ideas in composing this piece.

## **Ilysia Tan**

*Addiction to perfection* (2019)

*competition always,  
always,  
always and forever,  
prevalent and relevant,  
Fight Me,  
no time,  
I have to compete,  
I'm too busy.  
I am better  
what did you say  
they will win  
(I can't hear you)  
my work is too loud*

## **Glen Downie**

*Two Variations on an Original Chorale* (2019)

The two variations for string trio are based on an original chorale melody from a piece for improvising ensemble, in which the harmony is improvised based on a pitch grid. The melody is used again in this string trio, a fully notated work, exploring the qualities of expression utilising microtonal harmony. These two movements have subsequently provided the base for a much larger work, with more movements being added since the original submission in 2019 but give a good sense of the tone of the work as a whole.

## **Erma Dianne Decena**

*Dagat-Dumi-Pagkain [Sea-Trash-Food]* (2019)

One of the widespread environmental problems we are still facing today is water pollution. It is usually a result of the insensitivity of human activities in proximity to bodies of water. Human detritus is then passed on to the marine world, but ultimately ends up back with us.

## **Jia Yi Lee**

*susurrus* (2019)

*susurrus*(n.): whispering or rustling (Oxford Dictionary). *susurrus* explores the idea of subtle movements of sound, and how they grow or collapse into one another.

## **Chih-Yun Wang**

*Ling* (2019)

“Ling” in Chinese means latticework, a classical window or door framework with crisscrossed pattern of strips in traditional Chinese mansions. This piece, *Ling* was inspired by the concrete, artistic patterns of crisscrossed grids or weaves of latticework. Thus, the employment of strings’ timbre in normal and air sound symbolizes the visual images of frames of latticework; the abstract symbolism of latticework, means “guarding the homeland” to me. Thus, the varied, permuted, and cohered harmonies in the piece express the perseverance of protecting the family as the solid network of openings between the strips.

## **Piyawat Louilarpprasert**

*Bouncing, Sliding, Spinning* (2019)

The piece aims to focus on a single behaviour of strings which reflects the idea of "rebound" through three different sonic characters including bouncing, spinning and sliding. "rebound" explores a variety of textures, gestures and different techniques of violin (e.g. ricochet, col legno battuto, bow pressure, harmonics, glissando and more). The piece aims to explore gestural motions rather than the actual pitch-based melody or harmony. The notation relates the process of playing, in order to convey the physicality of sound and motions.

**Wednesday 31 August 2022**



Photo credit: Glenda Keam

## **Kōanga**

**7pm**

Ron Ball Studio, Christchurch Town Hall, 86 Kilmore Street

Performers: Justin DeHart, Hannah Darroch, Tim Emerson, Rakuto Kurano, David McGregor, Bella Zilber, Ben Zilber

## **PROGRAMME**

Miyuki Ito (b.1968)

***Rebirth of a primary*** (2018) 9' ACL: Japan JFC

Chris Gendall (b.1980)

***Silk Bridge*** (2020) 6'

Adeline Wong (b.1975)

**Herringbone** (2018) 6' ACL: Malaysia MCC

Bertram Wee (b.1992)

**lionheart** (2016-17) 10' ACL: Singapore

Hyunsuk Jun (b.1978)

**Typewriter** (2017) 8' ACL: Korea

Lily Chen (b.1985)

**Rambling** (2012) 10' ACL: Taiwan



### **Justin DeHart**

From Sacramento, California, Justin DeHart is a GRAMMY-nominated performer of contemporary musical styles from classical to pop, and from world to electronic. He is a current member of the Los Angeles Percussion Quartet and his musical resume includes performances with the NZSO, LA Phil New Music Group, I.C.E., Red Fish Blue Fish, and pop legends Stewart Copeland and Cheap Trick. An Associate Professor of Music at the University of Canterbury, Justin is a YAMAHA Performing Artist and an endorser of Black Swamp Percussion, REMO, Sabian, and Innovative Percussion Inc.



(photo credit: Tam Photography)

### **Hannah Darroch**

Dr. Hannah Darroch is the Principal Flute of the Christchurch Symphony Orchestra and teaches at the University of Canterbury. In recent years her varied career has included concertos at the International Conference on Mixed Music Pedagogy in Montreal, an improvisation clinic at the Jazz Education Network conference in New Orleans, and a tour for Chamber Music New Zealand with Canadian guitarist Steve Cowan. She has worked with the International Contemporary Ensemble at the Banff Centre and collaborated frequently with American percussionist John Hollenbeck while living in Montreal. She was recently awarded a grant from Creative New Zealand to commission four new works by New Zealand women composers.



### **Tim Emerson**

Tim Emerson is a highly regarded New Zealand pianist, teacher, and accompanist. His musical lineage began with his great-grandfather Ernest Empson (a pupil of the great Leopold Godowski), who



produced many of the country's leading pianists including the late Maurice Till, who was Tim's undergraduate teacher at the University of Canterbury. Tim himself has taught some of New Zealand's most gifted young pianists, who have gone on to have successful careers. Tim has performed in concerts throughout the world, recorded for radio in New Zealand and Australia and has regularly appeared as soloist with orchestras throughout New Zealand. He currently teaches piano at the University of Canterbury.



### **Rakuto Kurano**

Rakuto Kurano is a Japanese/New Zealand performer and composer based in Christchurch. He has completed numerous concert tours around New Zealand performing on violin, viola, baroque viola and piano, and has also performed in Japan and Vietnam. As an advocate of New Zealand music, he has commissioned four young New Zealand composers and has performed works by over 40 unique New Zealand composers. Kurano is currently Artist-in-residence at the Aspiring Lifestyle Village in Wanaka and also is a Trustee and Artistic Director of the Magic Carpet Music Trust.



**Annabella Zilber**

Annabella Zilber recently joined the Christchurch Symphony Orchestra as Principal Double Bass, after spending ten years in the role of Associate Principal Double Bass with the Auckland Philharmonia Orchestra. A native of Ōtautahi, she has completed degrees from Victoria University of Wellington and Rice University in Houston, Texas, where she studied with Paul Ellison. Annabella has appeared with numerous orchestras throughout New Zealand, and has also appeared on albums by Neil Finn, Lawrence Arabia, and Six60. She has attended summer festivals at the Lucerne Festival Academy and Domaine Forget and was a member of the 2008 Southbank Sinfonia in London.



### **Ben Zilber**

Trombonist Ben Zilber is a performer and educator living in the Christchurch area. Originally from Philadelphia, he has completed degrees at Oberlin Conservatory and Rice University, where he studied with James DeSano and David Waters. Ben has appeared with numerous orchestras including the NZSO and Auckland Philharmonia Orchestra. Ben has been awarded fellowships to attend the Aspen Music Festival, Norfolk Chamber Music Academy, the Spoleto Festival USA and the Lucerne Festival Academy in Switzerland. Ben currently teaches at Cashmere High School and was previously Head of Music at St Mary's College in Auckland.

**Miyuki Ito**

*Rebirth of a primary* (2018)

When I went to Carlo Zauli's retrospective exhibition in Japan in 2008, I was very impressed by his strong unique character. Carlo Zauli (1926-2006) was one of the most important Italian ceramic sculptors of the 20th century. For this piece I got the inspiration from his three geometrical ceramic works, called "Rebirth of the Primary". Geometrical characteristic forms with "Zauli's white", baked at high temperature with controlled curves, distortions, and even cracks and fierce rhythms resulting as a material and nature are internalized and crystallized. I also feel that the artist's creative intention in his work with clay and nature has an unmistakable symmetry with Japanese aesthetics..

**Chris Gendall**

*Silk Bridge* (2020)

In *Silk Bridge*, disparate materials form a kind of bond through filament-thin strands of musical activity. The title refers to the connective material with which cocoons attach themselves to their locations, and to a particular instrument unique to Aotearoa whose form is modelled on the cocoon of a case moth.

**Adeline Wong**

*Herringbone* (2018)

*Herringbone* suggests a rising and falling contour of the "V" shape found in weaving patterns. The sudden shifts of dynamics, registers and textures from the keyboard gives the impression of a high-speed school of herring suddenly changing course.

**Bertram Wee**

*lionheart* (2016-17)

*lionheart* was written as a showpiece for young violin virtuoso Maria Gilicel. Around the time of writing the piece I was ruminating on the notion of “identity” in music, and how this may be projected through a performance or concert music composition.

**Hyunsuk Jun**

*Typewriter* (2017) for snare and electronics

This piece for solo snare drum is composed using a variety of musical nuances which call to mind a theatrical monologue. The composer disassembles the text ‘Three Oddest Words’ (a poem by Wislawa Szymborska) and then recombines the words with the rhythm of the percussion. The recombined rhythm progresses in the form of a monologue while imitating poetic breath and tone. Sound samples such as various sounds of a typewriter and breaking wood, processed by using Supercollider and Sounds.

**Lily Chen**

*Rambling* (2012)

The inspiration for this piece comes from rambling plants, which to me are symbolic of vitality, with their long shoots putting out, growing, and extending over walls or other plants. Through interweaving and mixing lines of different parts as well as developing and transforming the materials, I attempt to represent the process of the plant sprouting, getting exuberant, blooming, and then withering and fading. My ultimate end is to create a rambling atmosphere in music.

## COMPOSER BIOGRAPHIES



### **Stephen Adams**

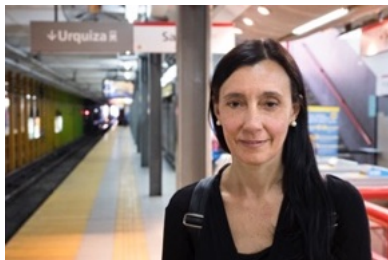
Stephen Adams is a composer, improviser and voice and sound artist. His score *Afterward* for choir, radios and percussion soloist Claire Edwardes was a finalist in the 2015 Australian Art Music Awards. His site-specific scores for Easter at The Piano Mill include *Sunset Inside*. *The Listening Room* for field recording and trio was released on Harrigans Lane Collective Records in 2020. Other projects include collaborations with writers for 2019 Sydney & Newcastle Writers Festivals, and guest improvised performances at The Guesthouse, Cork (2018) with sound artist Karen Power, Spectrum East, Belgrade (2020) with composer-performer Richard Barrett, and with performance artist Ioulia Stepanova in Truth Body, Sydney (2021). Stephen is also ABC Classic's Australian Music Producer.



### **Sanna Ahvenjärvi**

Ahvenjärvi graduated in 2005 from Mozarteum University in Composition, where her Composition Professor was Adriana Hölszky. In 2002 she graduated from the Oulu Conservatory, where

her Composition Professor was Vesa Valkama. Her compositions have been performed by the Mozarteum Orchestra Salzburg, Oulu Symphony, Duo Gelland, Stadler Quartett in Europe, North America and Asia. Since 2008 she has been teaching music theory and composition at the Music Institute of River Valleys. Ahvenjärvi has taught composition and music education at the Sibelius-Academy and the Metropolia University of Applied Sciences.

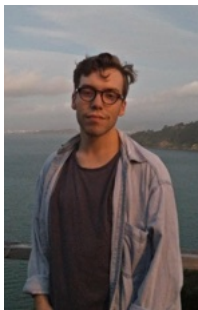


### **Cecilia Arditto**

Cecilia Arditto (Buenos Aires, 1966) studied music at the Conservatorio Julián Aguirre, Centro de Estudios Avanzados en Música Contemporánea (CEAMC) and Conservatory of Amsterdam (cum laude); she took composition lessons in Argentina with Gabriel Valverde and Mariano Etkin. She has been awarded various prizes, including Concurso de Composición CEAMC-Arditti String Quartet, Antorchas Scholarship, Fondo Nacional de las Artes Prize, Forum International de Jeunes Compositeurs de l'Ensemble l'Aleph (France), the Boswil International Composition Seminar (Switzerland) the Music at the Anthology Festival in New York on two occasions, the New Maker Ensemble (London); Low Frequency Trio (Mexico) and Wilde Lieder Marx by the Birmingham Contemporary Music Group.

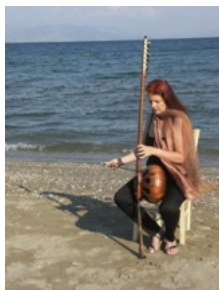
She was awarded a residential grant at the Camargo residence for artists in France and Boswil in Switzerland. She was guest composer at the UDK, Berlin on two occasions. She was granted commissions from the NFPK, Stichting Kous and Orgelpark in the Netherlands. She had commissions from Borealis festival in Norway and Festival Rümlingen in Switzerland. Her music has been performed in Latin American, Asia, USA and Europe. Since 2009 is the artistic leader of

Stichting planB, a foundation based the Netherlands and focused on research in multidisciplinary events. <http://www.stichtingplanb.com/> She publishes her music in Plante Editions, Berlin. Since 2012 she has also taught Bikram, giving classes all over the world together with her music activities. She has lived in Amsterdam since 2002.



### **Jesse Austin-Stewart**

Jesse Austin-Stewart is a New Zealand sound artist who has lived in Warkworth, Te Awamutu, and Pirongia, and now lives and works in Te Whanganui-a-Tara (Wellington). He is currently a PhD student at Massey University researching accessibility within spatial audio.



### **Ros Bandt**

Dr Ros Bandt is an internationally acclaimed sound artist, composer, musician, researcher and scholar. Since 1977 she has pioneered interactive sound installations, sound sculptures, and created sound playgrounds, aeolian harps spatial music systems, and some 40 sound installations worldwide. She has curated many sound performances, exhibitions and events. Her original works are recorded on New Albion Records (USA), Move Records (Melbourne),

EMI/ABC, Wergo (Germany), Ars Acoustica, Double Moon (Turkey), Pozitif Müzik Yapım, Hearing Places, Sonic Gallery and Bedroom Suck Records. In 1990 Bandt won the Don Banks Composers Award, being the first woman to do so. Other awards include the inaugural Benjamin Cohen Peace Prize in the USA and the Sound Art Australia Prize funded by the ABC and the Goethe Institute. She has been commissioned by the Paris Autumn festival, the Studio of Acoustic Art, WDR-Cologne, Centrum Ujadowsky Warsaw, Transit and ORF Vienna and was one of the six exquisites in the International Sound Art Festival in the USA. In 2019 she was commissioned by the Melbourne Recital Centre for their 10th birthday.

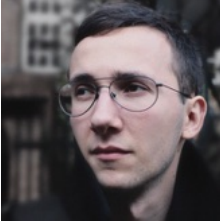


### **Richard Barrett**

Richard Barrett (Swansea, 1959) is internationally active as composer and performer, and also teaches at the Institute of Sonology in Den Haag. His work encompasses a range from free improvisation to intricately notated scores, and from acoustic chamber music to innovative uses of digital technology.

Current projects include a major new cycle of works for ELISION, with whom Richard Barrett has been working regularly since 1990, and for the Chicago-based Fonema Consort. Ongoing performative collaborations include with Paul Obermayer (in FURT), Evan Parker, and several other improvising ensembles. Richard Barrett's principal composition teacher was Peter Wiegold, and he currently resides in Belgrade. His work as composer and performer is documented on over forty albums, including seven devoted to his compositions and nine by FURT.





### **Constantin Basica**

Constantin Basica is a Romanian composer living in the San Francisco Bay Area, whose current work focuses on symbiotic interrelations between music, video, and performers. His pieces have been performed in Europe, North America, and Asia. Constantin earned a DMA in Composition at Stanford University under the guidance of Jaroslaw Kapuscinski, Brian Ferneyhough, Mark Applebaum, and Erik Ulman. He holds an MA degree in Multimedia Composition (Hamburg) and two BA degrees in Composition and Conducting (Bucharest). Currently, Constantin is a postdoctoral scholar and concert coordinator at Stanford's Center for Computer Research in Music and Acoustics (CCRMA).



### **Paulo Bastos**

Paulo Bastos was born in Vila Pouca de Aguiar. He studied composition at the Escola Superior de Música e Artes do Espetáculo in Porto. In addition to his electronic and orchestral works, he dedicates a great part of his work to chamber music and music for children. His works have been performed and recorded by some of the best musicians and ensembles in Portugal and internationally. His works have been published by the AVA Musical Editions, Association Bar & Co, APEM, Universidade do Minho and the Portuguese Music Research and Information Centre.



### **Elisabeth Blair**

Elisabeth Blair is a Vermont-based poet, composer, podcaster, improviser, multidisciplinary artist and vocalist. She has been artist-in-residence at ACRE, Kimmel Harding Nelson Center for the Arts, Atlantic Center for the Arts, and Toronto Creative Music Lab. International performances of her music have included New York, Melbourne, Canberra, Berlin, Montréal, and Zacatecas. An active feminist, she is on the board of the International Alliance for Women in Music and hosts the podcast Listening to Ladies. Poetry forms the heart of her creative practice; her publications include two chapbooks (one forthcoming) and poems in a variety of journals. She is currently honored to lead the poetry workshop for the Burlington Writers Workshop in Vermont.



### **Kristian Blak**

Composer/musician Kristian Blak is involved in a wide range of musical activities. Based in the Faroe Islands, he composes for international classical ensembles, performs locally and tours internationally as a musician and band leader with jazz, folk and world music groups. His compositions include works for solo instruments, chamber groups and for larger ensembles, ballet and opera. His compositions draw from his richly diverse background. Blak's works often include other art forms – visual art, poetry, theatre. He combines inspiration from ethnic musical traditions as

well as new composition techniques, creating an artistic unity. Blak has worked with sounds in nature in several compositions. These include concerts in caves and other “natural concert halls” in the Faroe Islands, a composition entirely with bird sounds, and several works where sounds are integrated in the actual performance. He has a central role in the musical life and organizations in the Faroe Islands. Blak is the artistic director of Summartónar (The Faroe Islands Festival of Classical and Contemporary Music), as well as director of the Faroese musicians’ and composers’ record label Tutl.



### **Tomás Bordalejo**

Tomás Bordalejo studied at the Gennevilliers music academy, the CRR de Paris and the Pôle supérieur de Création Boulogne-Billancourt. He was mentored by the composer Bernard Cavanna during the composition workshop in the prestigious Villecroze Academy. Under the guidance of Peter Eötvös, Pascal Dusapin, Yan Marez, Philippe Hersant, and Philippe Manoury, Tomás developed his own musical language. He has been based in Paris since 2005.

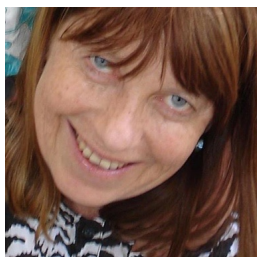


### **Denis Bosse**

Born in Bordeaux where he graduated in civil engineering before studying music with François Rossé and Michel Fusté Lambezat. Denis Bosse moved to Belgium in 1989 at the invitation of Jacqueline Fontyn, after having followed the summer courses of Darmstadt and

Acanthes. He then studied with Frederic Rzewski and settled permanently in Belgium, where he developed strong links with Musiques Nouvelles and the Nahandove Ensemble and founded “l’atelier musicien” with Michel Fourgon and Claude Ledoux, with whom he was featured on his first album.

His catalogue consists of works in every genre, including live electronics, and his compositions have been performed by Proxima Centauri, Trio Fibonacci, le Nouvel Ensemble Moderne among others. Denis Bosse is professor at the Royal Conservatoire of Music in Mons, at the department of pedagogy of the Haute Ecole Galilée of Brussels, and professor of composition at the Conservatoire National de Région de Cergy Pontoise, France.



### **Helen Bowater**

Through a significant career as a composer based in Aotearoa/New Zealand, Helen Bowater's published solo, ensemble and orchestral works have been performed in concert the world over, broadcast on radio, and recorded. Some composition highlights have included participating as composer at the New York composition summer school June in Buffalo, the Asia-Pacific Asian Composer League festivals in Wellington, New Zealand, the festivals of New Zealand music in Scotland, and composition festivals in Beijing, China and Jogja, Indonesia. Most recent work includes creating sound components for Sculpture on the Gulf, Waiheke Island; a commission and performance by pianist Stephen De Pledge for inclusion in his New Zealand Partita project at the New Zealand Arts Festival 2018; and a setting of Psalm 15 for performance by Netherlands Chamber Choir at the New Zealand Arts Festival 2020, among many others.



### **Mark Bowden**

Mark Bowden is a composer of chamber, orchestral and vocal music. His work has been described as ‘an exceptional and absorbing pleasure’ (The Guardian), ‘invigorating’ (The Times) and ‘powerfully dramatic’ (BBC Radio 3). His music often comes with a bundle of extra-musical connections, embracing far-reaching literary and philosophical ideas, but its impact is a physical one. Mark creates music of great expressive power and his confidence handling large forces and forms is unmistakable.

He studied at Huddersfield and the Royal College of Music and has enjoyed residencies and fellowships with BBC National Orchestra of Wales, Rambert Dance Company, Aldeburgh Music, Handel House Museum, Kettle’s Yard, University of Cambridge, the Visby International Centre for Composers in Sweden and the MacDowell Colony in the USA. Mark is Professor of Composition at Royal Holloway, University of London. In 2015 he was awarded the Welsh Music Guild’s Glanville Jones Award and in 2016 he received a British Composer Award.



### **Philip Brownlee**

Philip Brownlee is a composer and sound artist based in Wellington, New Zealand. He composes for both instrumental and acousmatic media, and many recent works are concerned with the transference of compositional techniques between these two fields.

In 2007 he completed a PhD in Composition at Victoria University of Wellington, with research into the structural functions of timbre, centred on a body of his own creative work. In the early 2000s, he was a member of Amalgam, a group of Wellington composers whose work incorporated free improvisation and cross-disciplinary theatrical collaborations. He has worked with many of New Zealand's leading contemporary music performers, and his works have been performed in festivals in Asia, Europe, and the United States. In 2015, he collaborated with Ariana Tikao on *Ko te tātai whetū*, a concerto for traditional Māori instruments, which was premiered by the Christchurch Symphony Orchestra.



### **Charo Calvo**

Charo Calvo is a Spanish electroacoustic composer, sound designer and professor, living in Brussels. After performing as a dancer with the influential Belgian dance company *Ultima Vez*, she went on to study Electroacoustic Composition with Annette Vande Gorne at Brussels Conservatory. Her work uses a variety of media, and has been widely featured in performances, live theatre, festivals, film and radio. She has received several important prizes including the Palma Ars Acustica 2014 EBU, Phonurgia Nova Awards Paris in radio art 2017, Prix Marulic 2018 short forms, and she was shortlisted for Prix Europa Grand Prix Nova Bucharest, Hearsay Prize Ireland. She was a guest of the residential program for international artists in Berlin DAAD (Berliner Künstler Program) in 2017/2018.



### **Josiah Carr**

Josiah is a composer, conductor and performer based in Auckland, New Zealand. He completed his MMus (Composition) in 2018 studying under Dr. Leonie Holmes. He has worked with the NZSO, the Auckland Philharmonia Orchestra (APO) and NZTrio among many other performers and ensembles throughout the country. He was the APO Young Composer-in-Residence for 2016/2017, and the National Youth Orchestra Composer-in-Residence for 2018. He is an active educator working with school ensembles and developing composers.



### **Sara Carvalho**

Sara Carvalho is a composer and a lecturer at the University of Aveiro in Portugal. She is interested in the interaction between different Performing Arts, and all aspects associated with gesture, musical narrative and performer-composer collaboration. Her catalogue has over 50 works that are regularly performed, including commissions by ensembles of international merit, and prestigious institutions. In 2012 she released a monographic album *7 pomegranate seeds*. Many of her scores are published by the Portuguese Music Information Centre. Her written research is regularly presented at international conferences and is published widely.



### **Chin Ting Chan**

Hong Kong-American composer Chin Ting Chan has been a fellow and guest composer at festivals such as IRCAM's ManiFeste (Paris, 2013 and 2018), the ISCM World Music Days Festival (Tongyeong, 2016; Tallinn, 2019), and UNESCO International Rostrum of Composers (Tallinn, 2015). He has worked with ensembles such as Ensemble Intercontemporain, ensemble mise-en, Ensemble Signal, eighth blackbird, Hong Kong New Music Ensemble, and Mivos Quartet, with performances in more than twenty countries. His works are published with ABLAZE Records, Darling's Acoustical Delight, New Focus Recordings, PARMA Recordings, RMN Classical, SCI Journal of Music Scores, and Unfolding Music Publishing. He is currently an Assistant Professor of Music Composition at Ball State University. He holds a DMA degree from the University of Missouri–Kansas City, as well as degrees from Bowling Green State University and San José State University.



### **Lily Chen**

Lily Chen, born in Taiwan, is a composer exploring sonic and theatrical potentials in both acoustic and electronic music. Her music shapes evocative atmospheres that point towards subtle poetic commentary on her observations about literary, emotional, or social aspects of the contemporary situation. Recently, Lily received her PhD from the University of California at Berkeley, where she studied with Ken Ueno, Edmund Campion, Franck Bedrossian, and Cindy Cox. She is currently an assistant professor of composition at Taipei National University of the Arts.





### **Yohanan Chendler**

Yohanan Chendler is a composer and violinist originally from Jerusalem, Israel and now residing in Japan. His works have been performed in Israel, across Europe, the US and Japan by internationally acclaimed musicians and ensembles such as Meitar Ensemble, the Israeli Chamber Project, Ariel Quartet, the Lydian Quartet, ICE, ECCE, Juventas Ensemble, Verspiel New Music, Etymos Ensemble and others. Yohanan received prizes from the Cluster Association, Michele Pittaluga Composition Competition and the San Francisco State University composition competition. He received his bachelor's degree in composition from the Jerusalem Academy of Music and Dance and PhD in composition and theory from Brandeis University.



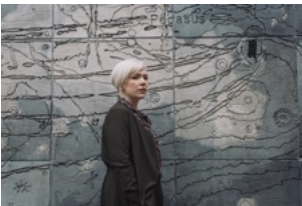
### **Yeoul Choi**

Yeoul Choi was born in Seoul, South Korea in 1995. She achieved a bachelor's Degree at Yonsei University. Her piece, 'Resistance' for string trio, won a second prize in the final round in JoongAng Music Concours in 2018. She also won second prize in The Music Association of Korea Competition in 2017. She is currently studying towards a master's degree at Yonsei University.



### **Jon Lin Chua**

The works of Jon Lin Chua have been premiered and performed in numerous concerts and festivals in the United States, Singapore, Canada, South Korea, China, and Taiwan. Recent awards include the First Prize (large ensemble category) and the Young Singaporean Composer award in the third Singapore International Composition Competition for Chinese Chamber Music (Ding Yi Music Company). Jon Lin graduated with highest distinction from the Eastman School of Music as a double major in composition and music theory and recipient of numerous scholarships, including the Presser Scholar Award and the National Arts Council of Singapore Arts Scholarship.



### **Ann Cleare**

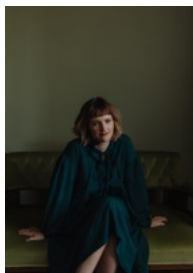
Ann Cleare is an Irish composer working in the areas of concert music, opera, extended sonic environments, and hybrid instrumental design. A recipient of a 2019 Ernst von Siemens Composer Prize, her work has been commissioned and presented by major broadcasters such as the BBC, NPR, ORF, RTÉ, SWR, WDR for festivals such as Wittenerstage für Neue Kammermusik, International Music Institute Darmstadt, Huddersfield Contemporary Music Festival, Ultraschall, Rainy Days, and MATA, working with ensembles such as: The International Contemporary Ensemble, ELISION, JACK Quartet, Ensemble Nikel, Yarn/Wire, ensemble mosaik, Musikfabrik, and The BBC Scottish Symphony Orchestra. Ann studied at University College Cork, IRCAM, and holds a PhD

from Harvard University. Her scores are published by Project Schott New York. She is Assistant Professor of Music and Media Technologies at Trinity College Dublin.



### **Nuno Costa**

Nuno Costa studied at the Royal Conservatoire of Antwerp, under Wim Henderickx, the Escola Superior de Música, Artes e Espectáculo (Porto) with Eugénio Amorim and the Accademia Nazionale di Santa Cecilia (Rome) with Ivan Fedele. He attended masterclasses with Andre, Manoury, Saariaho and many others, participated in the Darmstädter Ferienkurse, the Late Fall Banff Musicians in Residence and was also selected for a residence at The Camargo Foundation (France, 2019). Costa has received numerous scholarships and awards including the Istituto Italiano di Cultura scholarship, the ISCM Young Composer Award, the Bourse artistique (de Velázquez – Académie de France à Madrid, 2016), a Laureate from Fondation Royaumont (Voix Nouvelles, 2018), and won the impuls International Composition Competition (Klangforum Wien, 2017/19).



### **Claire Cowan**

Claire Cowan is hailed as one of New Zealand's most exciting composers with an impressive array of scoring and composition credits spanning concert, film, TV and theatre. Seven prime-time TV soundtracks, multiple "Best Original Score" national awards, several Composer Residencies, and two full length ballets commissioned from the Royal New Zealand Ballet are just a few of the many accolades to her name.

In 2021 Claire was awarded "Best Classical Artist" at the Aotearoa Music Awards. Her passion for collaboration, and her versatility as an orchestrator, has led her to work with high-profile artists in New Zealand's pop-music scene including Benee, Marlon Williams, Leisure, Tami Neilson and Dave Dobbyn, reinventing their songs with fully orchestrated versions for New Zealand's most prestigious orchestras. Notable recent projects include Ultra Violet and Hansel and Gretel for the Royal New Zealand Ballet, music for World of Wearable Arts, STARK Violin Concerto for Amalia Hall, and six short chamber commissions from the NZSO to accompany iconic Kiwi storybooks. In 2019 Claire created Lo I Co Arts with choreographer Loughlan Prior, with whom she regularly collaborates.



### **Ryle Nicole Custodio**

Ryle Custodio belongs to the roster of emerging young composers in Southeast Asia. He currently studies composition at the University of the Philippines (UP) College of Music under the tutelage of Dr. Marie Jocelyn Marfil. Ryle made history as the first Filipino composer to have bought home the First Prize award\* in the 2018 Asian Composers League (ACL) Young Composers Competition held in Taiwan. Prior to this, his works have been presented in various countries across Asia and Europe. He is also a recipient of the 2019 Outstanding Youth in the Field of Arts Award, UP Student Achiever's Award (2016, 2017, 2019); and member of UP Composers of New

Music, ACL Philippines, UP Cinema Arts Society, and LoveYourselfPH.



(photo credit Chris Redgrave)

### **Joe Cutler**

For more than 20 years, Joe Cutler has been an unclassifiable figure on the UK contemporary music scene, working on the cusps of the contemporary classical, post-minimalist and jazz scenes.

With collaborators ranging from the London Symphony Orchestra to Evan Parker and Orkest de Ereprijs to Vince Mendoza, his music has been performed in over 40 countries and on six continents including performances at festivals and venues such as Bang-on-a-Can Music Marathon (New York), Gaudeamus Music Week (Amsterdam and Utrecht), Opera City (Tokyo), Musik Monat (Basle), Concertgebouw (Amsterdam), Beijing Modern Music Festival, London Jazz Festival and the BBC Proms.



### **Daniel Davis**

Daniel Davis is a Portuguese composer based in London. He studied with Sérgio Azevedo, António Pinho Vargas and Luís Tinoco; and he's currently finishing a DMus with Julian Philips, Richard Baker and Julian Anderson. He was young composer in residence of the Chamber Orchestra of Cascais and Oeiras (2014-15); he was also

the first prize winner at the Antena 2 / SPA Composition Competition in 2014. Recently, he was invited to participate in the Opera and New Technologies Workshop with Michel van der Aa at the Festival d'Aix-en-Provence. Daniel also makes part of the London Philharmonic Orchestra Young Composers Scheme for the 2019/20 Season.



### **Eve de Castro-Robinson**

Composer Eve de Castro-Robinson is commissioned and performed by a wide variety of orchestras, ensembles, vocalists, and instrumentalists in New Zealand and internationally. She has recently retired as Associate Professor in Composition from the University of Auckland, after 25 years and now works as freelance composer, music consultant and writer. She has numerous works recorded, including three solo albums with Atoll, and three on the Rattle label. 2018 saw her win Best Classical Artist at the Vodafone New Zealand Music Awards for her Rattle album *The Gristle of Knuckles* and she is twice winner of both the SOUNZ Contemporary Award and the Philip Neill Memorial Prize. She has directed several new music ensembles, and is Co-Chair I Toihau Tuarua of the Board of SOUNZ Centre for New Zealand Music.



### **Reuben de Lautour**

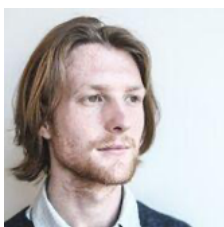
Reuben de Lautour is a composer and pianist, and writes about music technologies and listening practices. He is Senior Lecturer and Head of Composition and Creative Music Technology at the University of Canterbury. Prior to this he taught at Istanbul Technical University's Center for Advanced Studies in Music, where he founded

the Program in Sonic Arts in 2012. His music has been performed by Evelyn Glennie, the Nash Ensemble, NZTrio, UMS 'n JIP, Mark Menzies, and Justin DeHart; and in international festivals including Festival D'Avignon, EMU-Fest, the Matera Intermedia Festival, and Forum-Wallis.



### **Erma Dianne Decena**

Erma Dianne Decena is a third-year composition student at the University of the Philippines (Diliman), currently under the tutelage of Dr Maria Christine Muyco. Prior to that, she had a bachelor's degree in Fine Arts major in Visual Communication. In 2018, she took one semester of study at Rowan University (New Jersey, USA) under Professor Bruce Yurko. Her compositions mostly tackle environmental issues and images of Philippine society. She is currently experimenting with electronic music and combining visual and sound design.



### **Glen Downie**

Glen Downie is a Wellington-based composer who holds a Master of Musical Arts from Te Kōkī New Zealand School of Music, where he studied under Michael Norris and Dugal McKinnon. Past teachers have included John Psathas, Kenneth Young and Gao Ping. He has been a finalist in the 2014 NZSO Todd Corporation Young Composers Award, a co-winner of the NZTrio's inaugural composing

competition (2015), and won multiple prizes from the New Zealand School of Music. He has had works played by the Brussels Philharmonic, Musiques Nouvelles (Mons), The Auckland Philharmonia Orchestra, and Stroma, and he was the 2019 NZSO National Youth Orchestra composer in residence.



### **Simon Eastwood**

Composer and bass player Simon Eastwood has a diverse practice, including orchestral and chamber works, electronic pieces, and improvisation. His current work revolves around exploring interdisciplinary collaboration through personal interpretation. He studied at New Zealand School of Music in Wellington and the Royal Academy of Music in London, and has attended residences and festivals in Dartington, Bulgaria, Estonia, Alaska, Austria, Turkey, and Lithuania. His works have been performed internationally by artists including Franck Ollu, Martynas Levickis, CHROMA, Christopher Redgate, Stroma, Ensemble Gô, Rubiks Collective, Corvus, the New Zealand String Quartet, the NZSO, and The BBC Singers.



### **Juan José Eslava**

Juan José Eslava is a composer of opera, orchestral, chamber, solo, vocal, instrumental and electronic music. His work focuses on the relationship between space, body and sound. A former student of Emmanuel Nunes, Gérard Grisey and Claude Ballif, he studied at the



Paris Conservatory of Music, as well as at IRCAM's computer music course. He has received commissions from institutions and artists in Spain including the BBVA Foundation, CNDM, Museo Universidad de Navarra, SigmaProject, Neopercusión, Zukan, and has collaborated with leading international artists such as Norio Sato, Nicholas Isherwood, Nacho de Paz and the choreographer Camille Muel. His music is featured in ICMC, SICMF, Time-of-Music, Transitio, Puentes, Résonnances, Musikaste, Ensems and other leading festivals and concert halls in Europe, Asia, Argentina and Mexico. His music has been recorded and released by IBS-Classical, Sigma Records and Cezanne. His written research has been published by Octaedro and In-fan-cia. He won the International Computer Music Conference's Regional Prize (2008), and was a finalist in the Transitio international electronic art festival (Mexico). He organises the After Cage festival (Spain) and since 2014 has been a member of the artistic collective E7.2. He has taught Composition and Orchestration at the Conservatory of Music of Aragón (Spain) since 2013. He lives in Pamplona, Navarra.



### **Gareth Farr**

New Zealand composer/percussionist Gareth Farr was born in Wellington, New Zealand. He began his studies in composition and percussion at the University of Auckland in 1986. Farr continued with postgraduate study in composition and percussion at the Eastman School of Music in Rochester, New York. The inclusion of four of his works at the 1996 New Zealand International Festival of the Arts kick-started his career as a dedicated freelance composer. Since then, his music has been commissioned for high-profile events including the 2000 and 2008 Olympics, and the 2015 Edinburgh International Festival. In 2006 Gareth was awarded the Order of New Zealand Merit, for his services to music and entertainment, in 2010 he was awarded the prestigious New Zealand Arts Laureate Award, and in 2014 he was awarded the Distinguished Alumni Award from The University of Auckland.



### **Nenad Firšt**

Nenad Firšt studied composition and violin at the Academy of Music in Ljubljana. He was a member of the Sebastian String Quartet and the president of the Musical Youth of Slovenia. Since 1988 he has been the artistic director and conductor of the Celje String Orchestra. To date, more than 160 of Firšt's compositions have been performed in concerts and festivals across Europe, North and South America, Asia and Australia. He has received various prizes and recognitions, including the highest Slovenian national cultural prize (Prešeren Fund Prize) in 2009. Since 2010 he has been the President of the Society of Slovene Composers.



### **Salina Fisher**

Salina Fisher is an award-winning New Zealand composer based in Wellington. Her music has been commissioned by ensembles including NZSO, International Contemporary Ensemble, Marmen Quartet, New Zealand String Quartet, NZTrio; and performed internationally including at The Lincoln Center, Philharmonie Berlin, Walt Disney Concert Hall, and The Kennedy Center. Salina won the SOUNZ Contemporary Award in 2016 and 2017. She is a graduate of Manhattan School of Music, and New Zealand School of Music – Te Kōkī Victoria University of Wellington where she was Composer-in-Residence in 2019/2020 and is now Teaching Fellow.



### **Esther Flückiger**

Esther Flückiger is a pianist, composer and improviser, and is constantly trying out new ways and exciting musical adventures. Flückiger has performed throughout Europe, Russia, South America, Asia and USA for the most prestigious institutions and festivals. Her compositions include chamber music, music for solo instruments, voice, music for jazz formations, electronic music and video projects. She uses traditional and experimental notation, improvisation and extended techniques. She created and organized numerous multimedia projects and music theatre including her film (camera and editing). She made recordings for the Swiss, German, and Italian Radio and recorded numerous albums. She is president of Suonodonne Italy, which is committed to promoting music by Women Composers, and from 2002 to 2008 she was an executive member of the IAWM, USA.



### **James Gardner**

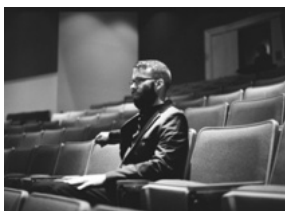
James Gardner is a freelance composer, broadcaster, performer, lecturer and researcher. He is currently Adjunct Senior Fellow at the University of Canterbury. James was the artistic director of the contemporary music ensemble 175 East from 1996-2010. He was the inaugural Creative New Zealand/Victoria University composer-in-

residence from 2004-2005 and held the Trans-Tasman Composer Exchange residency in 2005/2006. He has made many substantial features for RNZ Concert on a variety of contemporary composers. His acclaimed 6-part history of electronic music, *These Hopeful Machines*, was broadcast in 2013. He is currently writing a comprehensive history of the synthesiser company EMS.



### **Chris Gendall**

Chris Gendall was a 2018 Civitella Ranieri Fellow, Mozart Fellow at the University of Otago, and resident composer with Orchestra Wellington and at the New Zealand School of Music. He studied at Victoria University before completing a doctoral degree at Cornell University. He has participated in a number of festivals and conferences including the Royaumont Voix nouvelles Composition Course, and the Aldeburgh Festival. He won the 2008 SOUNZ Contemporary Award for his work *Wax Lyrical*, and his debut portrait album *Tones* was released in 2019. He teaches composition at the University of Auckland.



(photo credit: Kelly Graham)

### **Aaron Graham**

Dr Aaron Graham is an award-winning performer, composer and educator, and is currently a Sessional Lecturer at the University of British Columbia. He won the 2014 Percussive Arts Society International Composition Contest, and his original works have been performed across the world by university and professional

ensembles alike. An active educator, his teachings and reviews have been published in prominent scholarly publications, and at conferences throughout the world.



### **Laura Gustovska**

Laura Gustovska was born in Latvia and began her musical education as a kokle player. She later graduated from Liepāja College of Music in music history and theory class (2006). She studied at the Jāzeps Vītols Latvian Academy of Music, under the direction of Selga Mence, where she graduated with a master's degree and won the Arnolds Šturms Award (2012). Since 2010 she has taught at Liepāja College of Music. She has attended master classes with composers Wolfgang Rihm, Reinhard Febel, Toivo Tulev, Anton Safronov, Oscar Bianchi and others. Her music has been performed at various festivals, including New music festival Brucken in Germany, Schlezwig – Holstein music festival, Latvian New Music Days). She has won awards at the Song competition *Kas mēs esam, bijām, būsīm* (2008, 2010), New Music festival *Arēna* Young Composers Competition (2011) and the Pēteris Vasks Fund Piano Miniatures Competition for composition students.



### **David Hamilton**

David Hamilton was Head of Music at Epsom Girls Grammar School in Auckland until 2001. He has been Deputy Music Director of Auckland Choral (1996-2011) and Composer-in-Residence with the Auckland Philharmonia Orchestra (1999). He works part-time in

music education as a composition tutor and choral conductor. He is well-known as a choral composer and conductor, workshop leader and adjudicator. His choral music is widely performed, and is published in the UK, USA, Germany, Spain and Finland. His music has won numerous competitions in NZ, and also internationally (Italy, USA (6 times), Israel, Spain, Australia and the UK).



### **Trần Lưu, Hoàng**

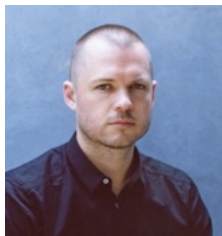
Trần Lưu, Hoàng is a Vietnamese composer and pianist. He studied composition with Professor Do Hong Quan from 2002 to 2006. Hoàng has been awarded prizes for his compositions 'flute and piano' (Vietnam, 2004) and 'composer jazz theme' (USA, 2009). In 2014 the Bavaria jazz band (Germany) played his arrangement 'Inh La. Oi', based on a Vietnamese traditional folk song. In 2016, he won the 27<sup>th</sup> Asian Composers League (ACL) Yoshiro Irino Memorial Prize in the 34<sup>th</sup> ACL Conference and Festival in Vietnam for his composition 'Fantasie'.



### **Jan Jacob Hofmann**

Jan Jacob Hofmann, was born Düsseldorf, Germany. He studied architecture with Peter Cook and Enric Miralles at the Stuedelschule Art School Frankfurt and went on to study conceptual design and

architecture at a postgraduate level. He then went on to pursue a career in composition, as well as photography and architecture. Since 1986 his composition has focused on sound art and electronic music. His works have been presented in the USA, Europe and Asia. He has published research on Ambisonic and other spatialisation techniques, and he has developed Csound based tools for spatialisation via third order Ambisonic.



### **Samuel Holloway**

Samuel Holloway is an artist, composer, and educator based in Tāmaki Makaurau Auckland. His creative practice is variously concerned with music's paratextual language, ambiguous affective states, and musical notation and its continuing potential as a site for exploration. Alongside his creative work, Samuel participates regularly in a range of advisory panels, produces music-related publications under his imprint Score, and is a co-editor of BLOT, a new journal of music, sound and performance.



### **Leonie Holmes**

Leonie Holmes is an Auckland-based composer, writing for orchestra, chamber, choral, vocal and solo instrument. Recent works have been commissioned and/or performed by the NZSO, BBC

singers, The Kings Singers, Voices New Zealand Chamber Choir, Auckland Philharmonia Orchestra, Aventa Ensemble Canada, Zephyr Wind Quintet, NZTrio, Toronto Children's Choir, Auckland Chamber Orchestra, Estrella Quartet, and the Jade String Quartet. Her orchestral music has been released on the Atoll album *Solstice*, with the NZSO conducted by Marc Taddei. A further album of chamber music *when expectation ends* was released in 2017. Stemming from her work as Composer-in-Schools in the 1990s, she is also interested in music education and in developing a musical language that will engage and challenge non-professional players. She has written many works for school and community groups and is active as a speaker, adjudicator and teacher at all levels and age groups within the New Zealand music community.



### **Do Hong Quan**

Professor Dr Do Hong Quan is a Vietnamese composer, conductor and educator. He began his studies on piano at the age of seven at Vietnam National Conservatory and graduated in 1971. He then studied composition at Vietnam National Conservatory, and he continued his studies composition with Professor Albert Leman and conducting with Leonid Nicolaev at the Moscow State Conservatory in Russia. He also undertook an internship at the Paris Conservatory. His works have been performed in Moscow, Uzbekistan, Bonn, Paris, Tokyo, Singapore, Bangkok, Manila, Kazan, and Vietnam with renowned conductors from Japan, France, Germany, Spain, Russia, USA and Vietnam. He is the current Chairman of the Vietnam Musicians' Association.





### **Annie Hui-Hsin Hsieh**

Annie Hui-Hsin Hsieh is a Taiwanese-Australian composer currently based in the United States. Her music has been presented internationally at events including Metropolis New Music Festival, WasteLAnd Music Series (LA), UC Davis The Art of Migration Festival, Tectonic Festival, ISCM World Music Days, International Rostrum of Composers, Lucerne Festival, SEAMUS, New York City Electroacoustic Music Festival, Sonic Matters, Pittsburgh Festival of New Music, Huddersfield Festival of Contemporary Music, and Bendigo International Festival of Exploratory Music. She received her doctorate degree from the University of California, San Diego, and is currently an Assistant Teaching Professor of music at Carnegie Mellon University.



### **Alison Isadora**

One of Alison's early recollections of contextual music-making occurred when, as a 9-year-old, she was asked to play violin for the gang members who lifted weights in the family garage. Numerous incidences involving symphony orchestras, punk bands, gamelan groups, free-improv ensembles and new music outfits stimulated an appreciation of the myriad creative intra-actions possible between the composer, score, performer, audience and place. Isadora was born and bred in Aotearoa (New Zealand) and has been based in Amsterdam since the late 1980s. She is currently finishing a PhD at Victoria University of Wellington on performing the ecology of a composition-practice-in-becoming.



### **Akira Ito**

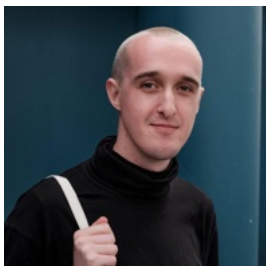
Akira Ito was born in Fukuoka, Japan. He is now enrolled in the Doctoral course at the Kunitachi College of Music. He won the 33<sup>rd</sup> JSCM Award for Composers and Audience award. He has studied at Hochschule für Musik Karlsruhe (Germany) as an exchange student in 2017/18. He studied composition with Yukio Kikuchi, Michio Kitazume, Motoharu Kawashima and Markus Hechtle.



### **Miyuki Ito**

Miyuki Ito, born in Japan, received a BA from Aichi University of the Arts (Japan), MA from the Manhattan School of Music and DMA from Columbia University. She pursued research at IRCAM with an artist grant from the Japanese Agency for Cultural Affairs. Her works have been performed at festivals and venues across the globe, including ISCM, Résonances (IRCAM), ICMC, ACL, SMC, Re: New and Visiones Sonoras (Mexico). She has received commissions from Tokyo Opera City, Music from Japan (New York), Attack Theater (Pittsburgh), Onix Ensemble (Mexico), Aichi Arts Center (Japan), Sinus Ton (Germany), as well as from individual musicians. Her awards include the Nagoya Cultural Promotion Agency Prize (Japan), Japan Symphony Foundation Prize and the First Prize in Concorso di Composizione Franco Evangelisti (Rome). Ito is a co-

founder and producer of the composer collectives NymphéArt and JUMP. The NymphéArt's tenth concert was awarded the 14<sup>th</sup> Keizo Saji Prize from the Suntory Foundation for Arts, Japan. Ito released a solo album, titled *The Sands of Time* on ALCD80.



### **Marcus Jackson**

Marcus Jackson is an artist based in Wellington, New Zealand. He likes to collaborate with performers, creating work that interrogates the links between physical gesture and sound production, often with uncanny results. His musical training was geared towards contemporary classical music, creative technology, and ethnomusicology. His works often have an auto-biographical skew—including himself in audio/visual cameo, or as a performer. He approaches sound in extremes, being most comfortable working at the limits of volume and stimulus. In particular, he enjoys taking very small gestures or sounds or objects, and amplifying their role in the performance context.



### **Reuben Jelleyman**

Reuben Jelleyman is a New Zealand composer, currently based in Auckland. His works have been played by numerous ensembles

internationally, such as Ensemble Intercontemporain and Multilatérale (France), as well as in New Zealand by the likes of Stroma (New Zealand) and the NZSO. His work has been recognised at a national level including the Composers Association of New Zealand Trust Fund Award 2019, an APRA Professional Development (2019), The Arts Foundation Springboard 2021, the Edwin Carr Foundation Scholarship 2021, along with two nominations for the SOUNZ Contemporary Award (2015, 2021), and numerous project commissions from Creative New Zealand. Reuben is one of the most internationally recognised young New Zealand composers. He holds a master's degree in composition from the Paris Conservatory, and degrees from Te Kōkī New Zealand School of Music and Victoria University of Wellington in music and physics, and has participated in numerous international masterclasses, and artistic residencies.



### **Daqun Jia**

JIA Daqun is a distinguished Chinese composer and musical theorist and a senior professor of composition and theory and supervisor of doctoral student at Shanghai Conservatory of Music. He has composed numerous works in various musical styles, including four large symphonic works, two chamber symphonic works, seven concertos, four concertos of Traditional Instruments Orchestra, one opera, two large dance music for Orchestra, one vocal suite, four string quartets, five percussion works and 14 chamber works in different instrumentation. He released seven albums on the NAXOS and SMPH&SLAV labels.



### **Hyunsuk Jun**

Hyunsuk Jun has studied at Chugye University for the Arts, Korea National University of Arts and the University of Music and Performing Arts, Graz (Austria). His music has been performed in the USA, Germany, Italy, Belgium, Austria, Poland, Switzerland, China, Japan, to name a few. His compositions have won prizes at ISCM, SICMF, Impuls-Festival, TACTUS Young Composer's Forum, L'Espace du Son Festival. His orchestra work *Vistara* has been programmed at Brussels Young Composers Forum in 2013, ARKO Korean New Music Festival, Asian Composers League (ACL) Vietnam Music Festival, Kraków in Poland, and ISCM WMD 2018 Beijing. He is currently a member of ACL-Korea and lectures at Ewha Women's University, Chonbuk National University, and Korea National University of Arts.



### **Tsubasa Kawamoto**

Tsubasa Kawamoto is a freelance composer and a sound artist who lived for many years and received his musical education in New Zealand. He collaborates with all sorts of performers, as his music maintains a central focus on marrying music with visual/performing arts. His music portrays a variety of influences including Western European Art Music, Rock, Contemporary and indigenous music. As

a sound artist, he makes in-studio and field surround recordings using not only manufactured but also self-designed and constructed gear. He now lives in his hometown, Hiroshima, Japan, working in the NGO sector, promoting culture, international cooperation, and peacebuilding.



### **Motoharu Kawashima**

Kawashima attended Tokyo University of the Arts where he completed post-graduate work. In 1992 he won the Akiyoshidai International Composition Prize, and the Kranichsteiner Musikpreis at the Darmstadt International Summer Course in 1996. He was awarded the Akutagawa Award for Music Composition in 1996, the Nakajima Kenzo Music Prize in 2009 and the Toshi Ichiyonagi Contemporary Prize in 2017. As well as working as programme adviser for Izumi Sinfonietta Osaka, he is involved in many contemporary music events and projects. He is a vice-president of The Japan Federation of Composers and an Associate Professor at Kunitachi College of Music.



### **Ana Kazimić**

Ana Kazimić holds a BA and MA degree in composition from the Academy of Art in Novi Sad. She also holds a DMA from the Faculty of Music in Belgrade; her final doctoral artistic project, supervised by Prof. Zoran Erić, was a dance fantasia titled *Muerto de Amor*. Ana is a laureate of the young composers' competition held under the auspices of the Triorca Project (Norfolk County Council's Music Service, England, 2012). She won the International Composition

Competition commemorating the 1700<sup>th</sup> anniversary of the Edict of Milan. She was one of five chosen young composers chosen to take part in the Aurora Fine Arts Festival in Stockholm. Ana has studied with eminent composers including Penderecki, Sandström, Schöllhorn, Pignon. She is currently an assistant lecturer in composition at the Faculty of Arts in Niš.



### **Glenda Keam**

Glenda Keam has many roles in music, including composer, arranger, analyst, author, editor, lecturer, performer and festival director. She was President of the Composers Association of NZ for 10 years (2007-2017), elected to the ISCM Executive Committee in 2014, and elected President of the ISCM in 2019. She is also an Adjunct Associate Professor at the University of Canterbury, where she was Head of Music from 2013-2020. In 2021, Glenda was made a Member of the NZ Order of Merit (MNZM) for services to music and music education. Glenda is the Festival Director of the ISCM-ACL 2022 World New Music Days.



### **Mykola Khshanovskyi**

Mykola Khshanovskyi was born in Ukraine. He has BA and MA Degrees in Composition (Lviv National Music Academy) where he is currently a PhD Student. He has studied with Johannes Schöllhorn, Jerzy Kornowicz, Clemens Gadenstätter, Elżbieta Sikora, Jörg

Birkenkötter, Klaus Lang Martin Schuttler . He has participated in numerous festivals and projects, including aXes, Triduum Muzyki Nowej (Kraków, 2015), Miesiąc Lwowski ESK (Wrocław, 2016), Contrasts (Lviv, 2014–2018), OUA-EMF2017 (Osaka, 2017), Vox Electronica (Lviv, 2014–2019), Two days and two nights of new music (Odessa, 2015–2019).



### **Ji-Hyang Kim**

Ji-Hyang Kim received her bachelor's degree in composition from Seoul National University and got her Diploma from Hochschule der Künste Berlin. She studied under the supervision of Jung-sun Park, Byung-dong Paik and Friedrich Goldmann. Currently she teaches composition, harmony and counterpoint at several universities.



### **Takarei Komene**

Takarei is a singer, instrumentalist, composer and conductor. They studied at the University of Auckland, where they completed their Bachelor of Music majoring in Classical Performance Voice under Dr Te Oti Rakena, with some study in Choral Conducting under Dr Karen Grylls. Takarei is very active in the NZ choral scene as a singer, composer and conductor, and have a particular focus on the setting and setting of Māori texts in a Western-choral context. They sing in the Auckland Youth Choir, Voices New Zealand Chamber Choir, and the New Zealand Youth Choir, where they are the Professor Peter Godfrey Choral Scholar.





(photo credit: Kaupo Kikkas)

### **Tõnu Kõrvits**

The music of Tõnu Kõrvits is like a doorway from this world into others—into the secret worlds of folklore, myth and the subconscious. The patterns and textures in his music are filled with fantasy and they are everchanging, but at the heart of them lie the melodies—a quiet talk of the soul. They often seem to be almost full of resignation, fading into infinity like a gentle breeze.



### **Fani Kosona**

Fani Kosona was born in Athens and studied mathematics at the University of Athens then went on to study counterpoint and fugue at the Conservatoire National Supérieur de Musique de Paris, orchestration at the Scola Cantorum (Paris) and composition with Theodore Antoniou. Her PhD thesis focused on composition using mathematical models from topology and catastrophe theory, introducing the concept of “topological design” – a broader concept of the musical form and structure – and proposing a dynamical

generalization of deconstructive attitudes in the micro and macro-structural level.



### **Mikołaj Laskowski**

Mikołaj Laskowski is a composer born in 1988 in Gdynia, Poland, based in Berlin. He studied at the Karol Lipiński Academy of Music (Wrocław) and completed a master's degree at the Royal Conservatory (The Hague), graduating distinction in 2015. His works have been performed in many European countries, Australia and United States. He received several awards, such as a recommendation at the 62<sup>nd</sup> International Rostrum of Composers (2015), and the Kranichsteiner Stipendienpreis on the 48<sup>th</sup> Darmstadt International Summer Course for New Music (2016). He has worked with numerous ensembles including AskolSchönberg, Ensemble Adapter, Ensemble Nickel, Kwadrofonik, Kwartludium, LUX:NM, musikfabrik, Shallfeld Ensemble, Spółdzielnia Muzyczna Contemporary Ensemble, orkest de ereprijs, The Black Page Orchestra and many others.



### **Jae-Moon Lee**

Jae-Moon Lee has recently obtained a PhD degree in composition at the University of Cambridge. Jae-Moon completed a master's Degree with distinction at the Royal Northern College of Music and a Postgraduate Diploma with distinction at the Royal Birmingham

Conservatoire. Before studying in the UK, he received a bachelor's Degree at the Chung-Ang University in Korea. Jae-Moon was awarded the first prize at the 26th Queen Sofia International Composition Award in Madrid, the first prize at the 35th Valentino Bucchi International Composition Prize in Rome, the first prize at the Master Hsing Yun International Composition Competition in Taipei and the first prize at the Ensemble IPSE Composition Competition in New York. His works were selected for various international festivals, including the ISCM World New Music Days 2013 and 2015. His ensemble works have been performed in the British Museum, and he wrote an orchestra work for the LSO as part of the Panufnik Young Composers Scheme. He also had a portrait concert for the World Event Young Artists Festival in Nottingham and was selected to participate in the Britten-Pears Young Artist Programme in Aldeburgh, where he studied with the composer Helmut Lachenmann to represent a piano work in the Aldeburgh Music Festival. Jae-Moon is currently teaching composition at the Chung-Ang University and the Chung-Nam National University in Korea.



### **Jia Yi Lee**

Jia Yi Lee is a Singaporean composer interested in writing music that explores combinations of instrumental timbre and colour. She often uses a single gesture as the basis of constructing her pieces and emphasizes textures and structure in her music. Her compositions have been performed in Singapore and internationally; she has also worked with ensembles such as Ensemble Phoenix and Ensemble Linea. She was recently commissioned by the Singapore National Youth Orchestra for their concert tour to Guangzhou and Hong Kong. Jia Yi is currently pursuing her Master of Music in Composition at Peabody Conservatory, studying with Felipe Lara.



### **Lukas Ligeti**

Lukas Ligeti is an Austrian-born composer and percussionist and improviser living in South Africa and the USA, where he teaches at the University of California, Irvine. A recipient of the CalArts Alpert Award, his compositions have been commissioned by Eighth Blackbird, Bang on A Can, Kronos Quartet, Ensemble Modern, and many others; he has performed solo and with his bands Burkina Electric and Hypercolor, and with John Zorn, Marilyn Crispell, and Michael Mannring. He has worked on experimental projects with musicians in Côte d'Ivoire, Burkina Faso and Uganda, and has taught at the University of Ghana and the University of the Witwatersrand.



(Photocredit: Harald Hoffman)

### **Liza Lim**

Liza Lim's music focusses on collaborative and transcultural practices. Ideas of beauty, ecological connection and ritual transformation are ongoing concerns in her compositional work. Her four operas: *The Oresteia* (1993), *Moon Spirit Feasting* (2000), *The Navigator* (2007) and *Tree of Codes* (2016), and the major ensemble work *Extinction Events and Dawn Chorus* (2018) explore themes of desire, memory, and the uncanny. Widely commissioned by some of the world's pre-eminent orchestras and ensembles, Lim is Sculthorpe Chair of Australian Music at the Sydney Conservatorium of Music and was a Fellow of the Wissenschaftskolleg zu Berlin in 2021-22. Her music is published by Ricordi Berlin.



### **Maja Linderoth**

Maja Linderoth is a Swedish composer currently based in Oslo, Norway. She started to study composition with Per Magnusson in Stockholm in 2011, continued with studies at Gotland School of Music Composition 2012-2014 and in 2018 received a bachelor's degree in Composition at the Norwegian Academy of Music in Oslo, where she studied with Eivind Buene, Maja Ratkje, Trond Reinholdtsen, Henrik Hellstenius and Kaija Saariaho among others. The last semester of her bachelor education was spent as an Erasmus+ exchange student at Universität der Künste in Berlin, Germany, where she studied with Daniel Ott.



### **PerMagnus Lindborg**

PerMagnus Lindborg's compositions and installations are presented worldwide, in collaboration with Hong Kong New Music Ensemble and ESKYIU (Hong Kong 2018); Lars Lien (Norway); Good Company Arts (New Zealand); Berlin Piano Percussion (Germany); Freq Out (e.g. Moderna Museet Stockholm 2008); National Gallery (Singapore 2015); Onassis Centre (Athens 2014); World Stage Design (Cardiff 2013); and K. 622 (e.g. Centre Pompidou Paris 2003). He was a finalist in Concours Hélianthe (2018-19), and won First Prize Nordic Orchestra Composer (Stavanger 2002), Audience Prize Forum (Montreal 1996). Studied piano and composition (BMus Oslo 1995), music computing (IRCAM Paris 1999), musicology (MPhil Paris

2003), and sound perception and design in multi modal environments (PhDKTH Stockholm 2015). PerMagnus publishes in PLoSOne, Leonardo, Perception, and IRCAM-Delatour, teaches electroacoustic composition and multimedia at Seoul National University, organises Soundislands Festival, and serves as Asia-Oceania Regional Director of ICMA.



### **Rui Liu**

Rui Liu teaches at the Faculty of Music of the Guangxi Arts University. She graduated with a master's degree from the Guangxi Arts University majoring in composition and theory of composition. She is the author of China-ASEAN Music Festival - Chinese Works: Taking the Innovation of the Use of National Music Instruments as an Example, 'The Symphony of Scream and Endeavour': Comment on the Fifth Symphony of Zhong Juncheng 'China Destiny', the 2016 Fifth China-ASEAN Music Festival Review, 'The Musicality of Modernity and Nationality', The Creative Career of Professor Zhong Juncheng and its Musical Features and many other papers. Her piano solo 'Memory of Mount Yi Meng' and chamber work 'Scherzo' were performed at the China-ASEAN Music Festival.



### **Jason Long**

Jason Long is a composer, sound artist, researcher, and educator from Christchurch, New Zealand. He completed a PhD in sonic engineering at Victoria University of Wellington in 2018 and carried out undergraduate studies at the University of Canterbury, and the Utrecht Higher School of the Arts, the Netherlands, as well as a master's Degree in Composition at the Tokyo University of the Arts, Japan. His research interests include composition with musical robotics, digital and analogue synthesis and signal processing, and sound design. His musical works have been featured internationally at festivals such as the Asian Composers League (ACL), ICMC and ISCM, and his peer-reviewed research has been published internationally at conferences such as NIME, ISEA, ICMC, and ICARA, and in books by Springer, Oxford University Press, and Cambridge University Press, among others.



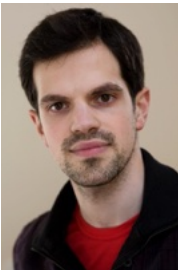
### **Piyawat Louilarprasert**

Described as “The rebel Thai composer taking music to unheard heights” (CNN), Bangkok-born composer Piyawat Louilarprasert works largely within the exploration and amalgamation of sonic/visual concepts such as multimedia, technology and instrumental deconstruction. His compositions have been performed in festivals such as American Composers Orchestra, Lucerne Festival, Gaudeamus, Darmstadt New Music Festival and the St Petersburg New Music Festival. Piyawat has been awarded prizes such as ACO Earshot New Music Reading, Matan Givol Composer Competition, ASCAP Morton Gould Award, Sergei Slonimsky Award, Vienna KulturKontakt (resident composer), Charles Stewart Richardson Award, Royal Concerto Composition Prize, Léon Goossens Prize, Young Thai Artists Award. He is currently a DMA composer at Cornell University, New York (Sage Fellowship). His major teachers are Valeriy Rizayev, Dai Fujikura, Kevin Ernste, Marianthi Papalexandri Alexandri.



**Callum Mallett**

Callum Mallett is based in Wellington as a composer and sound artist. His current work is informed by object, and render within physical media. Interested in structure and form derived in palimpsest, and abstracting on performative function within visual art. He has had works performed internationally and nationally, and participated in a number of development programmes, the Nelson Composers Workshop and impuls International Academy for Composers and Ensembles of Contemporary music (Austria). Callum studied with Dr Ted Apel, Michael Norris, Kenneth Young and Dr Dugal McKinnon at the New Zealand School of Music - Te Kōkī.



**Karlo Margetić**

Karlo Margetić is a composer based in Pōneke / Wellington, New Zealand. He studied composition and clarinet at the New Zealand School of Music. Karlo has been the recipient of numerous prizes, including the 2020 Enescu Prize for Symphonic Composition (for 'An Axe for the Frozen Sea') and the 2013 SOUNZ Contemporary Award (for 'Lightbox'). In 2013 he was a Composer Fellow at the Intimacy of Creativity Composition Workshop at the Hong Kong University of Science and Technology. Karlo has received commissions and performances from a wide variety of soloists and groups including NZTrio, New Zealand String Quartet, F-Plus Trio, STROMA, Michael



Houstoun, Claire Edwardes, Michael Hill International Violin Competition, Auckland Philharmonia Orchestra, and Wellington Youth Orchestra. He was Composer-in-Residence with the Auckland Philharmonia Orchestra in 2016 and 2017, Orchestra Wellington in 2014, with the NZSO National Youth Orchestra in 2007, and was Young Composer-in-Residence with the Auckland Philharmonia Orchestra in 2007 and 2008.



### **Daniel Matej**

Daniel Matej studied in Bratislava, Paris and in The Hague under Ivan Parík, Betsy Jolas, Louis Andriessen and Juraj Beneš. In 2012 he obtained a doctorate in composition at the Academy of Music in Bratislava and has attended many international composition courses. He has founded several ensembles, among them VENI ensemble, VAPORI del CUORE, [don@u.com](mailto:don@u.com) and VENI ACADEMY. He also co-founded the first international contemporary music festival in Slovakia, EVENINGS OF NEW MUSIC (1990-2009) and the ISCM Slovak Section (1994), of which he was a chairman (1997-2003). From 1995 through 1996 he lived in Berlin as composer-in-residence within the programme DAAD. His music has been performed and recorded internationally.



### **John McLachlan**

John McLachlan is an Irish composer, born in Dublin, currently living in rural Donegal. His works have been performed in 20 countries on four continents. He has worked with many new music specialists from Ireland, the UK, France, Portugal, Spain, Romania, Poland,

Japan and the USA, with commissions from many of them. His music has been recorded by The Dublin Guitar Quartet, Mary Dullea, John Feeley, and David Adams among others. John is a member of Aosdana, Ireland's state-sponsored academy for the creative arts.



### **Jenny McLeod**

Jenny McLeod studied in Aotearoa (New Zealand) under the mentorship of Frederick Page, David Farquhar and Douglas Lilburn, and internationally under Boulez, Stockhausen, Berio, and Messiaen. Early in her career she 'discovered' Richard Taylor's translation of the Māori creation poetry which was the inspiration for her work *Earth and Sky* upon returning to New Zealand. The work made a significant contribution to the nation's burgeoning bi-culturalism, and established Jenny McLeod as the rising star of New Zealand music. In 1971 she was appointed Professor of Music at Victoria University, the youngest, and first female to be awarded the position. Her career has been a remarkable procession of extraordinary changes of direction, moving with ease between different musical worlds.



**Mark Menzies**

Performer/composer Mark Menzies has established a world-wide career as a viola and violin virtuoso, chamber musician and pianist, conductor and advocate of contemporary music and composer. Menzies' compositions are increasingly played across the globe with recent premieres in The Netherlands, Italy, Los Angeles and Christchurch, where his *Song of the Birds* for solo violin and strings was premiered by the Christchurch Symphony Orchestra as part of their live-art series in 2019. A forthcoming commission for the ensemble Noise is to be performed at the SoundOn festival in San Diego in January 2023.



### **Ryan Molloy**

Ryan Molloy's compositional work engages with the boundary of contemporary music and traditional Irish music, drawing on his extensive experience as a traditional Irish fiddler and pianist. His music has been performed to international audiences on four continents or over twenty years and has been broadcast internationally on TV and radio (including BBC, RTÉ and UTV). Ryan's work has been commissioned from renowned performers such as Darragh Morgan, Danish String Quartet, Ulster Orchestra, Irish Chamber Orchestra, and the Hard Rain Soloist Ensemble. Ryan is Associate Professor of Composition at the National University of Ireland, Maynooth.



## Jeff Morris

Jeff Morris creates musical experiences that engage audiences' minds with their surroundings. He has won awards for making art emerge from unusual situations: music tailored to architecture and cityscapes, performance art for the radio, and serious concert music for toy piano, robot, Sudoku puzzles, and paranormal electronic voice phenomena. His music is on Ravello Records.



## Luboš Mrkvička

Since 2006, the Czech composer Lubos Mrkvicka has been a lecturer at the Academy of Performing Arts in Prague (HAMU), where he teaches composition and lectures courses focused on compositional techniques of 20<sup>th</sup> and 21<sup>st</sup> century music. He has taught composition at University of New York in Prague since 2006. After three years of studies at the Prague Conservatoire with professor Bohuslav Řehor, he studied with professor Milan Slavický and Professor Marek Kopelent at HAMU, where he received his PhD in 2009. Besides many workshops and compositional courses, he completed a scholarship at the Royal College of Music in London with Professor David Sawer. His compositions, all of which are exclusively instrumental, ranges from solo pieces and small instrumental groups to large ensembles and orchestras. His music is stylistically based on the structuralist and constructivist avant-garde of the second half of the 20th century. His compositions have been performed by leading Czech ensembles (Brno Contemporary Orchestra, Berg Orchestra, MoEns) as well as world-famous ensembles and performers (Klangforum Wien, Xasax Saxophone Quartet, Ian Pace). In 2019 his piece *For Large Ensemble, Part D* commissioned by the Prague Spring festival and premiered by Klangforum Wien and Bas Wiegers won the Trochu nižší C4 Award (2018).



### **Albertas Navickas**

Albertas Navickas is a USA-based Lithuanian composer. In 2009 he graduated from the Lithuanian Academy of Music and Theatre (MA in Composition, class of Professor Osvaldas Balakauskas) and the Vilnius University (BSc in Biochemistry). In 2007-2008 Navickas also studied composition at the Conservatoire National Supérieur de Musique et de Danse de Paris with Professor Stefano Gervasoni. In 2008 the composer was awarded (together with his fellow composers from the New Opera Action Festival) the prize for the best stage work at the annual competition of the Lithuanian Composers' Union, in 2011 the prize for the best multimedia work at the same competition; in 2009 he won the first prize at the young composers' competition of choral music Vox Juventutis. He subsequently undertook doctoral studies in genetics and biology at the Université Pierre et Marie Curie in Paris (PhD in 2016).



### **Hisataka Nishimori**

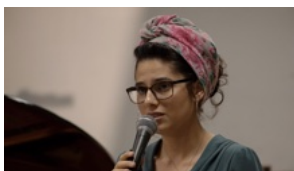
Born in Osaka, Japan, Hisataka Nishimori studied composition at Okinawa Prefectural University of Arts. From 2012 to 2015, he participated in a summer master's courses at Accademia Musicale Chigiana. He received the first prize in Concorso Internazionale di Composizione Musicale Musica E Poesia Tra Italia E Giappone (2015), received the second prize in the 34<sup>th</sup> Asian Composers League Young Composers Competition (2016). He had a work

performed in the 2017 ISCM (Vancouver). Most of his works were inspired by Japanese aesthetics and the sounds of nature. He has studied under Harue Kondoh, Giorgio Battistelli, and Salvatore Sciarrino.



### **Michael Norris**

Michael Norris is a composer, software developer and music theorist. He teaches composition and sonic arts at Victoria University of Wellington, is editor of Wai-te-ata Music Press and directs Stroma New Music Ensemble. He was the recipient of the Mozart Fellowship in 2001, the Douglas Lilburn Prize in 2003, the Composers Association of New Zealand Trust Fund Award in 2012, and has won the SOUNZ Contemporary Award four times, in 2014, 2018, 2019 and 2020. He has had works performed at festivals such as Donaueschingen, with performers including the Hilversum Radio Chamber Orchestra, Soundinitiative, Ensemble Nickel, the NZSO, Roberto Fabbricani, Michael Houstoun, the New Zealand String Quartet, NZTrio, the Viennese Saxophonic Orchestra, Ensemble Offspring, Ensemble Reconsil, and the Ensemble Pierrot Lunaire Wien. Michael's suite of real-time audio effects, 'SoundMagic Spectral', is widely used in both industry and academia worldwide, by artists such as Aphex Twin and Brian Eno. Michael's other research interests include post-tonal theory, New Zealand music and the intersection between mathematics and music.



### **Noam Olsewer-Zaguri**

Noam Olsewer is an Israeli composer, pianist and a singer. Noam began studying piano at the age of seven and went on to study composition with the composer Dr Amit Weiner. She finished her bachelor's degree in composition in 2019, under the guidance of Yosef Bardanashvili and Talia Amar at the Jerusalem Academy of Music and Dance. In 2019 Noam presented a concert featuring nine of her recent works, including *Hope Ensemble* (for ensemble and a singer), 'Strix' (electronic piece), *Let there be Light* (music for a film), *Birchov Yaffo* (for choir), *Visual Trio* (String trio).



### **Celeste Oram**

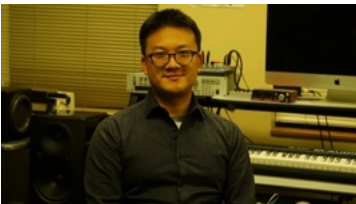
Celeste Oram is a composer and musician, of British and settler American heritage, who grew up in Aotearoa New Zealand and now lives in New York City. Celeste's works are scenarios in which music-making is the catalyst for exploring sonic & social histories and micro-cultures. Encompassing instrumental writing, song & speech, electronics, visual media, theatre, and improvisation, Celeste's work has been recognised by the 2017 Composers Association of New Zealand Trust Fund Award, nominations for the 2020 and 2014 SOUNZ Contemporary Award, and the 2016 Kranichstein Composition Prize from the Darmstadt Summer Courses for New Music, whose jury described her work as 'strangely entertaining... engaging with history in a striking manner' and 'utterly relevant'.

Celeste's works have been made with the support and partnership of musicians and ensembles including the NZSO, Royal Danish Ballet, Ensemble Adapter (Berlin/Reykjavík), Auckland Philharmonia Orchestra, NZSO National Youth Orchestra, Birmingham Contemporary Music Group (UK), NZTrio, and the American Modern Opera Company. Celeste is a PhD candidate in music composition at the University of California San Diego. She completed a BMusBA at the University of Auckland in 2012.



### **Young-eun Paik**

Young-Eun Paik is a Professor of Composition in the College of Music, Dankook University, Seoul, Korea. She received her Bachelor of Music and Master of Music from the Seoul National University and Indiana University. She is the recipient of the 19<sup>th</sup> and 27<sup>th</sup> Korean National Composer Prize in 1999 and 2008. She got the first prize of the 18<sup>th</sup> Dong-A Music Concours in 1978 as a student. Her music appeared in numerous music festivals and composition recitals throughout the world. In addition to the publications and recordings, she is the author of a widely used textbook titled *PERCUSSIONS-Introduction to Percussions for Composers, and Works for Percussion of Paik, Young-eun*. She served as the executive member of the Asian Composers League (ACL) and president of the ACL-Korea and the Society of Contemporary Music (UNJI), vice president of the Association of Korean Composers and The Music Association of Korea.



### **Joo Won Park**

Joo Won Park wants to make every day sound beautiful and strange so that everyday becomes beautiful and strange. He loves to create music that makes people laugh like a mad scientist. He performs live with toys, consumer electronics, vegetables, and other non-musical objects by digitally processing their sounds. He also makes pieces



with field recordings, sine waves, and any other sources that he can record or synthesize. Joo Won draws inspirations from swamps, skyscrapers, his two sons, and different soundscapes surrounding him. He has studied at Berklee College of Music and the University of Florida. Joo Won's music and writings are available on ICMC DVD, Spectrum Press, MIT Press, PARMA, SEAMUS, and NoRemixes. His recent project at [www.100strangesounds.com](http://www.100strangesounds.com) consists of 100 videos of original live electronic music, currently reaching a total of around 200,000 views on Youtube.



### **Joshua Pearson**

Joshua Pearson is an Aotearoa born Sāmoan sonic artist, composer, and creative technologist and at his foremost a creative multipotentialite. Joshua is a music composition graduate from the University of Auckland, specialising in sonic arts/electroacoustic music and vocal/instrumental music under composers Eve de Castro-Robinson, Leonie Holmes, and John Coulter. He is currently completing his master's degree in creative technologies at AUT (Auckland University of Technology). Joshua has worked with international artists including conductor, composer Sir James MacMillan, conductors Benjamin Northey, James Judd and Hamish McKeich, and composer mentors such as Chris Gendall, Jason Long, and Simon Eastwood.



### **Briar Prastiti**

Briar is a freelance composer, producer and vocalist. She completed a Master's in Composition at the New Zealand School of Music in Wellington and her passion is songwriting, producing electronic and contemporary music, as well as writing music for film. Briar has been an active performer, most notably for her vocal performances, although she has a background in classical piano from a young age. She later began exploring music from different cultures which led her through a vast array of genres, such as Balkan folk and gypsy, Javanese and Balinese gamelan, flamenco, Latin, jazz, and in particular Greek traditional music, which she closely identifies as a Greek New Zealander. Her music often touches on folkloric themes and is driven by rhythm and harmony.



### **Weerachat Premananda**

Weerachat Premananda completed a Doctor of Music degree from the University of Auckland under John Rimmer and John Emsly. He was awarded the first prize by the Composers Association of New Zealand at the Nelson Composers Workshop in 1994. His composition 'The Black Magic' (name of the New Zealand yacht that won the America's Cup in 1995) was selected to be played by the Auckland Philharmonia Orchestra under the baton of Sir William

Southgate and the New Japan Philharmonic Orchestra conducted by Yeh Tsing. Premananda's music was inspired by New Zealand music and composers such as Jack Body, Jenny McLeod and Philip Dadson. At present, Premananda is the president of Asian Composers League Thailand and a professor in Composition at Chulalongkorn University, Bangkok.



### **John Psathas**

New Zealand-Greek composer John Psathas shot to worldwide attention when his music was heard by more than a billion people during the Opening Ceremony of the Athens 2004 Olympic Games. A New Zealand Arts Foundation Laureate, Psathas has achieved a level of international success unprecedented for a New Zealand composer. His music has reached concert audiences in more than 50 countries on seven continents, even Antarctica. He is now also considered one of the three most important living composers of the Greek Diaspora. In 2019, Psathas closed the door on 25 years of university teaching to devote all his time to composing, and to embark on a return to performing onstage. He has collaborated on a Billboard classical chart-topping album with System of a Down front man Serj Tankian, has written feature-film scores, collaborated with the Grand Mufti in Paris's Grand Mosque, crossed into jazz in projects with luminaries Michael Brecker and Joshua Redman, and collaborated on an e-book project with Salman Rushdie. His journey is best described as an explosion of collaborations with artists from dozens of musical traditions spanning Asia, Europe, North and South America, Africa, and Australasia. Percussion has always been a strong feature of Psathas' output, with a consistent schedule of new percussion commissions from many of the world's top players. COVID-19 also served to further broaden the scope of his work, with the recent release of long-distance collaborative albums *It's Already Tomorrow*, and *Last Days of March*.



### **Jakub Rataj**

Jakub Rataj is a Czech composer of orchestral, chamber and electro-acoustic music. He focuses on musical physicality, the dialogue between organised sound and the human body. His compositions have been performed in many concerts and festivals around the world, and he collaborates with ensembles such as Klangforum Wien, Trio Catch, and Quatuor Tana. Jakub was commissioned by the Prague Spring festival, Czech Radio, BRANDNEU Contempuls. and has received various awards for his compositions. Jakub studied composition in Paris (CNSMDP) and Prague (HAMU) where he completed his PhD in 2020.



### **Santa Ratniece**

Latvian composer Santa Ratniece studied musicology and composition at the Jāzeps Vītols Latvian Academy of Music .and completed a master's degree at the Estonian Academy of Music and Theatre under the tutelage of Helena Tulve. Ratniece's music has been performed in numerous countries by ensembles including the Latvian Radio Choir, Sinfonietta Riga, Latvian National Symphony Orchestra, Trio Palladio, (Latvia), Arditti Quartet, (England), Nederlands Kamerkoor, Cappella Amsterdam, Scordatura Ensemble (The Netherlands), Musiques Nouvelles, Ensemble Fractales (Belgium) Quatuor Molinari (Canada), Sydney Symphony Fellows (Australia), Kronos Quartet, The Crossing Choir, International

Contemporary Ensemble, (USA) and the Forbidden City Chamber orchestra (China).



### **Kurt Rohde**

Musician Kurt Rohde plays viola and composes. He lives in San Francisco with his husband Tim and their dog Hendrix. In addition to enjoying double IPAs, endless off-beat films, and long-distance running, he plays viola with the Left Coast Chamber Ensemble and teaches music composition at the University of California, Davis. Kurt is fascinated with the codification of failure in current culture and is trying to find ways to incorporate non-binary notions of failure and catastrophe into the way he makes his work. His newest works are for the Brooklyn Art Song Society, Lydian Quartet, Lyris Quartet, cellist Michelle Kesler, tenor Joe Dan Harper, cellist Rhonda Rider, and pianists Genevieve Lee and Jared Redmond. He has received the Rome Prize, Berlin Prize, fellowships from the Radcliffe-Harvard Institute for Advanced Study and Guggenheim Foundation, and awards from American Academy of Arts and Letters, Barlow, Fromm, Hanson, and Koussevitzky Foundations. An album of his song cycles *Three Scented Candles* and *It wasn't a dream...* and *Treatises for an Unrecovered Past* for string quartet will be released on Albany Records in the Fall 2019.



### **Aidan Charles Rosa**

Aidan Charles Rosa is an emerging Australian composer with a special interest in uniting traditional forms with contemporary sounds. In 2018 he completed a Master of Music (Composition) degree at the Sydney Conservatorium of Music under the supervision of Michael Smetanin and Daniel Rojas. His music explores concepts such as gesturalism, esotericism, sacred geometry, and hypermodernism. He has worked with members of the LSO, the Moscow Contemporary Music Ensemble, and has had orchestral works performed by Sutherland Symphony Orchestra, Macquarie University Symphony Orchestra, and Ryde Hunters Hill Symphony Orchestra.



### **Demian Rudel Rey**

Demian Rudel Rey is a composer based in Buenos Aires. He studied guitar at the Astor Piazzolla Conservatory and Escuela de Música de Buenos Aires and completed a Bachelor's Degree in Composition and a Master's Degree in Combined Arts from Universidad Nacional de las Artes. He is now finishing a master's degree in Composition at the CNSMDL with Martín Matalon and Philippe Hurel (composition) as well as with Michele Tadini (musical technologies) and Luca Antignani (orchestration). He has also participated in masterclasses and followed conferences by López, Murail, Bedrossian, Robin, Cendo, Dhomont, and Vaggione. He has more than 30 awards and mentions in national and international competitions and his pieces have been selected and programmed in more than 60 festivals around the world. His works are published by BabelScores,

Métamorphoses, Taukay Edizioni Musicali, and CMMAS. His music has been performed by Quatuor Tana, Ensemble Alest, Atelier XX-21, CNSMDL's Orchestra, Ensemble Écoute, Emily Carr String Quartet, Quartetto Mitja, AuditvVokal Dresden, Reconsil Ensemble, EMC DAMus, Barcelona Modern Ensemble, Interensemble, Ensemble TROPI, Cuarteto Argentum, Gonzalo Ariel Juan, Joan Martí-Frasquier, Olivia Martin and Sergio Menozzi. Demian received scholarships from the Centre international Nadia et Lili Boulanger, Mozarteum Argentino, Mécénat Société Générale and BECAR Argentinian Cultural Ministry.



### **Ramón Santos**

Ramón Pagayon Santos belongs to the New and Experimental Music group of Filipino composers. His works have been conceived along concepts and aesthetic frameworks of Philippine and Southeast Asian artistic traditions, featuring elements from western and non-western sources, including various combinations of orchestral instruments, Javanese gamelan, Philippine indigenous instruments, as well as different styles of vocal production. He was made a Member of Honor of the Asian Composers League which he chaired from 1994 to 1997 and was elected Vice President of the International Music Council at UNESCO from 2001 to 2005. He is now a University Professor Emeritus of the University of the Philippines (UP), Executive Director of the UP Center for Ethnomusicology, and has recently been named National Artist for Music.



## **Second Company**

**Elliot Vaughan**, a Canadian-New Zealander based in Pōneke (Wellington), is gaining a reputation for making music that resembles experimental theatre or performance art. Recent work includes *First Buzzard at the Body* (process poetry performance, 45', 2021), *Futures Past* (conceptual piece commissioned by STROMA, 10', 2021); *Existential Hotline* (a phone line dispensing chance-wisdom, 4 days, 2021); *Surreal Multiverse* (concert with Tristan Carter and Arthur Street Loft Orchestra, 60', 2020); *Fish in Pink Gelatine* (performed installations and a 45' staged concert, 2019). He also makes soundtracks for dance and theatre, writes and sings earnest little pop songs, and plays the viola.

**Antonia Barnett-McIntosh** is a composer-performer, editor, and curator with strong interests working across disciplines based in Tāmaki Makaurau (Auckland). Antonia's music has been performed in Europe, the UK, Scandinavia, Aotearoa, Australia: by Aurora Orchestra, Phaedra, Riot, and Argonaut Ensembles, Bastard Assignments, DieOrdnungDerDinge, STROMA; at Wigmore Hall, Barbican, Kings Place, Wellcome, Cafe OTO, Spike Island, Arnolfini, TAK, DAAD, ausland, Studio8; at HOFFNUNG3000, City of London Festival, Kammer Klang, and BBC 3's Hear and Now concerts, 'Why Music?'. Antonia was the 2018-19 Composer in Residence at Te Kōkī-New Zealand School of Music and 2014–2016 Artist in Residence with Hubbub at the Wellcome Collection, London.





### **Charlotte Seither**

Charlotte Seither studied composition, piano and musicology in Hannover and Berlin. In 1998 she received her PhD, with her research focusing on Luciano Berio. She is frequently a member of international composition juries and committees. She is a regular guest at international festivals like Wien Modern, Gaudeamus Amsterdam, Warsaw Generation Festival or New Music Indaba Bloemfontein / South Africa. As an Artist Resident she has lived and worked at the Cité des Arts Paris, in the Deutsches Studienzentrum Venedig, the Advanced Study Center Bogliasco / Italy, Villa Aurora Los Angeles and in the Jozi Art Lab Johannesburg.

In 2009 she received the Rome Prize, enabling her to spend a year in Italy. She received the first Prize in the International Composition Competition “Prague Spring”, the Ernst von Siemens Foerderpreis and in 2010 the Praetorius Musikpreis of Lower Saxony. In 2013 her orchestra piece *Language of Leaving* had its World Premiere with the BBC Symphony Orchestra London at the BBC Proms. In 2014 she was the winner of the Deutscher Musikautorenpreis.



### **René Silva Ponce**

René Silva Ponce is a composer based in Santiago de Chile. He is a PhD Candidate in Arts/Music at Pontificia Universidad Católica de Chile. He holds a master’s degree in Arts with a major in Composition from the Universidad de Chile and a degree in Musical Education at the Universidad Andrés Bello. In Chile he studied

composition with Rafael Díaz, Jorge Pepi-Alos and with Celso Garrido-Lecca in Lima, Peru. His works have been premiered in Chile, Argentina, Mexico, USA, France, Germany, North Korea, China and Japan. He is published by the Editorial Cayambis Music Press. He currently teaches in the music institute at Universidad Alberto Hurtado.



(Photo credit: Belle Ancell)

### **Rodney Sharman**

Rodney Sharman is Composer-in-Residence of Early Music Vancouver's "New Music for Old Instruments". He has been Composer-in-Residence of the Victoria Symphony, National Youth Orchestra of Canada, Vancouver Symphony Orchestra, and Composer-Host of the Calgary Philharmonic's New Music Festival, "Hear and Now". In addition to concert music, Sharman writes for cabaret, opera and dance. He sings, conducts, plays recorders and flutes. Sharman was awarded First Prize in the 1984 CBC Competition for Young Composers, the 1990 Kranichsteiner Prize (Darmstadt), a 2013 Dora Mavor Moore Award (Toronto), and the 2017 Walter Carsen Prize for Excellence in the Performing Arts.



### **Alice Shields**

Composer Alice Shields is one of the pioneers of electronic music. She creates operas, chamber music and music for dance influenced

by music from around the world, including Noh Theater and Bharata Natyam dance-drama. Current work includes the premiere of her Chamber Music America commission *The Wind in the Pines* for soprano and six instruments by the Eurasia Consort and a collaboration with Saudi Arabian avant-garde filmmaker Maha Al-Saati. Shields received her doctorate in composition from Columbia University and has served as Associate Director of the Columbia-Princeton Electronic Music Center and Director of Development of Columbia's Computer Music Center.

**Mayo Miwa** majored in Noh Theater at Tokyo University of the Arts . Now living in New York, she collaborates with artists working across different media to develop the art of Noh in contemporary forms. As part of the Noh Society she facilitates educational programs by Noh actors from Japan.

**Thomas Barratt** is a New York-based photographer and videographer who has worked in various industries including film, graphic design and fine art. He is currently employed as a photographer for the Pace and the Hauser & Wirth galleries in New York. He holds an MFA from Pratt Institute.



### **Chatori Shimizu**

Chatori Shimizu is a composer and sound artist based in Germany. As a First Prize winner of the 2016 Malta International Composition Competition, his works are performed in more than twenty countries throughout Europe, North America, and Asia. His works engage in repetitive patterns of sound, wherein the slightest adjustment of the pattern generates a noticeable accent. Shimizu holds an MFA in Sound Arts from Columbia University, and a BA in Computer Music from Kunitachi College of Music.



### **Berislav Šipuš**

Berislav Šipuš is a Croatian composer and conductor. He attended the Music Academy under Stanko Horvat and continued his studies under Gilbert Bosco in Udine and later under François Bernard Mâche and Iannis Xenakis at UPIC in Paris. He attended conducting courses held by Vladimir Kranjčević, Željko Brkanović and Krešimir Šipuš in Zagreb, as well as Milan Horvat at the Hochschule für Musik und darstellende Kunst in Graz. Šipuš worked as an assistant-pianist at the Croatian National Theatre Ballet in Zagreb, and the Bermuda Civic Ballet. He taught theory at the Elly Bašić Music School in Zagreb, and held the posts of a producer at the Vatroslav Lisinski concert hall, and managing director of the Zagreb Philharmonic Orchestra (2001-2005).

Šipuš was a producer of the Music Biennale Zagreb (1987 and 1989), and has been its artistic director since 1997. He has lived in Milan since 1989, working at the Teatro alla Scala as opera pianist and conductor. Šipuš is a professor at the Zagreb Academy of Music and the founder and artistic director of the Cantus Ensemble. His conducting has led him through Croatia, Bulgaria, Albania, Germany and Italy. Šipuš received a number of prizes for his works: the University of Zagreb's Rector's Award in 1985, the "Seven Secretaries of SKOJ" award, the Udine International Contemporary Music Festival Prize, the "Josip Štolcer Slavenski" Award. In 2004 he was decorated Knight of the Order of Arts and Letters by the Ministry of Culture of the Republic of France. In December of 2011 he was appointed Deputy Minister of Culture of Croatia and from 2014 until 2015 he served as the Minister of Culture of the Republic of Croatia.



### **Christian Skjødt**

Christian Skjødt is a Danish artist and composer working in the intersection between sound, visual art, and science. Skjødt has participated in contemporary music / sound art festivals like Ostrava Days; Sound Reasons; Skan II / Skanu Mežs; Üle Heli; Verona; GAS; Spor; Wundergrund. He has exhibited works at Ars Electronica Festival; Mois Multi; A plus A Gallery; Múcsarnok Kunsthalle; Cruce Contemporáneo; Museum of Artistic Process and Public Art; Overgaden - Institute of Contemporary Art; Museum of Contemporary Art. His work has been awarded with honorary mentions from Japan Media Arts (2018) and Prix Ars Electronica (2019). Skjødt holds a master's degree from the Royal Academy of Music in Denmark and currently lives and works in Copenhagen.



### **Tabea Squire**

Tabea Squire began playing the violin and composing at a young age and completed a BMus with Honours in Performance violin at the New Zealand School of Music in 2012. Tabea has had works commissioned by the New Zealand String Quartet, the Manawatu Sinfonia, the Wellington Chamber Orchestra in conjunction with the Recorders and Early Music Union, the IRMT branch of Wellington, the New Zealand String Quartet in conjunction with the Forbidden City Chamber Orchestra of Beijing, Toru Trio, and NZTrio. She has

had works performed in New Zealand, Australia, Canada, China, Europe, and Britain.



### **Andrew Staniland**

Described as a “new music visionary” (National Arts Centre), composer Andrew Staniland has established himself as one of Canada’s most important and innovative musical voices. His music is performed and broadcast internationally and has been described by Alex Ross in the *New Yorker Magazine* as “alternately beautiful and terrifying”. Important accolades include three Juno nominations, an ECMA award, the 2016 Terra Nova Young Innovators Award, the National Grand Prize winner of *EVOLUTION* (presented in 2009 by CBC Radio 2/Espace Musique and The Banff Centre) and was the recipient of the Karen Keiser Prize in Canadian Music in 2004. As a leading composer of his generation, Andrew has been recognized by election to the Inaugural Cohort of the College of New Scholars, Artists and Scientists Royal Society of Canada. Andrew was an Affiliate Composer to the Toronto Symphony Orchestra (2006-09) and the National Arts Centre Orchestra (2002–04) and has also been in residence at the Centre du Creation Musicale Iannis Xenakis (Paris, 2005). Recent commissioners include the National Arts Centre Orchestra, the Brooklyn Art Song Society, cellist Frances-Marie Uitti, and Les Percussions de Strasbourg. Andrew also performs as a guitarist and with new media (computers and electronics). Andrew is currently on faculty at Memorial University in St John’s Newfoundland, where he founded MEARL (Memorial ElectroAcoustic Research Lab). At MEARL, Andrew leads a cross-disciplinary research team that has produced the innovative Mune digital instrument.



### **Tazul Izan Tajuddin**

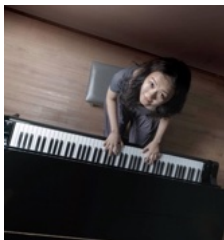
Tazul Tajuddin is a Malaysian composer and Fulbright Visiting Scholar at Harvard University. In 2017 he received the highest Malaysian award in arts Anugerah Akademik Negara. He has also won the Toru Takemitsu Composition Award (2003), Lutoslawski Award (2005), JSCM Composers Award (2004), UK New Millennium Award (2005), Anugerah Geran Kreatif Industri (2013-2016) and Anugerah Akademik UiTM (2017). His works have been performed and broadcast in 23 countries and have received critical acclaimed reviews worldwide. His music is inspired by Malay-Asian-Western European cultures, Islamic geometrical patterns and contemporary cultural ideals. His works are published by Babelscores.com and Alexander Street Press and Dynamic Publication. He is currently Dean and Associate Professor in composition at the Faculty of Music, University of Technology MARA (UiTM). He is also President of the Society of Malaysian Contemporary Composers (SMCC) and Assistant Honorary Secretary of Fulbright Alumni Association Malaysia (FAAM).



### **Ka-Shu (Kenneth) Tam**

Ka-Shu (Kenneth) Tam's works cover a wide range of genres, ranging from music for traditional forces to multimedia creations.

They have been presented in various international events around the world such as the International Rostrum of Composers, the International Computer Music Conference, the Asian Composers League Conference and more. He has worked closely with ensembles such as the Arditti quartet, Ensemble Mise-En, the Hanatsu Miroir, and others. Tam is currently a PhD candidate at SUNY Buffalo. He completed his bachelor's degree in Hong Kong Baptist University and his master's at the University of Missouri, Kansas City.



### **Ilysia Tan**

Ilysia Tan is a composer/student at Yong Siew Toh Conservatory of Music at National University of Singapore under the tutelage of Professor Peter Edwards. Her recent achievements include designing an original interactive music show for children with special needs and bringing the performance to a few spaces in Singapore. She has collaborated in multimedia works and is a member of the experimental expanded cinema trio "The Assembly Line".



### **Alex Taylor**

Alex Taylor has been commissioned and performed by numerous prominent artists and ensembles in his native New Zealand and



abroad. As well as composing, Alex is a multi-instrumentalist, poet, critic and music educator. A multiple award recipient and a graduate of the University of Auckland, he is currently a PhD student at the University of California, San Diego. His compositional work often explores interactions between seemingly disparate materials, especially between ideas of the 'canon' and the avant-garde. His output includes works for orchestra, chamber music, songs, opera, music for theatre, and three concerti, for flute, bassoon and horn.



### **Robin Toan**

Robin Toan holds a Bachelor of Music degree in clarinet performance and a Master of Music degree in composition from the New Zealand School of Music. Her musical works have been performed by prominent artists and ensembles including the NZSO, Christchurch Symphony Orchestra, Auckland Philharmonia Orchestra, Auckland Chamber Orchestra and Manukau Symphony Orchestra. Robin was a lecturer in music at Unitec in Auckland from 2008 to 2019 where she lectured in theory and composition. She is full-time mum to three young boys and spends her spare time teaching clarinet and co-ordinating the Papakura Music School in Auckland.



### **Hiroaki Tokunaga**

Hiroaki Tokunaga is a graduate of Tokyo National University of Arts. He won third prize in the Concorso 2 Agosto International Composition Competition (Italy). His works have been performed not only in Japan, but also in the USA, Italy, Finland, Taiwan and Mexico.



**Richard Tsang**

Richard Tsang is the Founding Chairman of the Hong Kong Composers' Guild and an Honorary Member of the Asian Composers League. He also led the ISCM as its President between 2002 and 2008, the first non-European to hold this position since the society's establishment in 1923. Professor Tsang is also a veteran broadcaster and has worked with Radio Television Hong Kong since 1979 in various capacities as producer, channel head and Head of English Programme Services and has served as Dean of Students and Professor of the Education University of Hong Kong.



**Roxanne Turcotte**

Active as a composer and sound designer, the music of Roxanne Turcotte has won numerous awards and distinctions in the USA, Canada and France. She has received grants from the Canada Council for the Arts (CCA) and the Conseil des arts et des lettres du

Québec (CALQ). Under her belt, she has many recordings, a few publications, numerous concerts with various music ensembles, and multiple tours and concerts in Canada, the USA and Europe, including Aix-en-Provence, Barcelona, Birmingham, Bourges, Brussels, Crest, Edmonton, Geneva, Guelph, Lyon, Manchester, Marseille, Millery, Montpellier, Montréal, Nîmes, Oxford and Oslo.



### **Tolga Tüzün**

Tolga Tüzün is an electro-acoustic music composer and a performer. He studied composition with David Olan and Tristan Murail in New York and Philippe Leroux at IRCAM, Paris. He is a professor at Istanbul Bilgi University.



### **Fulya Uçanok**

Fulya Uçanok is an electroacoustic musician, composer and pianist. Born in Turkey, she studied at Hacettepe University State Conservatory, and completed her master's degree at Istanbul Technical University, Advanced Studies in Music (MİAM). She then studied the performance and socio-musical tradition of Balinese "Gender Wayang" at Institut Seni Indonesia Denpasar, Bali. Upon her return, she began her doctoral studies at İTÜ MİAM, Sonic Arts Department, weaving her interests within the domain of electroacoustic music composition and performance practices. Her current interests include "response able" sounding practices with

humans and more-than-humans, practices of material agency with instruments, and accessibility without popularization within the medium of electroacoustic music composition and performance practices. She is currently a PhD candidate in Sonic Arts department in İTÜ MİAM, and a research assistant at Istanbul Bilgi University music department.



### **Mikel Urquiza**

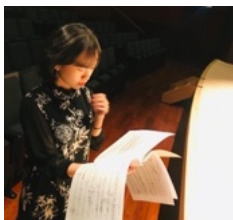
Mikel Urquiza studied composition at Musikene (San Sebastian) with Gabriel Erkoreka and Ramon Lazkano and at the Paris CNSM with Gérard Pesson. He received the young composer commission of the Instituto Nacional de Artes Escénicas y de la Música and was mentored by the Peter Eötvös Contemporary Music Foundation. In 2019-2020 he was a fellow of the French Academy in Rome - Villa Medici. His music has been performed at numerous festivals including Quincena Musical de San Sebastian, MATA New York, Musikprotokoll Graz, Gaudeamus Muziekweek, ECLAT, Wittener Tage für neue Kammermusik, and the Lucerne Festival.



### **András Gábor Virágh**

András Gábor Virágh is one of the most sought-after composers of his generation. Virágh has been the titular organist of the St Stephen's Cathedral of Budapest, and assistant professor at the Liszt Academy. Virágh has won nearly 30 awards, including the Bartók-Pásztory Prize (the highest musical award in Hungary). His work *The Metamorphosis* for 14 players was composed in 2017 at the invitation of the Warsaw Autumn Festival, and it was aired more

than 50 times by the France Musique radio channel. He is published by Norsk Musikforlag (Norway), Ostinato Musikverlag (Germany), Editions Bim (Switzerland) and Kontrapunkt Music Publisher (Budapest).



### **Chih-Yun Wang**

Chih-Yun Wang completed a master's degree in composition at Taipei National University of the Arts (TNUA). She is currently pursuing her PhD in composition at TNUA under the guidance of Ching-Mei Lin. She has participated in master classes with Yu-Hui Chang, Mei-Feng Lin and Keiko Harada. Her works have been performed at the International Computer Music Conference (ICMC) 2018 (Daegu, Korea) and TNUA and Tokyo College of Music (TCM) Friendship Concert 2019 (Tokyo, Japan). She has received TNUA Emerging Young Artists Prize, and "Orchestra Members' Choice Prize", "Honorable Mention Prize" Composition Competition of National Taiwan Symphony Orchestra (NTSO).



### **Louise Webster**

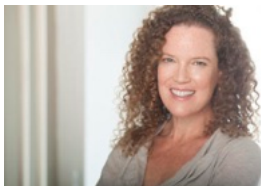
Louise Webster has a dual career in music and medicine, working as a composer and as a child psychiatrist and paediatrician at Starship Children's Hospital in Auckland. She is also pianist in Kotuku chamber ensemble, and violinist with St Matthew's Chamber Orchestra. Louise completed an MMus Composition with first class

honours in 2012 and a DMus Composition in 2019 at the University of Auckland. Her prizes and awards include the 2012 Composers Association of New Zealand Trust Fund Award. Louise has written works for a range of ensembles including solo instrument, chamber ensembles, voice, and orchestra. Her works have been performed by the New Zealand String Quartet, Karlheinz Company, 175 East, Stroma, the Auckland Philharmonia Orchestra, Adam Chamber Festival, St Matthew's Chamber Orchestra, and have been recorded by the NZSO.



### **Bertram Wee**

Bertram Wee is a composer-pianist with a confessional spirit: he aims to write music that communicates deeply personal aspects of his experience through the creation of sonic experiences that prioritize immediacy and encourage empathy in listeners. He has written several award-winning works, and his music has been performed at events and festivals as varied as the BBC Proms and Darmstädter Ferienkurse, among many others. He is active as a pianist in new-music projects, most notably the award-winning B-L Piano Duo, an ensemble on a mission to play the creepiest, craziest music they can find.



### **Anna Weesner**

Winner of the 2018 Virgil Thomson Award from the American Academy of Arts and Letters, Anna Weesner also won a 2009 Guggenheim Fellowship. Her music has been performed by many ensembles, including the Daedalus Quartet, Prism Quartet,

counter)induction, Tony Arnold, Dawn Upshaw, American Composers Orchestra, the Riverside Symphony, and at Tanglewood. Playing the flute in youth orchestra was formative, nourishing a love that began with violin at age five. Radio presets in her car are heavy on pop. Her recent output includes *My Mother in Love*, for which she wrote text, and *The Eight Lost Songs of Orlando Underground* for clarinet quintet. She studied at Yale (BA) and Cornell (DMA) and is Professor at the University of Pennsylvania.



### **Tuirina Wehi**

Tuirina Wehi is a composer and performer from Aotearoa New Zealand. She was born into Kapa Haka, studied at the University of Waikato and has composed, tutored and choreographed for Te Manu Huia since 2005. She performed in the stage production of *The Whale Rider*, was a performer, aerialist and script editor for *Māui: One Man Against the Gods* and also performed in the theatre production *Arohanui: The Greatest Love* where one of her compositions *Waerenga-a-Hika* featured. She has also toured Europe performing for MAU Dance Company in *Birds with Skymirrors*. Her composition *Āio* (peace) has been performed around the world by the Auckland University Chamber Choir and the haka team Manu Huia. Her waiata, *Waerenga-a-Hika*, commemorates a battle that took place near Gisborne in 1865. A transcription by Robert Wiremu and performed by the New Zealand Youth Choir has been viewed online more than 100,000 times.



### **Sarah Westwood**

Sarah Westwood composes with a focus on memory, embodiment and somatics. Her music has been performed across four continents, awarded and commissioned, and is being published by Tetractys. Performances include by Après L'Histoire Chicago, Prism Piano Trio Boston, Moscow Contemporary Music Ensemble, Hong Kong New Music Ensemble and L'imaginaire Musiques d'Idées Strasbourg. In 2015, she was awarded the Bliss Trust Scholarship to USA to study at UCSD, and she is currently pursuing a PhD in composition at Goldsmiths London. Her mentors include Patricia Alessandrini, Chaya Czernowin, Kenneth Hesketh, Toshio Hosokawa, Juste Janulyte, Anton Lukoszevieve, Lauren Redhead and Katharina Rosenberger.



### **Gillian Whitehead**

Born in Aotearoa, New Zealand, Gillian Whitehead (DNZM, MNZM), of Ngai Terangi and Tuhoë descent, has lived and worked as a composer in Europe and Australia, where she taught at the Sydney Conservatorium during the 1980s before returning to Aotearoa to resume her career as a free-lance composer. Her music, written for orchestral, vocal, choral, chamber, operatic and solo forces, sometimes involves taonga puoro, te reo Māori or directed improvisation. In 2018 she became an icon of the Arts Foundation of



New Zealand, and in 2021 received a Sir Kingi Ihaka lifetime contribution award.



**Yimin (Edward) Wu**

Yimin Wu's compositions have been featured in numerous concerts, including Robert HN Ho Family Foundation Composers Scheme 2018/19, WOCMAT Conferences, KC VITAs Summer Series, ICMC, ACL, and São Paulo Contemporary Composition Festival. His music has been performed by the Hong Kong Philharmonic Orchestra, Toledo Symphony Orchestra, Hong Kong New Music Ensemble, Zodiac Trio, Hong Kong Wind Kamerata, Cong Quartet, among others. Yimin was the winner of New Generations Concert 2018 held in Hong Kong. Yimin graduated from Hong Kong Baptist University and Bowling Green State University. His primary teachers include Christopher Coleman, Mikel Kuehn, and Marilyn Shrude.



**Tsu-Yao Yang**

Yang's works have been performed in Europe, Asia and America, at several festivals such as the Como Contemporary Festival, Gaudeamus Muziekweek, International Rostrum of Composers, and the International WOCMAT Conference. He has worked with the Keuris Quartet, Appassionato Ensemble, Ju Percussion Group, 3peplemusic, Chia Found Music Workshop and Taipei Philharmonic Orchestra. He recently received first place at the International

Composition Competition “Appassionato Ensemble” and International Phil Winsor Computer Music Competition. He has studied at Taipei National University of Arts, Conservatoire à Rayonnement Régional de Boulogne-Billancourt and Conservatoire National Supérieur Musique et Danse de Lyon with Hwang-Long Pan, Philippe Hurel and Martin Matalon.



### **Youngkwang Yang**

Youngkwang Yang studied composition at Kyungwon University (BA), Mozarteum University (MA). He then completed further postgraduate studies at the University of Music and Performing Arts, Vienna. His works have been performed in various cities throughout Europe. He was awarded First Prize at the 20<sup>th</sup> Weimar Composition Competition and was nominated for awards in several other competitions. He is currently a doctoral student at Mozarteum University, Salzburg.



### **Alice Hoi-ching Yeung**

Alice Yeung is a Hong Kong composer and interdisciplinary artist, currently based in The Hague. Her works range from orchestral, electronic and chamber, to experimental participation interdisciplinary work. She is keen on experimenting with new possibilities within various dimensions, exploring the power and coherence of nature and timbre. Yeung’s works have been played by Les Percussions de Strasbourg, Calefax Reed Quintet, New European Ensemble, Ictus

Ensemble, Ligeti Quartet and Hong Kong Gaudeamus Dunhuang Ensemble, among others. She won the New Composers Pitch prize in 2021 and participated in the New Music Conference at 's-Hertogenbosch, the International Young Composers Academy in Ticino Selection 2021 and 2022 and Concerto Feasts 2021 at The Hong Kong Academy for Performing Arts.



### **Guo Yuan**

Guo received a Doctorate in composition from Tokyo University of the Arts and is currently a professor at the Sichuan Conservatory of Music. He has composed solo pieces, chamber music, traditional Chinese instrumental music, symphonic music, and more. He has received prizes domestically and internationally including: “Best Orchestration” prize in the “Chinese Music Without Bounds” 2017 International Composition Competition held by Hongkong Chinese Orchestra; finalist in the 2nd Krzysztof Penderecki International Composers’ Competition 2014, Poland; merit prize in the 11<sup>th</sup> and 15<sup>th</sup> Tokyo International Competitions for Chamber Music Composition, Japan; honourable mention in the Lutosławski Award 2004 International Composers’ Competition, Poland. His works have been selected for many musical festivals such as the ISCM World New Music Days 2013 in Slovakia and Vienna, ISCM World New Music Days 2017 in Vancouver and the 2013 Chinese Composers’ Festival in Hong Kong. He attaches importance to the state of an acoustic event before and after it emerges as well as its instantaneous explosion and disappearance. He constantly seeks out and emphasizes the simplest way to express through lines and timbres.



### **Menachem Zur**

Menachem Zur was born in Israel in 1942. He has composed over 100 works, including chamber, vocal, symphonic and electronic music, and one full-scale opera. In 2001 he was awarded the ACUM (Israeli ASCAP) prize for life-achievements and twice the Prime Minister's prize for composition. Other prizes in the past include a Guggenheim Fellowship in 1981, the prize for best teacher at the Academy in Jerusalem and many other commissions and awards. Most of his works have been published in the USA and in Israel. His orchestral and chamber works have received numerous performances by the Israel Philharmonic Orchestra and the Jerusalem Symphony Orchestra as well as by other ensembles. Menachem Zur is a professor emeritus at the Jerusalem Academy of Music and Dance. He has taught at Queens College, CUNY, and New York University. From 1992 to 1994 and again from 2000 to 2003 he served as the chairperson of the Israel League of Composers. He is a graduate of The Jerusalem Academy of Music and Dance and studied in the United States at the Mannes College of Music, Sarah Lawrence College, and Columbia University, where he was awarded a DMA in Composition in 1976.

## ISCM MEMBERS

### Sections

ISCM – ARGENTINE SECTION  
ISCM – AUSTRALIAN SECTION  
ISCM – AUSTRIAN SECTION  
ISCM – BEIJING SECTION  
ISCM – BRITISH SECTION  
ISCM – CANADIAN SECTION  
ISCM – CHENGDU SECTION  
ISCM – CHILE SCD SECTION  
ISCM – CROATIAN SECTION  
ISCM – DANISH SECTION  
ISCM – ESTONIAN SECTION  
ISCM – FAROE ISLANDS SECTION  
ISCM – FINNISH SECTION  
ISCM – FLEMISH SECTION  
ISCM – FRENCH SECTION  
ISCM – GERMAN SECTION  
ISCM – GOTLAND SECTION  
ISCM – GREEK SECTION  
ISCM – HONG KONG SECTION  
ISCM – HUNGARIAN SECTION  
ISCM – ICELANDIC SECTION  
ISCM – IRISH SECTION  
ISCM – ISRAELI SECTION  
ISCM – JAPANESE SECTION  
ISCM – LATVIAN SECTION  
ISCM – LITHUANIAN SECTION  
ISCM – NANNING SECTION  
ISCM – NETHERLANDS SECTION  
ISCM – NEW ZEALAND SECTION  
ISCM – NORWEGIAN SECTION  
ISCM – POLISH SECTION  
ISCM – PORTUGUESE SECTION  
ISCM – ROMANIAN SECTION  
ISCM – RUSSIAN SECTION  
ISCM – SERBIAN SECTION  
ISCM – SHANGHAI SECTION  
ISCM – SLOVAK SECTION  
ISCM – SLOVENIAN SECTION  
ISCM – SOUTH AFRICAN SECTION  
ISCM – SOUTH KOREAN SECTION  
ISCM – SWEDISH SECTION  
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ISCM – UKRAINE SECTION  
ISCM – USA SECTION  
ISCM – WALLONIAN SECTION  
ISCM – WELSH SECTION

### Full Associate Members

Arfa  
Florida International University  
JFC, Japan Federation of Composers  
Music Centre Slovakia  
Music on Main, Vancouver  
Musikagileak  
New Music USA  
Prague Spring Festival  
Roger Shapiro Fund for New Music  
Stephen F. Austin State University  
Scottish Music Centre  
Tongyeong Int'l Music Festival  
Contemporary Music Centre, Ireland  
Vietnam Contemporary Music Centre

### Allied Associate Members

Art Music Promotion  
Festival l'art pour l'Aar  
Hong Kong Chinese Orchestra  
Michigan Technological University

### ISCM Executive Committee

Glenda Keam, President  
Frank J Oteri, Vice-President  
Olga Smetanová, Secretary General  
David Pay, Treasurer  
Tomoko Fukui, Member  
Irina Hasnas, Member  
George Kentros, Member  
Wolfgang Renzl, Legal Counsel

## **ACL MEMBERS**

### **Full Members**

Australia – Melbourne Composers' League  
Hong Kong – Hong Kong Composers Guild Ltd  
Indonesia – Indonesian Composers Association  
Israel – Israel Composers' League  
Japan – The Japan Federation of Composers Inc. (JFC)  
Korea – Asian Composers League, Korea  
Malaysia – Malaysian Composers Collective  
New Zealand – Te Rōpū Kaitito Puoro o Aotearoa / Composers Association of New Zealand  
Philippines – Asian Composers League Philippines, Inc.  
Singapore – Composers Society of Singapore  
Taiwan – Asian Composers League—Taiwan National Committee  
Tatarstan – Union of Composers of the Republic of Tatarstan  
Thailand – Composers Association of New Music—Thailand  
Turkey – New Music Co-operative of South/Southeastern Turkey  
Vietnam – Vietnam Musicians' Association

### **Associate Members**

Japan (JCAA) – Japan Composer & Arrangers Association  
Malaysia (SMCC) – Society of Malaysian Contemporary Composers

### **Honorary Members**

Kyungsun Suh  
Ramon Santos  
Reiko Takahashi-Irino  
Doming Lam  
Richard Tsang  
Hwang-Long Pan

### **ACL Executive Committee**

Dan Yuhas, Chairperson  
Ting-Yi Ma, Vice-Chairperson  
Seung Jae Chung, Treasurer  
Chris Gendall, Member  
Izumi Miyoshi, Secretary General

## ISCM PAST FESTIVALS

1923 -	Salzburg	1974 -	Netherlands
1924 -	Prague/ Salzburg	1975 -	Paris
1925 -	Prague/ Venice	1976 -	Boston
1926 -	Zürich	1977 -	Bonn
1927 -	Frankfurt	1978 -	Stockholm/Helsinki
1928 -	Siena	1979 -	Athens
1929 -	Geneva	1980 -	Israel
1930 -	Liège/Brussels	1981 -	Brussels/Ghent
1931 -	Oxford/London	1982 -	Graz
1932 -	Vienna	1983 -	Aarhus
1933 -	Amsterdam	1984 -	Toronto/Montreal
1934 -	Florence	1985 -	Netherlands
1935 -	Prague	1986 -	Budapest
1936 -	Barcelona	1987 -	Cologne/Bonn/Frankfurt
1937 -	Paris	1988 -	Hong Kong
1938 -	London	1989 -	Amsterdam
1939 -	Warsaw/Krakow	1990 -	Oslo
1941 -	New York	1991 -	Zürich
1942 -	San Francisco	1992 -	Warsaw
1946 -	London	1993 -	Mexico
1947 -	Copenhagen/Lund	1994 -	Stockholm
1948 -	Amsterdam/Scheveningen	1995 -	Essen
1949 -	Palermo/Taormina	1996 -	Copenhagen
1950 -	Brussels	1997 -	Seoul
1951 -	Frankfurt	1998 -	Manchester
1952 -	Salzburg	1999 -	Romania/Moldavia
1953 -	Oslo	2000 -	Luxembourg
1954 -	Haifa	2001 -	Yokohama
1955 -	Baden-Baden	2002 -	Hong Kong
1956 -	Stockholm	2003 -	Slovenia
1957 -	Zürich	2004 -	Switzerland
1958 -	Strasbourg	2005 -	Zagreb
1959 -	Rome	2006 -	Stuttgart
1960 -	Cologne	2007 -	Hong Kong
1961 -	Vienna	2008 -	Vilnius
1962 -	London	2009 -	Sweden
1963 -	Amsterdam	2010 -	Sydney
1964 -	Copenhagen	2011 -	Zagreb
1965 -	Madrid	2012 -	Belgium
1966 -	Stockholm	2013 -	Košice/Bratislava/Vienna
1967 -	Prague	2014 -	Wrocław
1968 -	Warsaw	2015 -	Ljubljana
1969 -	Hamburg	2016 -	Tongyeong
1970 -	Basel	2017 -	Vancouver
1971 -	London	2018 -	Beijing
1972 -	Graz	2019 -	Tallinn/Tartu
1973 -	Reykjavik	2022 -	Auckland/Christchurch

## **Festival Team**

The following people have contributed time, resources, inspiration and hard work to make this festival happen:

Glenda Keam (Festival Director)

Alissa Long

Antonia Barnett-McIntosh

Catherine Blomfield

Celeste Oram

Chris Gendall

Claudia Ruff

Daryl Buckley

David Chisholm

Diana Marsh

Eric Renick

Fern Insh

Hanna Wiskari

Helen Renaud

James Gardner

Jason Long

Jeffrey Holdaway

Jennifer Ward-Lealand

John Davis

John Elmsly

Johnny Chang

Justin DeHart

Mahina-Ina Kingi-Kaui

Mark Menzies

Mary Binney

Naomi van den Broek

Reuben de Lautour

Rob Thorne

Robert Wiremu

Samuel Holloway

Sarah Watkins

Sean Curham

Simon Eastwood

Wikuki Kingi

Our wonderful team of volunteer helpers

Our extraordinary performers

And the members of the CANZ committees, past and present