

International Rostrum of Composers



12-15 October 2021
Belgrade - Serbia



Graphic Design: Giulia Zaghini

About

The International Rostrum of Composers (IRC), organized by the International Music Council, is an international forum of representatives of broadcasting organizations who come together for the purpose of exchanging and broadcasting contemporary music.

Currently, over 30 national radio networks participate in the Rostrum presenting some 60 works composed within the five years preceding the Rostrum. After the listening sessions, the assembly of delegates selects and recommends the most important works in two categories: general and “young composers”. These and other works will be presented in concerts and broadcast after the Rostrum by the participating and other interested radio stations.

Moreover, all works presented at the IRC are made available by the European Broadcasting Union (EBU) to its wide network of members and associate members via satellite. These dissemination schemes ensure excellent international coverage for the composers.

Since the foundation of the IRC in 1955, some 400 composers have been promoted and their works broadcast thousands of times within the network of participating radios. After 66 years, the IRC continues today to be the most important platform for the promotion of contemporary music via radio broadcast with some 800 broadcast of the selected works in the last season. Moreover, the IRC is an invaluable occasion to meet colleagues from all over the world and share about contemporary music.



Foreword

Dear friends/ delegates and new friends from the organizing team!

Finally, it's time to start opening up again after many months of uncertainties, working at home and lockdowns and the long planned 67th Rostrum of Composers finally can take place in Belgrade thanks to the Radio Television of Serbia - Radio Belgrade who have generously prolonged their invitation twice. Still, some cannot attend because of remaining restrictions in their countries or companies but hopefully when we keep the next Rostrum live will be more as usual again and old friends can return to the Rostrum. Since public music live almost stopped completely during the pandemic the amount of new recordings is much lower as normal but I think participating radios managed to send us a diversity of interesting works to listen to.

Since the last Rostrum we have had a digital "Rostrum" discussion meeting and Hidden Treasures Mixtape streaming. The Swedish Radio in collaboration with the IMC managed to commission works from both composers selected in Bariloche instead of one: a chamber music piece for the selected composer under 30, Jēkabs Jančevskis and an orchestral piece for the selected composer in the general category, Petra Strahovnik.

So finally, I hope we all can look forward to a week meeting old friends, making new friends, good music listening, interesting discussions and maybe some sightseeing as well.

Evert van Berkel - IRC Chairperson

Dear Delegates,

It is with an immense pleasure that I write these words of welcome to the 67th session of the International Rostrum of Composers, which had originally been planned for May 2020 and now takes place this October 2021.

My deepest thanks go to our host, Radio Television of Serbia - Radio Belgrade, which have kindly maintained their invitation during the time of crisis, and notably to Radio Belgrade's fantastic organising team for their continuous support and optimism.

We all are too well aware of the fact that the music sector was among the hardest hit by the pandemic, with music venues and collective practices being the first to close/stop and the last to open/resume. However, here we are, together again, to celebrate music and its creators, to exchange, share and learn from each other.

I am confident that the 2021 IRC will be another milestone towards realising the vision of the International Music Council: a world where everyone can learn, experience, create, perform and express themselves through music and where musical artists are recognised and fairly remunerated for their work.

Thank you to each and every one of you for your contribution to making the 67th International Rostrum of Composers a reality and, I am sure, a big success.

Silja Fischer - IRC Secretary / IMC Secretary General

Draft Programme

Monday 11

18:30 Welcome reception RTS Club

Tuesday 12

09:30 - 10:00 Opening
10:00 - 11:00 Listening session I
11:00 - 11:30 Coffee break
11:30 - 12:30 Listening session II
12:30 - 14:00 Lunch break Stone hall
14:00 - 15:00 Listening session III
15:00 - 15:30 Coffee break
15:30 - 16:30 Open Mic I
17:00 Belgrade City Tour

Wednesday 13

10:00 - 11:00 Listening session IV
11:00 - 11:30 Coffee break
11:30 - 12:30 Listening session V
12:30 - 14:30 Lunch break Stone hall
14:30 - 16:00 Interview with the Composers Stone hall
16:00 - 16:30 Coffee break Stone hall
16:30 - 17:30 Open Mic II Stone hall
19:00 - 20:00 Concert Ensemble Metamorphosis Cinema "Balkan"

Thursday 14

10:00 - 11:00 Listening session VI
11:00 - 11:30 Coffee break
11:30 - 12:30 Listening session VII
12:30 - 14:30 Lunch Break Stone hall
14:30 - 15:30 Listening session VIII
15:30 - 16:00 Coffee break
16:00 - 17:30 Open Mic III
20:00 Joint dinner Restaurant "Meze"

Friday 15

09:30 - 11:00 IRC Business meeting RTS Club
11:00 - 11:30 Coffee break RTS Club
11:30 - 12:30 IRC Business meeting RTS Club
12:30 - 13:30 Announcement of the Results RTS Club
13:30 - 14:30 Lunch break
15:00 - 16:30 Underground Belgrade tour

Saturday 16

11:00 Visit of "Slavenski" legacy

List of participating radios

Country	Broadcasting Organisation
Austria	Austrian Broadcasting Corporation
Bulgaria	Bulgarian National Radio
China - Hong Kong SAR	Radio 4, Radio Television Hong Kong
Denmark	DR - Danish Radio
Estonia	Estonian Public Broadcasting ERR
Finland	Finnish Broadcasting Company YLE *
Germany	Rundfunk Berlin-Brandenburg*
Hungary	Bartok Radio care of MTVA
Latvia	Latvian Radio
Lithuania	LRT Radijas - LRT Radio
Mexico	Radio UNAM*
Netherlands	NPO - Netherlands Public Broadcasting
Norway	NRK-Norwegian Broadcasting Corporation
Poland	PLPR - Polskie Radio S.A
Portugal	Antena 2 - RTP
Russia	Radio Orpheus
Serbia	Radio Television of Serbia / Radio Belgrade 3
Slovenia	RTV Slovenija / Radio Slovenija
Sweden	Swedish Radio
Switzerland	RTS Radio Télévision Suisse
United Kingdom	BBC Radio 3



*without delegate

List of works presented

 = under 30

Country	Name	Born	Duration	Year	Work title	Instrumentation
Austria	Mathias Johannes Schmidhammer	1991	00:22:08	2018/ 2019	"Es riecht nach Winter..."	Bass clarinet, percussion, violin, viola, cello, prepared piano, accordion
Bulgaria	Yasen Vodenicharov	1964	00:24:13	2019	Symphonie pour soprano, mezzosoprano et orchestre symphonique	Symphony orchestra, solo voices: soprano, mezzosoprano
China Hong Kong SAR	Cheng Anthony	1974	00:04:03	2018	Trapped	Violin, viola, cello and piano
China Hong Kong SAR	Lee Angus	1992	00:07:04	2018	Triumvirate	Saxophone, percussion and piano + conductor
China Hong Kong SAR	Luk Wai-Chun	1993	00:06:28	2018	Blue Pole	2 violins, viola and cello + conductor
China Hong Kong SAR	Yu Tsz-long	1999	00:10:10	2019	Please don't open	Trombone with live Electronic
Denmark	Steingrímur Rohloff	1971	00:19:50	2020	Die 4 Himmelsrichtungen	Violin, cello, clarinet, piano
Estonia	Lauri Jõelett	1974	00:11:33	2020	Chant Harmonique	Solo viola and ensemble (flute, bass clarinet, piano, percussion and cello)
Estonia	Alisson Kruusmaa	1992	00:18:45	2020	As if a River Were Singing... (Justkui jõgi oleks laulnud...)	Piano, symphony orchestra: 2222, 2200, 1+1, harp, strings

List of works presented

 = under 30

Country	Name	Born	Duration	Year	Work title	Instrumentation
Finland	Lara Poe	1993	00:10:29	2020	Kaamos	2222/ 2221/ 2perc/ str
Germany	Séverine Balloon	1980	00:12:00	2020	Novembre 2020	Cello solo
Hungary	Balázs Kecskés D.	1993	00:26.13	2019/ 2021	Komm	Small choir and string quartet
Latvia	Krists Auznieks	1992	00:30:00	2021	Are One	Voice, chamber orchestra, and electronics
Lithuania	Žibuoklė Martinaitytė	1973	00:13:32	2020	Solastalgia	Cl-pf-vn-va-vc
Lithuania	Julius Anglinskas	1988	00:09:05	2021	silent reflections	Bfl-bcl-vib-pf-vn-va-vc-db
Lithuania	Dominykas Digimas	1993	00:06:05	2020	Oscillations	4 voices
Mexico	Guadalupe Perales	1992	00:08:49	2021	Lost in a dystopyan History (Hinz, 2021)	Recorder & electronics
Netherlands	Sarah Neutkens	1998	00:12:41	2019	September	sax-s sax-a sax-t sax-b

List of works presented

 = under 30

Country	Name	Born	Duration	Year	Work title	Instrumentation
Netherlands	Anthony Fiumara	1968	00:13:38	2019	Joaquin XL	rec. - vc. solo - 2222 - 2220 - perc. (2) - str.
Norway	Martin Oedegaard	1983	00:14:34	2019	Moments of Truth	Chamber Ensemble
Norway	Anna Linh Berg	1992	00:06:00	2021	Abrasion II for String Quarter	String Quartet
Poland	Rafał Ryterski	1992	00:15:50	2018	Disco Bloodbath (Got to be real)	Ensemble and audio playback
Poland	Sławomir Wojciechowski	1971	00:14:10	2021	Magenta	String quartet and electronics
Portugal	Ângela Da Ponte	1984	00:10:40	2021	Interactions	Ensemble and electronics
Portugal	Pedro Lima	1994	00:09:40	2019	Talkin(g) (A)bout My Generation	Ensemble and electronics
Russia	Elena Weinberg	1987	00:04:34	2021	Gloria	Choir
Russia	Kirill Arkhipov	1987	00:15:53	2021	Anomalia	Symphony

List of works presented

 = under 30

Country	Name	Born	Duration	Year	Work title	Instrumentation
Russia	Vladimir Ladamirov	1993	00:06:52	2021	White Noise	Chamber orchestra
Serbia	Ivana Ognjanović	1971	00:17:52	2012/ 2019	Lonesome Skyscraper	Orchestra and electronics
Serbia	Lazar Djordjević	1992	00:08:10	2019	D-Madness	Viola and 15 strings
Slovenia	Tilen Lebar	1993	00:14:09	2020	Stacion	Accordeon and electronics
Slovenia	Neville Hall	1962	00:10:47	2017	Or looked back to the flowing	Symphony Orchestra
Sweden	Staffan Storm	1964	00:20:48	2019	Wortschatten	Organ
Switzerland	John Menoud	1976	00:23:20	2020	Randolph navigation	Ensemble
United Kingdom	Jay Capperauld	1989	00:09:56	2020	Circadian Refrains (172 Days Until Dawn)	XXXX
United Kingdom	Hannah Kendall	1984	00:05:36	2020	Tuxedo: Vasco 'de' Gama	2.2.(C+D harm.).2.2(C+D harm.).2.2.0.0/ti mp.1 perc./str(7.6.5.4.3)
United Kingdom	Marc Yeats	1962	00:12:15		The unimportance of events	

Listening Order

- Germany
- Poland
- Bulgaria
- Latvia
- United Kingdom
- Finland
- Sweden
- Switzerland
- Mexico
- Denmark
- Slovenia
- Norway
- Hungary
- Russia
- Netherlands
- Lithuania
- Austria
- China Hong Kong
- Serbia
- Estonia
- Portugal

Austria

 = under 30

Mathias Johannes Schmidhammer was born on February 17th 1991 in Merano (South Tyrol/Italy) as the son of a Hungarian mother and a South Tyrolean father. He studied composition and piano pedagogy at the University of Music and Performing Arts of Vienna. His teachers were Michael Jarrell, Johannes Maria Staud, Axel Seidelmann and Periklis Liakakis (composition) and Harald Ossberger (piano). He graduated in both studies with excellence.

In 2018, he was awarded the Ö1 Talentebörse Kompositionspreis, which is given to one university student in Austria every second year.



The prize includes a purse of 10,000€ provided by the Austrian National Bank as well as a composition commission for an ensemble piece, which will be published by Doblinger. In 2021, he was granted the Staatsstipendium für Komposition, a scholarship offered by the Austrian Federal Ministry of Arts, Culture, Civil Service and Sport.

As promoting Contemporary Music is also an important issue for him, he is holding an annual composition workshop for children since 2015 during a summer music camp in Brixen (South Tyrol/Italy) and has participated in several music promotion projects in Viennese school classes.

"It smells like winter ..." is intended to reflect the impression that arises when you step outside of the house into the cold winter air, for example through the many very high-pitched or toneless sounds, especially at the beginning of the work. The individual sections are loosely connected to one another, individual scraps of memory of what has already been heard create connections between individual sections of the composition. The piece can be viewed like a journey through a wintry landscape in which, despite the homogeneity of colors, new, possibly surprising shapes and forms appear again and again.

However, the piece is not program music; there are always sections, especially outbreaks, that cannot be explained from the title, but rather represent a necessity due to the development of the musical material. In this way, the quotation marks can also be seen in the title, in which the composer "has his say" and thus represents the subject who is stimulated to many very subjective thoughts by this objective impression ("It smells like winter ...").

(Mathias Johannes Schmidhammer)

Bulgaria

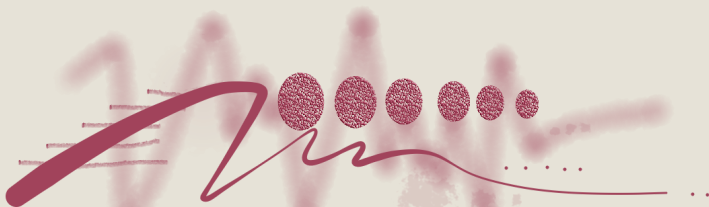


Yassen Vodenitcharov

Born in 1964 in Bulgaria, Yassen Vodenitcharov studied piano (in the class of Liliana Antova) and composition (in the class of Professor Dimitar Tapkov) at the Bulgarian State Conservatory in Sofia and after that he graduated from the Paris National Conservatory (composition, in the class of Paul Méfano). He is Doctor of Music and Musicology from the Higher School of Social Sciences, and from IRCAM in Paris, and he is the recipient of many international awards and honors. He is the author of about fifty works in all genres (solo pieces, chamber and vocal music, symphonic works, electronic music and operas); his works are performed in most of the European countries, as well as in the USA, Canada, South America, Australia, Japan and China. Yassen Vodenitcharov is professor of musical theory at the Conservatory "Jacques Ibert" in Paris. In 2017, the French Academy of Fine Arts awarded him the André Caplet prize for composition.

Symphonie pour soprano, mezzosoprano et orchestre symphonique

Written in one movement, with total duration about twenty-five minutes, this work of mine does not fit into neither the classical model of the four-movement symphonic cycle nor the sonata form. Here the term Symphony is used in its original meaning: consonance. The meditative-static moments alternate with brutal sound collisions while the orchestral colors merge into a multicolored polyphonic texture. At the end of the work, this whole multi-layered sound mass crystallizes in a clear chord, based on the overtone order with main tone C, a symbol of universal harmony. At this moment, after the chaos, the voices of the two singers (soprano and mezzosoprano) emerge, in the vocal parts with lyrics after the poem 'A small spark' of my father, Lyubomir Vodenicharov (1925-1992).



China - Hong Kong SAR



Anthony Cheng is a renowned international composer based in Hong Kong and Europe. He sets his music career in multi-talented way: as a songwriter, contemporary and film music composer, sound engineer and producer in various music productions. His debut on the music scene was as a pianist and an organist. As a frequent-awarded composer in multidisciplinary fields of music composition, Cheng's music consists of an eclectic inspiration of a variety of Western and Eastern influenced musical styles. Cheng completed a master degree (M.Mus) in music at King's College London and Ph.D. at The University of Hong Kong. His former composition mentors include Joshua Chan at HKU, Silvina Milstein and Professor Sir Harrison Birtwistle at King's. He also studied orchestral conducting at Royal Academy of Music.

Cheng is the recipient of the 28th RTHK Top Ten Chinese Gold Songs Award and the Best Serious Composition of CASH Golden Sail Music Awards with his compositions *Lost and Regain* (2015) and *Trapped* (2018) respectively. Cheng has been invited to attend international conferences and music festivals such as ISCM, Rostrum, International Double Reed Society, The International Congress on Archeo and Ethnomusicology, Asia Ocarina Festival, Musicacoustica-Beijing, Le French May Arts Festival, Classical: NEXT, Hong Kong Arts Festival, Hong Kong Contemporary Music Festival, Hong Kong Hymnos Festival, International Film Festival Rotterdam, International Catholic Film Festival, KSF Niepokalana, Hong Kong Week and Design Inspire, etc. His compositions have also been performed in various countries and cities such as Hong Kong, Macau, United Kingdom, Ireland, Poland, Netherlands, Italy, South America, Japan, South Korea, Malaysia, Taiwan and China.

Being trapped in the city: A cage of helplessness and hopelessness.

"Trapped" is written for violin, viola, cello, piano and tape. It is a single movement short piece from the series of my music-visual artwork "Dark Side of the City" which merely explores all possibilities of interaction between new music and visual elements in order to uncover the dark side of Hong Kong. In Hong Kong, not only housing, medical treatment at public expense and retirement protection are the underlying problems for most peoples, but also something more "inner" in most peoples' heart such as education system, political situation and new immigration upsurge are definitely our social tragedies under the splendid megacity of Hong Kong. "Trapped" is intended to depict the severe housing tragedy in Hong Kong - a cage of helplessness and hopelessness.

China - Hong Kong SAR

 = under 30

Angus Lee (b.1992) is a Hong Kong-born performer-composer.

As a composer, Lee was largely autodidactic. However, at an early age, he recognised the importance of cultivating symbiotic relationships between different fields in music, composition became the natural extension of his work as an instrumentalist. Since 2016, Lee has taken lessons and learnt from some of the leading composers today, including Oscar Bianchi, Michael Finnissy, Toshio Hosokawa, Philippe Manoury and Yann Robin.

His works have been performed at, among others, ACL Asian Music Festival (Japan), CYCLE Music and Art Festival (Iceland), Ciclo de Música Contemporánea de Oviedo (Spain), Festival Archipel (Switzerland), Festival Musica Strasbourg (France) and Festival Ticino Musica (Switzerland), performed by Ensemble Modern, Ensemble Multilatérale, Hong Kong New Music Ensemble, and Trio Accanto.

Lee is recognised as one of the leading flautists in Hong Kong, with a specialist interest in new music interpretation. As a member of the Hong Kong New Music Ensemble, he took part in a number of important regional premieres, including *Carlo* (1997) by Brett Dean, *Matsukaze* (2011) by Toshio Hosokawa, *Double Concerto* (2002) and *Gougalon* (2009/2011) by Unsuk Chin. Lee is also the flautist and conductor of the Hong Kong-based NOVA Ensemble, where part of the mission is to work with composers today; he led the premiere of the Ensemble's very first commission, *Non Sequitur II* by composer Daniel Lo in 2020. In partnership with the Hong Kong Composers' Guild, he would also lead the Ensemble in performing nine new works at 'New Generation', Hong Kong's most prominent competitions for young composers.

Lee is an alumnus of the Hong Kong Academy for Performing Arts (2014) and the Royal Academy of Music (2016), where he graduated with the highest honours. His studies were generously supported by the Aedas Scholarship (2011 - 14) and the Hong Kong Jockey Club Music & Dance Fund (2014 - 16).

Triumvirate

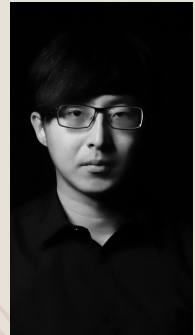
One with three, three as one; but since each is already - as Deleuze put it - "several", can we even attempt to speak of unity? Or rather, of a unity, the epi-dermis - that is, 'outermost skin' - that barely keeps in check the volatile concoction lurking underneath it?

To speak of unity: in words that are neither mine nor yours, in a tongue that only belongs in the mouth of an invisible Other, in a tone whose resonance rings deafening at the heart of a void. But is that speaking? Would that not rather be - mouthing?

A unity, one that 'mouths' a Tri-nity; a mock Father, a mock Son, an unholy ghost.

A unity, that failed to approach the state of union.

One that is three; but three who always vie to be the One.



China - Hong Kong SAR

 = under 30



A doctoral candidate in composition at the Chinese University of Hong Kong, Luk Wai-chun focuses on the fusion of world music's eclectic stylistic elements and explores different musical styles. His supervisor is Prof. Lee Wan Ki Wendy. In 2019, he went to the University of South Florida as a visiting scholar to study jazz music and to conduct research studies on Latin American music, with fieldwork in Cuba, Peru, Bolivia, and Brazil. Wai-Chun collaborated with different music groups, from all over the world.

During his doctoral study, Luk received various scholarships, including the Composers and Authors Society of Hong Kong Scholarship, the ICS Mok Hing Cheong Postgraduate Scholarship, and the Music Scholarship (Local Studies) from the Hong Kong Jockey Club Music and Dance Fund. Additionally, his composition "Tan-Tiao Rock" got the Golden Award in Dunhuang Award for New Works for Chinese Chamber Music and his pipa solo work "Jazz Pipa earned the Silver Award for New Works for Pipa Solo of the 'Sound of Dunhuang Awards'. Also, he is one of the winners of call for score of Musicus Society, Kaleidoscope Chamber Orchestra, Catchfire Collective and Tacet(i) Ensemble.

His other compositions were featured at the São Paulo Contemporary Composers Festival, Hong Kong Contemporary Music Festival 2019, ISCM World New Music Days 2017 (Canada) and Intercultural Music Conference & Concert (USA).

The term "Blue Pole" is inspired by "The questions of Tang," which is in the fifth chapter of "The Book of Lieh-tzu" written by Lieh-tzu. Lieh-tzu (around BC400) is a famous Tao philosopher during the Warring States period in ancient China.

According to the ancient mythology in "The Book of Lieh-tzu", "Blue Pole", an unknown thousand and millions of miles away from the East of the gulf of Bohai sea, is a deep valley without a bottom under the sea. It is also a pole that receives the waters from many regions and the stream of the Milky Way, but the water inside neither shrinks nor grows. Within it, there are five big baseless flowing mountains which are the places for immortals to live. Preventing the mountains from shaking and drifting to the far West, God assigned fifteen giant turtles to carry the five mountains.

I believe that everyone has his/her own "Blue Pole". The water from the stream of Milky Way and thousands of rivers like the flow of time, the floating mountains inside Blue Pole and the immortals who live there like the carrier of your memories and many of "you" in the past, and the giant is the present "you". You usually cannot find your Blue Pole as it is very far away from the present time. You need to spend a lot of time and effort if you want to go to Blue Pole as it is deep inside the hadal zone of your soul.

In this composition, I would like to explore "Blue Pole" in the hadal zone of soul and find "me" in the past. For the music, the musical elements of shō (a free-reed musical instrument), hichiriki (a double reed Japanese flute), and ryūteki (a transverse bamboo flute) from Japanese Gagaku are incorporated at the beginning of the piece to create a transparent sonority to enter the deep soul. The music is like a whirlpool in the stormy sea in the middle section, which is entering our Blue Pole.

China - Hong Kong SAR

 = under 30

Yu Tsz-long, a Year 4 student is pursuing his Bachelor of Music degree at the Hong Kong Academy for Performing Arts, major in Music Composition & Electronic Music under the guidance of Ms. Poly Ng. Yu's works have been premiered and broadcasted in different places like Radio Television Hong Kong Radio 4, Hong Kong Museum of Arts, WSU Electroacoustic Mini Festival, Hong Kong Contemporary Music Festival: Asian Delight, etc, by different ensembles and artists as Wind Kamerata, Cong Quartet, Chiyauyan in Hong Kong; Dr. Sarah Miller (Trombonist) in the USA and Dr. Reiko Manabe (Flutist) in Japan.

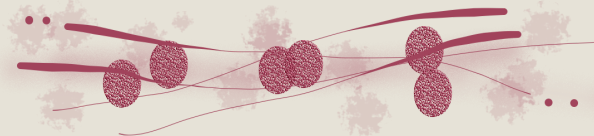


Also, one of the work's recordings "Please Don't Open" for Trombone and Electronics has been selected to the 67th International Rostrum of Composers in 2021. Yu is going to pursuing his Master of Music degree at The University of Toronto, major in Music Technology and Digital Media in 2021 fall.

Please Don't Open

Lots of thing are packaged in the world, people are attracted because of gorgeous. However, don't you know the actual facts under the package? Once the truth is exposed, could you bear the weight and cost? I beg you, please don't open!

Composed for a lead trombone with processed electronic effect and different mute, and co-operated with other pre-recorded brass effect and electronic sound, to produce a mysterious atmosphere but also powerful and brassy sound dialogue between trombone and electronic.



Denmark



The Icelandic-German composer **Steingrímur Rohloff** is a prominent young Scandinavian composer, living in Copenhagen for now 17 years. His works have been performed in more than 25 countries worldwide. He studied in Cologne and in Paris at the Conservatoire Supérieur and the IRCAM with Gérard Grisey and Marc-André Dalbavie among others. This French school of crystalline orchestral music has influenced Rohloff profoundly. Among Rohloff's many awards is the Bernd-Alois-Zimmermann-Stipendium, which he won whilst living in Germany.

The jury described his music as: "of an original fantasy ... exciting melodic creativity... colourful harmonies..."

His list of works stretches from orchestral and chamber music to electro-acoustic music, and in recent years Rohloff has also produced a number of stage works. His very first music theatre work was the children's opera *Story of a Mother* based on Hans Christian Andersen's fairy tale. It has earned the most prestigious Danish performing arts award: Reumert. Other stage works include *4 Angles on Medea*, *Motion Demon*, *Timeshift*, *Babel*, nominated for two Reumerts and *Lysistrate*. Furthermore to mention is his regular collaboration with the world-famous Ensemble Modern and festivals like *Klang*, *Wien Modern*, the *Huddersfield Contemporary Music Festival*, *Klangspuren*, *Aldeburgh festival of music*, *Cresc - Frankfurt*, *Triennale Köln* and more

"**Die 4 Himmelsrichtungen**" is the German term for the four cardinal points north, south, east and west.

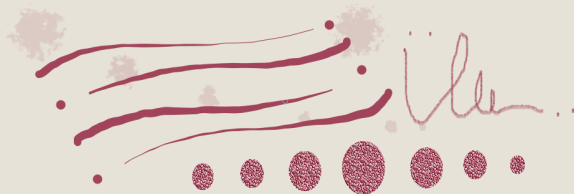
A literal translation would be something like the "4 directions of heaven".

This piece has a special meaning to me, since it is written for my very closest musician friends from the Messiaen Quartet Copenhagen.

This ensemble runs a concert series around the corner from where I live, and my kids and I often attend rehearsals and concerts there.

This proximity and friendship created a mild pressure in my mind..: I wanted to make sure, that I "deliver" a piece with a certain weight and difficulty for my my friends.

Their joy of playing and virtuosity found its way into four movements, that to me represent the four cardinal points with their different "temperatures". From cool to hot... to ice-cold etc...



Estonia

In 1996, Lauri Jõelegt graduated as a guitarist from the Georg Ots Tallinn Music School with Tiit Peterson and improved his skills at the Conservatoire of Barcelona in José Luis Lopategui's class in 1990-1997. In 2001, he graduated from the Estonian Academy of Music, where he studied composition with Profs. Helena Tulve and Eino Tamberg, and obtained master's degree in 2003 as a student of Helena Tulve and Toivo Tulev. He has been working as a guitar teacher since 1996. Currently he teaches at the Old Town Educational College and Piritia Guitar and Violin Studio. Jõelegt is a member of Estonian Guitar Society since 1999. From 2014, he works as a lecturer in the Institute of Instrumental and Vocal Pedagogy of the Estonian Academy of Music and Theatre.



Lauri Jõelegt has written chamber and orchestral music, as well as liturgical music. The important part of his output is formed by choral works created in virtue of the collaboration with Estonian notable vocal ensembles: Vox Clamantis, Heinavanker, Orthodox Singers, Linnamuusikud, Voces Musicales. He has been the first performer of most of his guitar works. Besides that, Jõelegt's works have been performed by Tallinn Chamber Orchestra, Estonian National Symphony orchestra, Narva City Symphony orchestra, Kaliningrad Chamber Orchestra, Ensemble U:, Ensemble Voces Musicales, Reval Ensemble, Collegium Consonante, Una Corda, Wind Quintet Estica, Ensemble Ars Nova (Rootsi).

In the last decade, Jõelegt has written many solo works that has been performed number of times. His music has been presented at such festivals as ISCM World Music Days, Estonian Music Days Festival, NYVD Festival, Trialogos, Afekt, Hiiumaa Homecoming Festival and Autumn Festival of the Estonian Academy of Music and Theatre.

Chant Harmonique for solo viola and ensemble (2020)

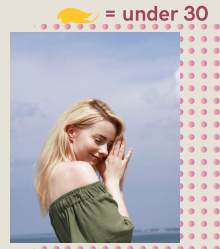
The deep sound of the viola had fascinated composer Lauri Jõelegt for many years, until, in 2014, the opportunity arose to write a solo viola work for legendary violist Garth Knox. In it, the composer concentrates on the use of natural flageolets on the viola. The performer has to play melodies composed of natural flageolets on all strings. Flageolets going up to the tenth harmonic have been used.

In 2020, Jõelegt got the chance to write another work for Garth Knox, this time for the viola and ensemble. The author proceeded from his solo work from six years before, continuing his excursion into the world of overtones, with the viola retaining its position as soloist. The instrument's ascendant melody outline, weaved using natural flageolets, alternating with the suggestive timbre of its low register, is transferred to the other instruments in the ensemble, also largely playing overtones, creating therein a whole.

"Chant Harmonique" for the viola and ensemble was first performed by Garth Knox and ensemble U: in Studio 1 of Estonian Public Broadcasting on October 20, 2020.

Estonia

Alisson Kruusmaa (1992) holds both Bachelor and Master of Arts Diploma from the Estonian Academy of Music and Theatre. She is currently focusing on her doctoral studies under the supervision of prof. Helena Tulve and Toivo Tulev. Kruusmaa has written music for symphony orchestras, ensembles and choirs as well as soloists. Her music is best described through ethereal, fragile and spacious soundscapes featuring a delicate and sparse orchestration. Her music has been performed in Europe, Asia and the United States.



This year, a total of nine world-premieres by Kruusmaa have been performed both in Estonia and abroad. One of the largest new works was "As if a River Were Singing ...". Another highlight of the season was the premiere of "Under the Evening Sky", which marks the composer's first collaboration with the Estonian Philharmonic Chamber Choir and the Estonian National Symphony Orchestra. In 2013, Kruusmaa was awarded Erkki-Sven Tüür Young Composer's Scholarship. In 2018, she was selected to participate at the 24th Young Composers Meeting by the world-renowned contemporary ensemble Orkest de Ereprijs where her "Rain" for mezzo-soprano and orchestra won the Best Composition Prize and was in the programme of Gaudeamus Muziekweek in Utrecht. In the same year, she was selected among the finalists of the Kaleidoscope Chamber Orchestra's competition in Los Angeles. In 2019, Kruusmaa was the guest composer of the Mise-En Festival in New York City. This year, she participated in Andriessen Festival in the Netherlands where her piece "... and the Great Winds Come and Go" for soprano and symphony orchestra was premiered. Recently, she was also selected for the second time as a featured composer by the Kaleidoscope Chamber Orchestra in LA.

"As if a River Were Singing..." for piano and symphony orchestra (2020) is inspired by a river and its continuous stream that passes through mountains and valleys, darkness and light, eventually becoming an endless ocean. In its eternal flow, the river sings of beauty, peace, expanse.

The motivation for the piano concerto was, on the one hand, the composer's longstanding dream to create music in the given genre, as well as cooperation with pianist Johan Randvere. The work was first performed on January 28, 2021 by Johan Randvere, the Pärnu City Orchestra and conductor Kaspar Mänd. The piece was recently featured on the classical music database Bachtrack and will also be released on two new albums. "I believe it is quite a challenge and something that takes skill that Alisson demonstrated, bringing likeness to life and introducing variety, while keeping the listener in a state of excitement and attached to the idea of the music inside that likeness," composer Ülo Krigul says. "Kruusmaa's piano concerto came across enjoyably wholly, not hesitating to pull the listener into the embrace of nostalgic enchantment. The work then proceeded to transcend conventional patterns with playful ease, flowing gurgling over the idea of the virtuosity of the solo part that has accompanied the concerto genre as a ghostly shadow throughout the ages. Kruusmaa's piano concerto has adopted almost no elements of the conventional makeup of an instrumental concert. The principle of contrast between parts, alternating faster and slower parts, bounding tempo of the terpsichorean part and the rondo form flurry of the finale – all have been omitted. The gravity of the orchestra has not been pitted against the soloist in combative fashion, instead reduced to a gentle and colorful context that provides breadth and shapes the horizon. The whole is lent strength by a consistently poetic sound expression, balance between similarity and change that is excitingly alive," journalist Taavi Hark writes.

Finland

 = under 30



Currently based in London, Finnish-American **Lara Poe** (1993) has worked with the London Symphony Orchestra, the JACK quartet, the Semiosis Quartet, Kalle Hakosalo and Duo km2, Laura Farré Rozada, Jonathan Radford, the Megalopolis Saxophone Orchestra and others. She is now working for a Ph.D. at King's College London, under the supervision of Sir George Benjamin and Silvina Milstein. Before her undergraduate studies at Boston University she spent a few years in Finland and studied composition with Paavo Korpijaakko in Tampere. She holds a Master's degree with distinction and an ArtDip from the Royal College of Music in London.

Poe has received recognition in several competitions, most recently winning the BMI Student Composer Award in 2021. She won the RCM Concerto Competition in 2018 and her orchestral piece *Taivaanranta* was subsequently performed at the RCM Amaryllis Fleming Concert Hall, conducted by Martin André.

In 2019, Poe received the Patricia Plum Wilde fellowship to study at the Tanglewood Music Center and represented Finland at Ung Nordisk Musik in Piteå. She was also a 2018–2019 participant in the London Symphony Orchestra's Panufnik Scheme, where she worked under the guidance of Colin Matthews and Christian Mason. In September 2020, her orchestral *Kaamos* piece was performed by the Lahti Symphony Orchestra under Dima Slobodeniouk as part of the Orchestra's Nursery Garden Initiative. While taking part in this project, she received mentoring from Sebastian Fagerlund.

Kaamos was inspired by a seasonal effect experienced in the far north that is essentially the opposite of the midnight sun in summer. *Kaamos* is a Finnish word for the winter twilight when the sun does not rise for several weeks, and the little light there is during the day is a pastel-coloured dusky twilight. The result is nevertheless a feeling of peace and stillness, and an impression of great beauty. The piece has a muted, dusky quality that references this particular time of year. - Lara Poe



Germany

Séverine Ballon's work focuses on regular performance of key works of the cello repertoire, as well as numerous collaborations with composers; in addition, her researches as an improviser have helped her to extend the sonic and technical resources of her instrument. She studied the cello at the Hochschule für Musik in Berlin and in Lübeck with Joseph Schwab and Troels Svane. She studied composition with Johannes Schöllhorn at the Musikhochschule Freiburg in 2018-2020.



In 2004-2005 she was 'academist' at the Ensemble Modern (Internationale Ensemble Modern Akademie). She perfected her contemporary cello technique with cellists Siegfried Palm, Pierre Strauch and Rohan de Saram. In 2005-2006 she was solo cellist of the Toulouse Chamber Orchestra, but subsequently decided to concentrate on contemporary music and on the premiere of new works. Currently she is working on developing extended techniques for her instrument and finding an appropriate notation. Séverine Ballon particularly enjoys working with contemporary composers and has worked with Helmut Lachenmann, Chaya Czernowin, Rebecca Saunders and Liza Lim. She has premiered a number of solo works which have been written especially for her, including those from Rebecca Saunders, Mauro Lanza and Franck Bedrossian. She has also worked with many of the best known contemporary music ensembles. Séverine Ballon gives masterclasses for composers at prestigious universities, such as Harvard , Stanford, the Hochschule für Musik in Stuttgart, at the University of Huddersfield, the University of California Berkeley, and at the Tzllil Meudcan composition course (Israel)... In 2008-2009 she was resident artist at the Akademie Schloss Solitude in Stuttgart.

Her new solo piece for violoncello **Novembre 2020**, written by Séverine Ballon for its world premiere at Ultraschall Berlin 2021, reflects her personal engagement with the challenging period of the pandemic: the severe curtailment of public life associated with the Covid-19 containment measures, the drastic minimization of social contact, and the near universal shutdown of cultural institutions, with closed concert halls, theaters, museums, and cinemas. Séverine Ballon has written a commentary on her work **Novembre 2020**, explaining how it relates to the private experience of the second lockdown. The measures proclaimed on October 28, 2020 in Séverine Ballon's native France were stricter than in Germany due to higher case numbers. In the preface to the score of **Novembre 2020**, Séverine Ballon writes: "November 2020, / for many of us, this date will evoke memories all our own, completely unfamiliar and very haunting, linked to the second lockdown. / A piece written for itself, like a diary, / a work all the more necessary in a world that stands still and falls apart, / a daily journey rhythmized by extended walks to break the lockdown." The artist spent those weeks in her Paris apartment. Like most creative people in the performing arts, isolation hit her hard, virtually eliminating all performances. Communication with the audience, an essential impetus for artistic creation, for concentration and productive tension, suddenly broke away. What provided comfort and distraction were the aforementioned walks through the now unaccustomedly empty city of Paris, which was rediscovered with new eyes: "These walks gave my day a rhythm, fast walking, the joy of getting out of breath," Séverine Ballon recounts in an interview for Ultraschall Berlin. If, like many people, she initially felt as if suddenly and with force slowed down during the first lockdown in spring, she was able to work creatively again in November, as she explains.

Hungary

 = under 30

Kecskés D's works are performed on both national and international stages. In 2021, he is mentored by the Peter Eötvös Foundation during which he will work with leading Hungarian and international ensembles. The U.S.-based Garth Newel Piano Quartet regularly plays his piano quartet *Accusativus*. His prelude for pianist Martin Tchiba has been on the artist's repertoire since its 2018 premiere in Saarbrücken. At the ISCM music festival in 2019, the Estonian Collegium Musicale Chamber Choir performed his choral composition titled *Alleluja*.



In 2019, he was presented with the three-year-long artistic grant of the Hungarian Academy of Arts. He won the scholarship of the New National Excellence Program on two occasions in 2018 and 2019. He also received the composition award of the Aurora Musis Amica Foundation in 2016 for his diploma composition titled *Psalm Fragment*. He fulfilled his secondary music studies at the Béla Bartók Conservatory of Music, where he was a student of István Fekete Győr (composition) and Balázs Kecskés (piano) between 2007 and 2011. He continued his education at the Composition Department of the Liszt Ferenc Academy of Music from where he graduated with high honours in the class of János Vajda in 2016. In 2015 and 2016 he studied at the Luigi Cherubini Music Conservatory in Firenze as a student of Paolo Furlani. Since 2017 he has been a doctoral student in composition at the Liszt Ferenc Academy of Music and a lecturer at the Composition Department of the university.

Balázs Kecskés D. is a regular attendee of festivals and masterclasses, enabling him to work with some of the most prominent classical musicians of the world. He participated at the masterclasses of Heinz Holliger, Louis Andriessen, Fabio Nieder, David Lang, Christopher Austin, Paolo Furlini, and Hugi Gundundsson. He also attended the Dark Music Days Festival of Iceland in 2017. In 2016, he was the recipient of the Livorno Music Festival scholarship for composition.

Komm (2019)

The basis of the libretto comes from a 1977 volume, entitled *Dialogues* by Gilles Deleuze, the French philosopher and aesthetician that contains Deleuze's conversations with Claire Parnet. Moreover, short fragments by Paul Thymich and Psalm 102 also appear in the script. Even though *Dialogues* was published in 1977, it is still highly relevant, since the phenomena and processes addressed by them are becoming more and more acute. The omnipresent nature of the internet, consumer society, the revolutionary discoveries in the fields of informatics and biology - all these lead to the crisis, perhaps the end of the humanist worldview. Boundaries are getting blurred between humans and animals, humans and machines, men and women. Concepts believed to be stable are being questioned, binary oppositions are becoming obsolete, gradualness and pluralism is foregrounded. The thousands years old teleological nature of Western thinking having its roots in Christianity is replaced by a worldview of permanent changes and transformations. The faint sense of tonality at the beginning of the piece takes the listener into a sphere of a slipping, dissolving world giving one the opportunity to ask questions that arise when being torn between two worlds. Whether the preceding ideas, feelings, concepts, artworks have become irrelevant? Have they lost their power? I invite the listener to reflect on these questions.

Latvia

 = under 30



Composer **Krists Auznieks** has been praised for his "exhilarating... stunning... luminous" (San Francisco Classical Voice) music, possessing "astonishing complexity and beauty" (Broadwayworld), and "old-fashioned elegance" (Herald Tribune). His quintet "Piano" was featured in The New York Times among the week's best classical music moments; he is also a recipient of Aspen Music Festival's Jacob Druckman Prize and the youngest composer to ever receive the Latvian Grand Music Award for best composition of the year.

Recent commissions include works for Atlanta Symphony, Bang on A Can Marathon, Present Music, choral pieces for Cappella Amsterdam and Latvian Radio Choir, a guitar concerto for Sinfonietta Riga and JiJi, works for New York based new music ensemble Unheard-Of, a multimedia work for Canadian soprano Meghan Lindsay, and a piece for LA based Kaleidoscope Chamber Orchestra. Currently pursuing doctorate at Yale School of Music with Aaron Jay Kernis, David Lang, Chris Theofanidis, and Martin Bresnick, he is also an alumnus of The Royal Conservatory of The Hague. His most recent recognitions include fellowships from Hermitage and AIR Serenbe residencies, Aspen Music Festival, NEXT Festival of Emerging Artists (NYC), The Woods Chandler Memorial Prize from Yale, awards from American Composer Orcestra's Earshot, Association for the Promotion of New Music, and Kaleidoscope Chamber Orchestra competitions, etc. He has served on the faculty of Yale School of Music, Montclair State University, and Latvian Music Academy; he has also taught for NY Philharmonic's Very Young Composers Program. He received his Bachelor's degree from The Royal Conservatory of the Hague, and his Master's from the Yale School of Music where he is currently pursuing a doctoral degree with David Lang, Aaron Kernis and Chris Theofanidis.

"**Are One**" are the last two words of T.S. Elliot's poem "Four Quartets." The piece is structured around a harmonic cycle which undergirds every moment of the 30 minutes, just like Elliot's poem, always returning to the beginning which also always happens to be the end. The play of temporalities is not dissimilar to life itself: returning home is never the same as it is impossible to step in the same river twice. Time flows in many dimensions at once: at times coming towards you, at others escaping through your fingers and at others it seems to sit still, as if it did not exist at all.

To invoke Elliot once more,

*Time present and time past
Are both perhaps present in time future,
And time future contained in time past.
If all time is eternally present
All time is unredeemable.*

The historical time and the personal time both coexist and are shaped by one another. I am thrown in the time and place of my birth with no possibility to shape them; yet, how I read and interpret them depends on me. Similarly, I project my hopes and my dreams in the future. Both, future and past are possible to conceive of in the present moment exclusively. The river of time is frequently stretched by the harmonic flow; the word hovers above it. Occasionally the linear perception breaks down completely and the word dissolves into the ether of consciousness. The Gregorian chant echoes in the memory and is seamlessly transformed into the Romantic rubato time, shaped by the affect only. The distance between the affect and the modern clock time and post-modern distorted fragmentary time turns out to be smaller than one would think.

Lithuania

Julius Aglinskas represents the new generation of composers, producers and audio engineers. His quirky approach to academic music distinguished him from others early on. His compositions show influences of genres outside the classical realm; they materialize in his music regularly, yet never prevail. The composer's true self becomes evident in pieces composed in a meditative, 'Feldman-esque' fashion, injected with a dose of nostalgia. These aleatorically crafted compositions send the listener on a kind of a voyage. Timbre, sonority and imagination become pivotal to his musical language.



The most recent works includes pieces for contemporary music ensemble Twenty Fingers Duo ("In Between Silence" - 2019), the album for experimental music ensemble Apartment House ("Daydreamer" - 2020), BBC Radio 3 commission for Apartment House ("Blue Dusk" - 2021) and piece for Lithuanian contemporary music ensemble Synaesthesia ("Silent Reflections" - 2021).

silent reflections

The walk was never meant to have a purpose. It was only meant to have moments of some silently reflecting surfaces. The surface was only meant to have a certain purpose but at the end it silently reflected.



Lithuania

 = under 30



Dominykas Digimas is a composer of the youngest generation, a curator of festivals and various events. He also presented himself as an event coordinator by organizing showcases of his fellow composition students, partaking in the creation and establishment of the contemporary music ensemble Synaesthesia. In 2012, the young composer became one of winners of composition competition organized by Lithuanian Ensemble Network. In 2017 Dominykas won three prizes and in 2021 two prizes in Lithuania Composers Union awards.

Dominykas pieces were performed by „Garage Ensemble“ (Cologne), „Names“ (Salzburg), Austrian ensemble for contemporary music - oenm (Vienna, Salzburg), Spółdzielnia Muzyczna contemporary ensemble (Cracow), L'ENsemble (Vilnius), „Compemporacco“ (Vilnius), „Synaesthesia“ (Vilnius), "Thirty Fingers Trio" (Vilnius), „Katarsis4“ (Vilnius), St. Christopher Chamber Orchestra held by Donatas Katkus and Lithuanian National Symphony Orchestra held by Juozas Domarkas, Lithuanian Chamber Orchestra conducted by Martynas Stakionis. Dominykas is active participant of various festivals as "Sacrum Profanum" (Cracow), „Axes - Triduum muzyki nowej“ (Cracow), contemporary music festival "Gaida" (Vilnius), Festiwal Sinfonia Varsovia "Experimental Tuesdays" (Warsaw), contemporary music festival "Permainu muzika" (Klaipėda), Central and Eastern European music festival "Eufonie" (Warsaw), and many others. The music of Dominykas Digimas is ascetic, never congested with too much fabric, concentrated. To an extent his works can be described as introverted; they encourage self-assessment and submerge in a subjective reflection. Characteristic is also a sense of unique, hovering melancholy, which he presents in slightly altered forms in his various works.

Oscillations

Although the daily flow of time makes an impression of constant change, we are surrounded by events which often repeats (with small variations). Inner sentiment, intuition, attitudes and reactions to the different situations remain the same, but because of a growing knowledge about our environment, minimal change occurs. Every time we find ourselves in similar situations, we meet the same people again. Everything revolves around, each of us are in our own oscillations.



Lithuania

The works of Žibuoklė Martinaitytė (b. 1973) have been lauded as “breathtaking...profoundly moving” by San Francisco Classical Voice, while The Wire praises her for “complex structures of perception and rich textures of experience” and “stimulating music that bristles with energy and tension.” Her music revolves around the subject of beauty, which she calls both “a guiding principle” and “an aesthetic measure for sonic quality.” Her orchestral CD “Saudade” released on “Ondine” in 2021 received a wide critical acclaim with reviews in New York Times, BBC Music Magazine, Gramophone, Limelight Magazine, Klassik Heute and other. In 2020 Martinaitytė was awarded The Guggenheim Fellowship and granted the prestigious Lithuanian Government Award for her creative achievements. Her CD “In Search of Lost Beauty...” released on the Starkland Records in 2019 received 2 golden medals at the “Global Music Awards”. In 1993–1997 Martinaitytė studied composition at the LAMT under Prof. Bronius Kutavičius and Prof. Julius Juzeliūnas, and later participated in numerous composition courses, including Darmstadt New Music Summer Course, IRCAM/Acanthes, Royaumont and others. Starting from 2001 she has been granted fellowships for creative residencies at Kunstlerhaus Lukas der Stiftung Kulturfonds in Germany, Cite des Arts in France and numerous others in the USA (The MacDowell Colony, Aaron Copland House, Millay Colony, Djerassi). Since 2009 residing in New York, she has had commissions with the MATA festival, Bang On A Can Marathon, Barlow Endowment and was awarded the Look+Listen Composers Competition Prize.

Sostalgia

Commissioned by the festival "Muzikos Ruduo" 2020

Quite often I find ideas hidden within a word that I've never encountered before. Solastalgia is a recently coined term that immediately evoked my imagination with its meaning as well as the sound of the word itself. Solastalgia has its origins in the concepts of “solace” and “desolation”. The meaning of solace is connected to the alleviation of distress or to the provision of comfort or consolation in the face of distressing events.



The meaning of solace is connected to the alleviation of distress or to the provision of comfort or consolation in the face of distressing events.

Desolation is related to abandonment and loneliness. The suffix -algia has connotations of pain or suffering. Hence, solastalgia is a form of “homesickness” like that experienced with traditionally defined nostalgia, except that the victim has not left their home or home environment. Solastalgia, simply put, is “the homesickness you have when you are still at home”. This term is related to the anguish caused by environmental changes and global warming. It acquired some new meanings throughout the time of the global pandemic where we all have been experiencing a lack of solace and longing for life itself as we've known it. The concept of nostalgia is one of the essential components that has been threaded through my work and solastalgia conveys yet another gradation, another layer of it. Premiered by ensemble “Synaesthesia” at the festival “Muzikos ruduo” 2020 in Lithuania.

Mexico

 = under 30



Guadalupe Perales Reyes (1992, Morelia, Michoacán, México)
Enthusiast of timbre-centered music; especially motivated and recently focused on sound improvisation using the electric guitar. Collaborator for the promotion of Mexican female musicians' work in Las Montoneras Collective. Coordinator of Women Performers, Composers, Sound Artists and Interdisciplinary Artists at the "Contemporary Expressions" Festival. She studied Music Composition in the Center for Music Studies and Research, CIEM, in Mexico City. Licentiate in Music Theory by the University of West London. Her music was premiered at the International Forum for New Music "Manuel Enríquez"; "Contemporary Expressions" Festival in Mexico; at F[r]esta Festival de Improvisação, in Brasil, among others, by international artists like: José White String Quartet, Sylvia Hinz's, Da Gunaá ensemble, Quetzalcóatl vocal ensemble, and Túmben Paax vocal ensemble.

Lost in a dystopian story (Hinz, 2021), for alto recorder and electronics.

Sylvia Hinz, German recorder performer of contemporary music, with special interest in works by female composers, contacted me in 2020 to invite me to write a work for recorder. In one of her emails, she stated that she felt "lost in a dystopian story", due to the ongoing pandemic and the unexpected changes it caused to everyone around the world. This phrase echoed in me, and it made me stop for a moment and think about the whole situation we were (are) living in: it was a reflection towards many problematics that kept -and, sadly, keep- going on, in addition to the already difficult pandemic. I thought about racism, I thought about discrimination to sexual diversity and the LGBTQ+ community: socially internalized phobias; I thought about abuse and inequity, and I thought about the painful situation for women in my country, where women keep disappearing and are killed, just like that, as days go by...

I felt despair, frustration, impotence, anger; I felt indignation, powerlessness, restlessness; I felt heartbreak. I felt overwhelmed with this, indeed, dystopian reality. And I made my best to pour these feelings into this work, which is now very dear to me.

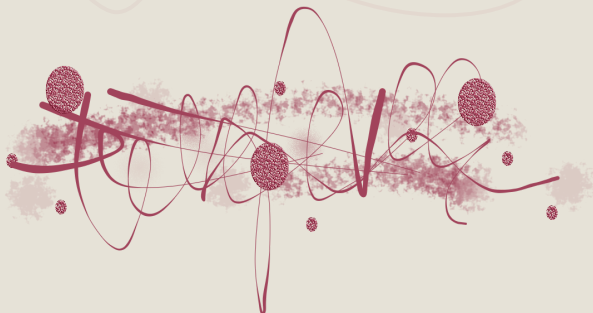


Netherlands



Anthony Fiumara (Tilburg 1968) received his musical training at the University of Utrecht. He works as a full-time composer, but he also enjoyed a successful career as a music journalist, producer of radio programs and lecturer. Anthony was artistic director of Orkest De Volharding and Compagnie Bischoff. He co-founded the Amsterdam Electric Festival, as well as the indie-classical ensemble Lunapark, and the independent record label Alaska Records. An important (and also the most ear-catching) pillar is the repetitive nature of Fiumara's work. He increasingly seems to use repetition as a means to set up a sound surface - Fiumara prefers to say 'canvas' - whereas the larger shape is buttressed by contrasts, collages, or maybe the blueprint of a rock song.

Fiumara describes **Josquin XL** "As though looking at Josquin through foggy glasses." His music betrays a longing for immediacy, for powerful expression that has listeners by the short hairs straight away without them needing to take cognizance of the underlying constructions or deeper meanings. The essence of his work, in all its simpleness, can be taken at face value through the physical experience of the sound itself - or as Fiumara says 'the skin or the sound'.



Netherlands

 = under 30

Sarah Neutkens (Eindhoven, 1998) is a Dutch composer, pianist, visual artist, model and art historian/journalist. She is drawn to all things unconventional, always seeking total freedom in her work. She is not only operating as a classical composer, having her works performed by ensembles like Alma Quartet and Nederlands Kamerkoor, but she also aims to connect contemporary music, jazz and popular music with the world of art and fashion. This has led to multiple interdisciplinary collaborations: artist residencies for music festival Into the Great Wide Open and Muziekgebouw Eindhoven, articles in Harper's Bazaar and collaborations with museums. With this interdisciplinary approach, Neutkens wants to show that composing music is not only for old, grey men from the past: as long as you look for total honesty in expression through music and art, composing is completely relevant.

In **September**, a composition in four movements (1. Solemn, 2. Rhythmical, with a little groove, 3. Elegant, like dancing, 4. Solemn) there is a melancholic air to many passages, but others are surprisingly buoyant, as the sprightly interplay of brass and wind manages to evoke an autumnal mood in all its nuance and complexity.



Norway

 = under 30

Anna Berg is a Norwegian-Vietnamese composer from Kolbotn, Norway. She has a bachelor's degree in composition from the Norwegian Academy of Music. Anna Berg's music exists somewhere between modernism and tradition, with timbre and elegance as central themes. She wants each of her pieces to create their own language, and is concerned with how structure and form impacts the listener's perception of the whole. Berg composes chamber music for a wide range of ensembles, from large ensembles and string orchestras to quartets and duo- and solo works. In addition, she has a passion for new music for choir. She also composes electroacoustic works and music for film. During the past years, her music has been performed at concerts and festivals in Norway and Europe, among them at Ultima, Nordlands Musikkfestuke, Norsjø, Kammermusikkfest and Ung Nordisk Musikk, in Tampere, Finland.



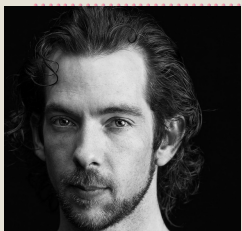
Her works have been performed by prominent Norwegian ensembles such as Ensemble Allegria, Ensemble Ernst and Insimul Sinfonietta, by the string quartets and ensembles Friction Quartet Vulkan Quartet, Horus Quartet and Rattlebelle, the Grammy awarded choir Ensemble 96, and the supreme Finnish choir Tampere Cappella.

Awating in the season 2021-2022, Berg has commissions for the world's northernmost sinfonietta, Arctic Sinfonietta, which will be premiered at the Arctic Chamber Music Festival in Svalbard, and a chamber music piece the Faroe Islandic/Finnish guitar and flute-duo HAV.

In 2019, Berg founded Ensemble 3030, a new ensemble for contemporary music at The Norwegian Academy of Music. She is Artistic Leader for the ensemble, who perform works by her and fellow Norwegian contemporary composers.

Abrasjon II started out as Abrasjon I. After its first performance, I revised the piece seven times, until it became this final version, Abrasjon II. Revising my works after is something I do regularly, and I consider it as an important working method. For each new performance of Abrasjon, I used the opportunity to refine my ideas. I continued doing so until I was satisfied with how the piece came alive as sound, and not just as notes on paper. This version of Abrasjon is therefore the seventh larger revision, and the 'II' marks the changes the piece has gone through, as it is no longer the same piece as it was. In the piece, I wanted to create multidimensional and powerful sighs through the ensemble. Hence, the piece begins with dynamic glissandi lines in all instruments. The lines move in different directions, and their motions resemble falling melodic-like lines. Some lines are more prominent, while other lines create shadows and tail endings, with flageolets and rising and bright tremolos, adding a shimmering lightness. The pizzicato material in the piece is abrupt and lively, creating a bubbly character, clearly distinguished from the character of the lines. In the beginning, these two kinds of musical elements are easy to separate from one another. As the piece progresses the separation between the two materials get more blurred and the materials affect one another by their juxtaposition. This is where title comes in. Abrasjon (Eng. abrasion) is a term used in different contexts, from medical, mechanical, geological and also by dentists (!). It describes a process where materials collide, and per consequence, their surfaces get worn down and scraped away due to friction. Likewise, the elements in the piece are affected by colliding and scrubbing against one another. Not only does the material change on a surface level, their structures also change, until there's hardly anything left.

Norway



Martin Ødegaard is an award winning composer and folk singer from Telemark, Norway.

He studied folk-music at Telemark university, and composition at the Norwegian Academy of music with among others; Henrik Hellstenius, Lasse Thoresen and Asbjørn Schaathun as his main mentors.

His music has been performed by ensembles like; Oslo sinfonietta, Athelas sinfonietta Copenhagen, The Norwegian radio orchestra, The Norwegian soloist choir and others.

To write new music with authentic folk-elements into contemporary sound-images, has been one of Ødegaard's musical signatures. This can be heard clearly in Concerto for hardangerfiddle and sinfonietta and Quinghai mountain aria. Ødegaard takes often advantage of "original" musical materials. He stretches them into different directions, projecting them into a new palette of sounds, this gives the listener an intense and grasping experience. This can clearly be experienced in works like KOMM, PAX and Readings of Schoenberg.

Sometimes music is elevated when paired with one or more art forms. This becomes obvious when Ødegaard's music meets on stage dancers in productions like: "Bære" (2012), "Underlandet" (2015), "Habitat" (2018) and "Between time" (2020). (Rom for Dans , Oslo.)

Ødegaard often works with different combinations of instruments and voices, with a specific focus on creative timbre treatment. This can for example be heard in "PAX" and "Trachea". - « Ødegaard's Trachea is perhaps the stand-out work in the programme. There are a number of very fine works for chorus and brass ensembles—for example, Hindemith's motet Apparebit repentina dies, Anthony Payne's Phoenix Mass, and any number of 15th and 16th which play off and around the voices. Visual, sensual, and cosmic by turn, this performance will instill a sense of wonder in many a listener. »

Moments of Truth (2019)

Commissioned by Nordic Music Days 2019, written to Esbjerg Ensemble.

Voices from different nationalities all tries to tell their story. In a sonic environment defined by musical structures. Continuously transforming musical situations, representing the tension between conflict and harmony. Who will be heard?



Poland

 = under 30

Rafał Ryterski. Composer, sound designer, multimedia artist (installations, audiovisual works). Born in 1992 in Gdynia, Poland. The synthesis of the various styles from which he draws is a hallmark of his work. He distinguishes three main aesthetic tendencies in his music: glitch, noise, and idm. Most of his pieces involve multimedia, software and sometimes physical electronic devices, giving him an opportunity to explore new identities for acoustic instruments.



Ryterski is also involved in organization of concert life and music education. He graduated in composition with the multimedia specialty at University of Music of Fryderyk Chopin in Warsaw (2017, with Krzysztof Baculewski, Sławomir Wojciechowski) and in the classical composition at The Royal Academy of Music in Aarhus (with Juliana Hodkinson, Simon Steen-Andersen and Niels Rønsholdt). He also extends his education with various courses and symposia, e.g. Next Generation program during the Donaueschinger Musiktage (2016, 2017), Darmstadt Summer Music Courses (2016, 2018). He also teaches as a specialist within the composition, sound art and music technology. In 2017–2018 he worked as a composer and specialist in psychoacoustics within the Nightly application. Ryterski's music is performed at various concerts and festivals in Europe. He also organizes large music events on his own. He is creating multimedia installations, using Max/MSP software (Silence Inside with Anna Sincini, 2015), SuperCollider (Suns with Łukasz Radziszewski, 2017) and Arduino/Raspberry Pi (Katyń. Teoria Barw, directed by Wojciech Faruga, with music by Teoniki Rożynek).

Disco Bloodbath (2018). This piece is inspired by two completely different communities, which tends to share some common things – the drag queen scene and the gamers community.

Those 2 completely different societies have a very important thing in common – „identity” freedom, especially when it comes to gender. In drag queen scene gender is something very fluid, flexible. In the gaming world, gender is something that we can choose – the only thing people care about you is if you're a good player or not. What those two worlds also have in common is being funny by being rude. People in both communities like to insult each other, which seems to be a specific kind of a game between people. So – drag queen scene and gaming society seem to be realities, that are a beautiful opposition to our (real) world. In both of those communities, in the process of being fake, you can become your real self. And You got to be real, darling! Disco Bloodbath – book by James St. James, published in 1999.

Shade – in LGBTQ slang it is a term for a specific behavior based on insulting other people, in a joke convention. It is the most common among drag artists, however it has emerged in the 70s. Ball – a form of a competition, where people walk the runway, dance (voguing) or cultivate drag, trying to follow a certain runway category. The biggest development of ball culture is dated for 80s among LGBTQ community in New York. PVP – short for player versus player; this term is used in online games and defines a play mode where players compete against each other

What you think ah!

What you feel now

What you know ah!

To be real!

~ Cheryl Lynn – Got to be real, 1978

Poland



Sławomir Wojciechowski

Composer of instrumental and electronic music, improviser and lecturer, he was born in 1971 in Łódź. He graduated from the State University of Music and Performing Arts in Stuttgart, where he studied composition with Marco Stroppa (2000–2004) as well as theory and new media with Matthias Hermann (1998–2002). He attended courses and seminars run by Helmut Lachenmann, Brian Ferneyhough, Karlheinz Stockhausen, Klaus Huber, Louis Andriessen, Paweł Szymański, and Irvine Arditti.

In his creative work, he focuses on the cultural and social contexts of composing, as well as categories such as the quality and identity of sounds originating from various sources: instruments, samples, electronic transformation, objects, or video.

His music has been performed by ensembles such as the New Music Orchestra (OMN) under Szymon Bywalec, Plus-Minus Ensemble, Junge Musik Berlin, Kwartludium, Kwadrofonik, Cellonet, smash ensemble, Robin Rimbaud – Scanner, Lux:NM, KammarensembleN Stockholm, Silesian Quartet, NeoQuartet, and Sepia Ensemble.

He is the cofounder of the Cybulski/Pałosz/Wojciechowski trio, which improvises instrumental electronic music.

He has held scholarships from the Donaueschinger Musiktage, Society of Authors ZAiKS, Polish Minister of Culture and National Heritage, Capital City of Warsaw. In 2009, his work Ge-sheng was nominated to the OPUS Public Media Award.

In 2015 he was the cocurator (with Monika Pasiecznik) of the Digital Revolution of Music festival, organised by the Bęc Zmiana Foundation at the National Audiovisual Institute in Warsaw, dedicated to the latest tendencies in European music and the theories of German music philosopher Harry Lehmann. In 2007, he was the executive director of the Musica Electronica Nova festival in Wrocław. He has published articles in Ruch Muzyczny and Glissando magazines, and is regularly invited to the Polish Radio Programme 2, RDC Radio, TVP Kultura, Deutschlandfunk, and the SWR.

Magenta (2021)

The piece is a kind of reflection on the historical form of a string quartet. You will hear both classical and contemporary playing techniques. The sound samples accompanying the instruments come from various sources and times. You can hear here, for example, a fragment of L. van Beethoven's string quartet recorded in 1921. All these heterogeneous scraps of different traditions and styles come together in carefully composed colorful structures. The title Magenta is both a verbal logotype and one of the basic ingredients used in color synthesis.



Portugal

 = under 30



Pedro Lima is a portuguese composer with a considerable number of works presented nationally and abroad. His music has travelled, among others, to the prestigious Konzerthaus Berlin, Milton Court Theatre in London, Casa da Música (Porto), Fundação Calouste Gulbenkian (Lisbon), Theatro Circo (Braga), Centro Cultural Vila Flôr (Guimarães), MIRA Forum (Oporto) and GNRation (Braga). Pedro Lima's multifaceted output ranges from immersive electronic music, operatic music, music for screen, ensemble music, works for large orchestra and arrangements for all types of formations.

He has been graced with some of the most important national competitions for contemporary music like the National Competition for Wind Orchestras, with the work *Sopro do Côncavo*, and the Prize of the Portuguese Author's Society (SPA)/Antena 2, with the symphonic piece "(...) e tu, de mim voaste", premiered by the Gulbenkian Orchestra. In 2019 Lima was Young Composer-in-Residence at the Casa da Música. Some of his works were then performed, along with three new commissions, including "eleven" for saxophone quartet, "Talkin(g) (A)bout My Generation" for chamber orchestra with electronics, and "Remembering When" for symphony orchestra. Besides acting as Associated Composer at the Victor Córdon Studios and National Theatre of São Carlos in 2020, and as Composer for the European Project TRACTION - Opera in Prison, Pedro Lima is the co-creator of a new opera to be premiered at the Gulbenkian Foundation (Lisbon) with professional singers, the Gulbenkian Orchestra, inmates and the prison community from the Leiria Youth Prison. Pedro Lima studied at Escola Superior de Música de Lisboa with Luís Tinoco and João Madureira and in the Guildhall School of Music & Drama with Julian Philips and Julian Anderson. In 2018 he was honoured with a distinction for the Masters in Opera Making & Writing. In 2019 he became a fellow student of the British institution.

"Talkin(g) (A)bout My Generation" (2019)

Every generation talks about itself far too much. But in the face of climate collapse, digital dystopia and the endless rush towards the end, what else are we supposed to do? For pre-recorded speaker and chamber ensemble (as well as a delightful YouTube video), this piece revels in the absurdly speedy collapse of society and the hopelessness this engenders (with a lot of alliteration).

TAMG was commissioned by Casa da Música as part of the composer's appointment as Young Composer in Residence.

Portugal

Holding a PhD by the University of Birmingham (UK), **Ângela Ponte** is a composer and teacher currently living in Porto (Portugal). In 2011, she was appointed as the Young Composer in Residence 2011 at Casa da Música (Oporto), writing for Orquestra Sinfónica do Porto and Remix Ensemble.

Her music has been regularly performed in Portugal by Remix Ensemble, Sond-Ar'te Electric Ensemble, among others, as well internationally with BEAST (Birmingham ElectroAcoustic Sound Theatre, UK), Orchestre National d'Île de France, in Mexico (Festival Visiones Sonoras 2016), Poland (Audiokineza), Colombia (BLAST), U.S.A with the Oregon Symphony, Vertixe Sonora Ensemble (Spain) and Ensemble New Babylon (Germany).



Within the concert concept proposed by Vertixe Sonora and Ensemble New Babylon - New Music Blind Date - "**Interactions**" explores the idea of human interaction in a blind date and the odds of finding a connection with someone. The piece is divided in two movements: Meet-Approach and Looking-Unveiling. Also, I was very interested in exploring tension and energy that could be condensed and expressed through the use of small intensity of dynamics that could relate to what human's experience when having a swell of feelings, but externally they appear to be tranquil.

Conductor: Pedro Pinto Figueiredo - Performers: Ensemble New Babylon - Isabele Raphaelis (flute), Benjamin Fischer (oboe), Martin Abendroth (clarinet), Daria-Karmina Iossifova (piano), Tobias Hamann (percussion), Kana Sugimura (violin), Hannah Craib (viola), Esther Saladin (violoncello), Vinicius Giusti (electronics). Vertixe Sonora - Pablo Coello (saxophone), Sérgio Pacheco (trumpet), María Mogas (accordion), Carlos Méndez (contrabass).



Russia



Elena Weinberg was born in 1989 in Moscow. In 2017 she graduated from the State Pedagogical Institute named after M. Ippolitov-Ivanov. Author of chamber, vocal, choral and symphonic music, instrumentation for such groups as the «Four Seasons» chamber orchestra, the «Hermitage» soloist ensemble, the «Exprompt» quartet of Russian folk instruments, etc.

E. Weinberg is diploma winner of the 1st degree of the composition competition for the 140th anniversary of the birth of Sergei Koussevitsky. Finalist of the Orpheus radio competition for young composers (2015). Member of the Union of Moscow Composers.

«Gloria»

"Gloria" is the second movement of the Mass for a female choir, unaccompanied. The Mass turned out to be far from canonical. It seemed to me interesting not to recreate the canon, but to imagine the world of thoughts and feelings of a person reading a prayer. Thus, even the brightest prayer can sound tragic, mournful and even frightening - after all, turning to God, a person can be at the mercy of doubts and rejection. My Mass is not about love for God, but about the fact that "evil" and "good" are not speculative values, but two sides of a person's personality that complement each other.



Russia

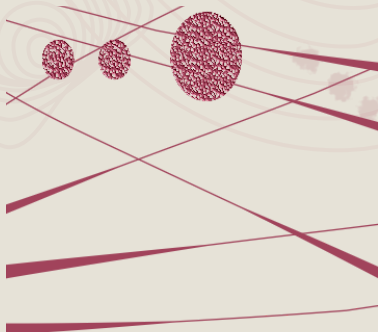
Kirill Arkhipov was born in 1987 in Novotroitsk.

In 2019 he graduated from the State Pedagogical Institute named after M. Ippolitov-Ivanov with a degree in Composition, class of Professor Efrem Podgaitis. In 2021 he graduated from an assistant-internship in the specialty "Art of Composition". K. Arkhipov is participant of the 5th International Academy of Music (Department of Composition), laureate of the 2nd prize at the 6th International Composers' Competition in the framework of the XIII Winter International Yuri Bashmet Festival of Arts (Sochi, 2020). Participant of the 1st creative laboratory of young composers and directors "Acoustic Reading" (Center for Drama and Directing, Moscow, 2017), the project of the Union of Composers of Russia "Composer Readings" (Kazan, 2019).



«Anomaly»

The music of the concert is the music of the present moment, in which the rhythms of the minimalists collide with the early opuses of Rachmaninov, the expressionism of the second Viennese school, the techno and "commercial sound" of modern Russian popular artists. This aggressive sound reality forms a sound portrait of the modern heroine - Anomaly, a kind of Lulu of our time.



Russia

 = under 30



Vladimir Ladomirov was born in 1993 in Mariupol (Ukraine). In 2009 he graduated from the music school, in Komsomolsk-on-Amur, accordion class. In 2014 he graduated from the Khabarovsk Regional College of Arts in piano, in 2019 – from the St. Petersburg State Conservatory of N. A. Rimsky-Korsakov in composition. Laureate of the Third Yury Vladimirov Open Far Eastern Competition for Young Composers and the 21st Century Choir Laboratory in St. Petersburg, finalist of the Slonimsky International Competition of Composers. V. Ladomirov's music was performed by the "GAM-Ensemble", the St. Petersburg "Molot-Ensemble" and the Moscow Ensemble of Contemporary Music (MASM).

V. Ladomirov's music was performed by the "GAM-Ensemble", the St. Petersburg "Molot-Ensemble" and the Moscow Ensemble of Contemporary Music (MASM). He participated in the Educational week "Echo of Tavrida 2018", the forum "Tavrida 2018", the Second international seminar "Molot-ensemble" (St. Petersburg, 2019), Composer readings in Moscow (2019), where he got a travel scholarship in Academy of Young Composers in Tchaikovsky (town).

"White noise"

Modern civilization, placing the materialistic and rationalistic paradigms at the head of its existence, is pushing the sphere of irrational intuitive feeling farther and farther to the periphery. Less and less space in people's lives remains for religion, philosophy and art, and meanwhile, the intuitive origins of consciousness have not disappeared anywhere and, refusing to educate them, humanity risks at a certain moment to face a situation when it loses control over the most ancient and deepest side of its nature. White noise, like any interference, is a collateral and inevitable phenomenon of the technological world. Its existence testifies to the fact that any predetermined factor in the world is opposed by a random factor, which means that mastering randomness is necessary to the same extent as mastering the laws of predetermination.



Serbia

 = under 30



Lazar Đorđević (1992, Serbia) completed his BA and MA studies at the Faculty of Music in Belgrade in the class of Prof. Zoran Erić. He is currently a doctoral candidate in the same class.

Đorđević attended composition workshops in Sarajevo, Ljubljana, and Müzzschlag, with composers Peter Ablinger, Vinko Globokar, Sidney Corbett, Stephen McNeff, Johannes Kretz, and Yann Robin.

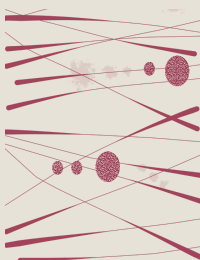
His piece Jednom sam negde čuo... (I Once Heard, Somewhere...) won first prize at the New Serbian Accordion Music competition, organised under the auspices of the 2016 Eufonija International Accordion Festival.

His Reminiscence for symphony orchestra was awarded by the Stevan Hristić Fund in 2017, and the same year his work Memoria in Aeterna, the first concerto for accordion and orchestra written by a Serbian composer, won an award from the Josip Slavenski Fund. Also in 2017, the Composers Competition of the Music Production of the Serbian Broadcasting Corporation selected Reminiscence for a recording or public performance.

Works by Đorđević have been performed in Belgrade, Novi Sad, Kragujevac, Sarajevo, Müzzschlag... He has also composed music for children's theatre plays and films. Apart from Đorđević's own works, his orchestration of works by other composers have also been performed.

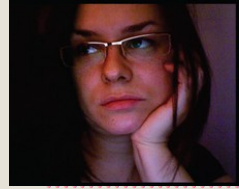
Lazar Đorđević is currently employed as a teaching assistant at the Faculty of Music in Belgrade.

Composition "D-Madness" (2019) for solo viola and 15 strings was commissioned by violist Saša Mirković, and was premiered in 2019 at the concert titled „La Follia“. The main idea was to present this timeless musical theme in the form of variations, but stripped from its original context and brought into the sound-world of contemporary music and my personal stylistic orientation. Through the composition, theme transforms itself and adjusts to new surroundings with its recognizable features, melody, harmony and rhythm. The title, „D-Madness“ suggests the tonal orientation of the composition in D. Harmonic pattern of the theme is maintained in the bass line, while the overtones emanating from it, create the cords and vertical sonorities.



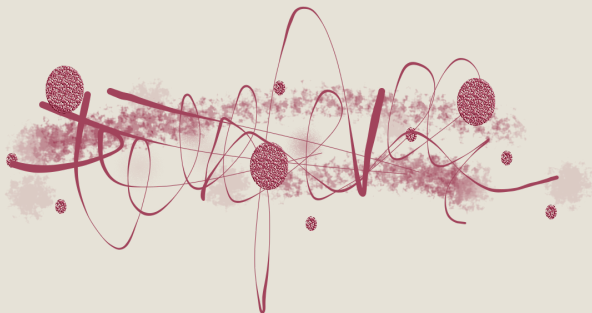
Serbia

Llvana Ognjanović (Serbia, 1971), composer, sound designer, and performer, holds a MA degree in composition from the Faculty of Music in Belgrade, an MA degree in multimedia composition from the Hochschule für Musik und Theater in Hamburg, Germany, and is currently pursuing a doctoral degree in composition at the Faculty of Music in Belgrade, supervised by Professor Srđan Hofman.



Works by Ognjanović have been performed in Greece, England, Lithuania, Macedonia, Hungary, Germany, Czech Republic, Japan, Austria, Finland, the US, and Serbia. She has participated at numerous festivals, such as the International Review of Composers, Salisbury Festival, Elektronische Nacht, Connecting Media, Making New Waves, Bipolar, Music in the Global Village, Klangwerkstage, ICMC2008, ENTER, SIGGRAPH Asia2009, Pécs – The 2010 European Capital of Culture, KOMA, and ISCM WNMD 2013. For 10 years, she was a permanent member of the European Bridges Ensemble (EBE), a multimedia ensemble specialising in Web-based composition and performance.

Lonesome Skyscraper, (version from 2019) for symphony orchestra and electronics, was inspired by the extraordinary fate of the High-rise of Pécs building in Hungarian city of Pécs, which was uninhabited for 27 years, due to the irreparable fault during the construction, and which was finally demolished in 2016. At some point in its history, few floors of the building were inhabited by colony of pigeons, which was creating strange noise, disturbing the residents of the neighboring buildings. In order to convey the inner atmosphere of the ruined skyscraper, in the process of composing I have used different techniques of processing sound samples and I insisted on relatively static music material in the orchestra, which was made with minimal musical means. My idea was to create the sound of scattered crystal dust in the space, which is moving so slowly, as if it was frozen in time.



Slovenia



Neville Hall was born in 1962 in Wellington, New Zealand. He studied composition at Auckland University from 1987–91 with John Rimmer and John Elmsly, graduating MMus with First Class Honours in 1991. On completing university, Neville travelled to Europe where he attended summer schools and private lessons with a number of prominent composers including Franco Donatoni, Brian Ferneyhough, Witold Lutoslawski and Gerard Grisey.

His works have been performed at festivals and concerts in Europe, USA, Australia and New Zealand, and have received a number of international awards, including a *Menzione d'Onore* in the 16th Concorso International "Luigi Russolo" in 1995 and a Recommendation in the Paris Rostrum of Composers in 2001.

Since 1993, Neville has lived in Ljubljana, Slovenia, where he is active as a freelance composer. Neville has represented New Zealand three times at the ISCM World Music Days, most recently in Beijing in 2018. In 2020, he released a CD of his music entitled *Or looked back to the flowing*, featuring three orchestral works and a selection of chamber music. Recent compositions include *so flamed* in the air for orchestra, which was premiered in Ljubljana by the Slovenian Philharmonic Orchestra conducted by Marco Angius in 2021.

The sonic material that forms the basis of the composition "*Or looked back to the flowing*" is heard at the end of the piece. In the process of composing, this material was deconstructed and transformed in a variety of ways, giving rise to a network of sonic events that become gradually more fragmented and fragile. It is with these more fragmented events that the piece begins, and as it proceeds there is a sense of the material gradually coalescing into more weighty configurations, a process that is reminiscent of the "reverse entropy" we witness when, for example, we view images of breaking glass played backwards. The title, which is taken from Ezra Pound's *Cantos*, can be understood as a reference to the role of memory in perceiving musical form.



Slovenia

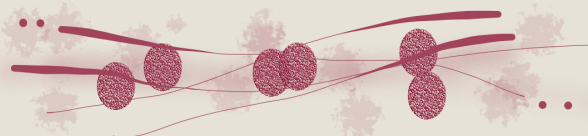
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Tilen Lebar (b. 1993) is a Slovenian composer and a saxophonist based in The Hague the Netherlands. He is actively enrolled in the field of chamber music, as well as is premiering new works of young composers. Moreover, Tilen is actively participating in the field of improvised music scene and interdisciplinary arts and also presents his own individual projects with Ensemble Stere, which Tilen founded in 2017. His compositions are showing great knowledge of individual instrumental extended techniques as well as contemplated colors, detailed structures in sound tinctures, all of those expressing in his personal view in introverted musical approach.



His collaborations included ensembles as Asamisimasa from Oslo, Experimental studio of SWR Freiburg and ensemble Oerknal among others. He has had premieres in Estonia, Austria, Germany, Italy, Slovenia and Croatia, such as ISCM World Music Days Tallinn 2019 in Estonia, XVIII. World Saxophone Congress Zagreb, 2018 in Croatia, ISCM World Music Days Ljubljana, 2015 in Slovenia, Festival Leicht über Linz 2016 in Austria, ISA Festival of MDW Wien 2017 in Austria, 6th International Biennale of contemporary music in Koper 2018 in Slovenia. As improviser he can be heard on released recordings in trio with Szilárd Benes and Gabriele Drab and in duo with guitarist and composer Domen Gnezda, with whom he regularly collaborates and performs. Since 2019 he is an active member of Society of Slovene Composers (DSS).

The title **Staticotion** consists of parts of the words 'static' and 'motion', and it is precisely these two 'entities' that are realised through the nature of the entire work. Staticotion moves from hectic - or rather shifting - sections to extremely stationary sound elements that return throughout the composition, thus preventing us from grasping the constantly evolving form. The composition is essentially atypical and based on our short-term memory, which allows us to receive limited information through the sensory register, with the aim of forgetting point A while processing point C, of course without additional indications of point A, as we are accustomed to in typical form. The reason why either hectically moving or static elements are repeatedly delayed for more than 20 seconds is precisely to limit and abandon the given information: theoretically, the human memory should be subject to forgetting after a time interval of this length. The basic form of the work tests the purpose and applicability of this type of sound organisation as part of the research project Through the Perspective of Sound, which is part of ongoing theoretical and practical research undertaken between 2019 and 2021. The composition is dedicated to Luka Juhart, who commissioned it in 2019, and is written specifically for the capabilities of the accordion. The reeds of this instrument allow the production of extremely fragile and subtle harmonics, which sound simultaneously when air passes through the reeds. The composition is thus based on these harmonics, mostly as a link between the constantly changing form and a return to the stasis of the entire work.



Sweden



Staffan Storm is a composer and professor of composition at the Malmö Academy of Music, Lund University. His list of works mainly consists of works for varying chamber ensemble ensembles, from solo works to chamber ensemble, but there are also orchestral works and electroacoustic music. In recent years, he has especially focused on several large choral and vocal works as well as organ works. Storm has a close and dynamic collaboration with those who perform his compositions and he has composed music for several of Sweden's leading musicians

including, among others, Håkan Hardenberger, Anna Larsson, Hans Fagius, Francisca Skoogh, Hans Pålsson and the conductor Daniel Hansson. Storm has had several collaborations with the Swedish Radio Choir, Eric Ericson Chamber Choir and the Stockholm-based Vokalharmonin and conductor Fredrik Malmberg.

In 2016, the large organ work '...et lux in tenebris lucet', written for Anders Johnsson, was awarded the Saltö-Järnåker Foundation's grand prize and in 2019 the string quartet 'Nachtschatten' received the Swedish Music Publishers Association Prize.

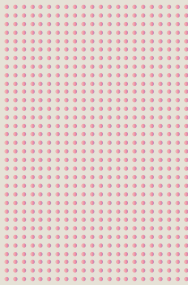
Storm's most recent works include the symphony 'The Persistence of Memory' and the opera 'Im Treibhaus' (premiered in July 2021).

The organ work '**Wortschatten**' was a commission from the Swedish Radio for the inauguration of the new organ of St Peter's Church in Malmö and was premiered there by Carl Adam Landström, to whom the work is also dedicated.

"The title of my organ work 'Wortschatten' is taken from Paul Celan's late work 'Schneepart'. Celan's poetry and the expressionist tradition of Trakl and Lasker-Schülker have interested me for many years. His way of working with language, exploring its boundaries through breaking it down into its smallest components and then build up new sentences and meanings from the old, evokes in me musical associations. Shadows of 'words', musical phrases and objects pass by, both whispering and dynamically outward, through the organ work. The composition consists of three main parts: the slow first section gradually leads to a more mobile middle part and after a dynamic culmination, parts of the first section return, varied and in a different sequence. "



Switzerland



John Menoud was born in Geneva in 1976. Mostly a self-taught musician and composer, he learned to play the guitar, saxophone and clarinet, digging his roots within the cultures of free improvisation, free jazz, concrete and contemporary music. He then dedicated himself to writing instrumental music and composing for the theatre and the cinema. Between 2002 and 2005, he studied composition with Eric Gaudibert and electroacoustic music with Rainer Boesch at the Geneva Conservatoire, obtaining his diploma in composition with distinction. He is a member of the Vortex Ensemble, dedicated to contemporary music in multiple forms. He composes both instrumental and electroacoustic music.

Winner of the Luc Ferrari's Concours d'Art Radiophonique at "La Muse en Circuit" in 2007. He is also an active improviser, taken part in different projects led by Rue du Nord Collective, member of the "Swiss Balkan Creative Music" for promote improvised music in the ex-yugoslavia countries; He play in a dozen of band from traditional and folk music, Ethiopian music, surf, rock band, free-jazz, folksong and the band Imperial Tiger Orchestra who played traditional and modern folk ethiopian music He have also conceived and conducted several urban and ephemeral piece for large ensemble of undetermined number of musicians; Recently he have conceived and created one his beloved project, dedicated to Italian pop-oriented love songs from the 50's and the 60's, called "Giallo Oscuro" a musical show for an atypical small ensemble of two bass clarinets and recorders, keyboard, guitar, electronics, trumpet, percussion, drums, and two women singer. The different subjects of his pieces touch upon surrealism, women and femininity, fetishism, mad and obsessive love, perversions, rituals and Voodoo.

Randolph Gallery - with the ghostly presence of Ruedi Hausermann. A metempsychosis. After discovering Ruedi Hausermann's sound worlds very recently, it appeared to me over the months as a complex network of subterranean convergences that were like an unheard of echo to other sound concerns that had been slowly germinating for some time in my recent work. On the occasion of the 25th anniversary of the NEC last winter, I composed a miniature based on repetitive formulas that was in some way related to an obsessive vision of "infinite form" that I had already invoked in some of my work over the past ten years. This dimension also echoed my other musical practices. This -infinite- and therefore unfinished miniature, entitled Merz, like the title, invoked the spiritual presence of Kurt Schwitters and the masked incursions of the poets Tristan Tzara. Raoul Hausmann. The immense artist that was Kurt Schwitters will constitute an omnipresent ghostly presence in the continuation of this work, presence enriched by that even more ghostly of Marcel Duchamp. From this point on, and by re-penetrating Ruedi's worlds, it became clear to me that a convergence was taking place somewhere. The starting idea is a layered composition, which, like a sound sculpture, will be worked out through research and experimentation with the musicians of the NEC. Just like a sculptor who works on an organic material that is always in motion, by removing or adding layers of material. The operation being precisely to reach an unfinished form, in the sense that this one will have the virtue of being able to be unceasingly reworked and consequently always organic. Ruedi Hausermann's sound universes being never far away, more than a kind of arrangement or rereading of inspiration, this will be more of an invocation - a back and forth in the memory - seeking to interpenetrate two musical dimensions (see more), which are perhaps not so far from each other either.

United Kingdom

Scottish composer **Jay Capperault** (born 1989) graduated from the Royal Conservatoire of Scotland in 2014. Jay has since composed for the BBC Proms, BBC Philharmonic, BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra (Flute Concerto for 2022), National Youth Orchestra of Scotland (Piano Concerto), Psappha, Hebrides Ensemble, Red Note Ensemble, and St Mary's Music School. Jay has had his works conducted by Martyn Brabbins, Thomas Dausgaard, Ilan Volkov, Alpesh Chauhan, Sir James MacMillan, Jessica Cottis, Garry Walker, and Pierre-André Valade. He enjoys collaborations with solo artists and working on cross-media projects.

"As a composer I have an interest in creating emotive, meaningful and engaging narratives through music that combines intellectually rigorous processes with accessible presentation. My music is often driven by a concept and always aims to tell a story, even in an abstract way, which has led me to write about a wide range of topics such as séances, natural marvels, the afterlife, the last known individuals of certain species, broken objects, religious iconography, Scottish identity/tradition, mental health and dollhouses depicting true-crime scenes. This means that my musical output alters depending on the concept, allowing me a freedom in my writing to explore my creativity without the limits of style or expectation. As a common theme, my work is primarily influenced by the symbolic concept of the "Vanitas" (an image of a skull that can be found mostly in Renaissance art that acts as a reminder that death is an ever-present motive force), which informs my artistic output and way of life."

Circadian Refrains (172 Days Until Dawn)

Circadian Refrains refers to the biological processes that naturally recur in a 24-hour period. These cyclic processes are governed by our internal circadian clock which reacts and adapts to sensory changes in our environment, such as the transition from night to day (or darkness to light).

In this context, this piece has been written in direct response to the recent global lockdown implemented during the COVID-19 pandemic in an attempt to articulate the day-to-day experiences of lockdown in a musical setting. The notion of refrains is suggestive of the repetitive, restricted and constrained lifestyles adopted by many during this time, while also referencing the very literal musical refrains and ritualistic utterances in the piece itself. Despite this relentless daily process, the work's subtitle 172 Days Until Dawn attempts to capture a more hopeful perspective as the piece slowly transitions (through its own circadian processes) from a place of darkness to a place of light by mapping 172 chords and bars which represent each day since my personal lockdown began until the very day of this work's premiere.

Therefore, Circadian Refrains attempts to portray an individual journey from stillness, inertia and darkness towards a reviving metaphorical "dawn".



United Kingdom



Hannah Kendall's work has been widely celebrated. She has created pieces such as *Disillusioned Dreamer* (2018), which the San Francisco Chronicle praised for having a 'rich inner life', as well as *The Knife of Dawn* (2016), a chamber opera that received critical acclaim for its involving and claustrophobic representation of the incarceration of Guyanese political activist Martin Carter. A new production was presented at Royal Opera House in 2020. Her work has been performed extensively, and across many platforms. She has worked with ensembles including London Symphony Orchestra, BBC Symphony Orchestra, Boston Symphony Orchestra, New York Philharmonic, San Francisco Symphony, Seattle Symphony Orchestra, The Hallé, Ensemble Modern, and London Sinfonietta, but you'll also find her collaborating with choreographers, poets and art galleries; crossing over to different art-forms, and celebrating the impact these unique settings have on sound.

She is currently composing an Afrofuturist opera for experimental vocalist and movement artist Elaine Mitchener.

Born in London in 1984, Kendall is based in New York City as a Doctoral Fellow in composition at Columbia University.

Tuxedo: Vasco 'de' Gama takes its title from Jean-Michel Basquiat's iconic 1982-1983 artwork 'Tuxedo', a collection of sixteen diagrammatic block pieces that come together to form a figure adorned with Basquiat's trademark three-point crown symbol. It highlights reoccurring notions of majesty in his output, as does the tuxedo itself, which is a garment associated with luxury and elegance.

A multitude of Basquiat's thematic preoccupations are displayed in the intricate hand-drawn and written iconographic detail, encompassing a variety of histories. Indeed, his reference to Vasco da Gama (written as 'Vasco de Gama'), the first European to voyage to Asia by sea, offers a commentary on exploration, and the seeds of globalisation and multiculturalism; two important themes regarding the year 2020.

The music moves between bright and buoyant moments of high energy, and expansive stillness, underpinned by the incorporated harmonicas, which also function as a nod to the Blues. Basquiat often drew attention to historical and contemporary matters of the African Diaspora. In a similar fashion, I have included a transcription of 'Wade in the Water', a traditional African-American Spiritual song, for music box. **Tuxedo: Vasco 'de' Gama** is the first in a series of many works inspired by Basquiat's Tuxedo.

United Kingdom

Marc Yeats is a British composer, abstract landscape painter and artistic practice researcher. His work as a painter and composer are closely linked by techniques developed over many years with compositions influencing new approaches to painting and techniques in painting influencing musical development. Although interested in surfaces represented in sound, colour, form and texture, his work is further influenced by a fascination with layering, geology, erosion, landscapes and place-specific resonance and its manifestation and embodiment in his work. Understanding, strengthening and researching this self-referential relationship remains a life-long challenge and passion and sits at the heart of Marc's work.



Marc is an internationally performed and commissioned composer. Key commissions across the years have included a piano concerto with the BBC Philharmonic (1999), the acapella choral piece 'sturzstrom' for the 2012 Cultural Olympiad held in the UK, vocal installations for hospitals exploring dementia, and a composition for the Hallé Orchestra to celebrate World Aids Day 2008 along with a great many chamber and ensemble pieces. Marc continues to push his compositional horizons through the incorporation of mobile technologies employing user-responsive materials in geolocated contexts - compositions audiences can walk through and explore - and live performance formats through a range of polytemporal structural approaches including his timecode-supported polytemporal composition method, developed as an AHRC funded PhD research project at the University of Leeds between 2017 and 2021.

'The unimportance of events' (2021) for 22 players uses a newly-developed polytemporal composition and performance approach called timecode-supported polytemporal composition. Each player is treated as a soloist performing in their own simultaneous independent speed, enjoying unique temporal, expressive and interpretive freedoms. No conductor is used to guide and shape the performance and the music is not written in a score. It is, however, performed from detailed, virtuosic, through-composed, fully notated instrumental parts structurally held together using timecode (minutes and seconds printed above every bar in all instrumental parts that mark the passage of time throughout the piece) that is read in conjunction with the rolling timecode displayed on each player's mobilephone stopwatch. Stopwatches are loosely synchronised at the start of a performance from which point players mediate their performances so that both timecodes in players' parts and stopwatches approximately match up when playing. This approach incorporates a degree of flexibility between players that enables production of complex, intricate polytemporal compositions on a vast scale, creating near-determinate renditions that will never be precisely the same twice. Sonically, sound-textures may at times overwhelm the ear. During phases of maximum polyphonic density with all instruments performing at simultaneously different speeds, numerous layers of material compete for dominance, generating a sustained, intricate, colouristic and frenzied state that is perceptually challenging to disentangle. To prevent a descent into sonic chaos and establish dramatic impact between materials, extremes of polytemporal density are contrasted with less dense, less chaotic content. The movement between perceptual obfuscation and clarity mark the compositional journey, driven by a relentless momentum which burns itself out in the final moments when all sounds return to the silence from which they emerged.

Venue



screen me!

All listening sessions will take place at:

Radio Belgrade

Studio 6

Hilandarska 2, Belgrade, Serbia



screen me!

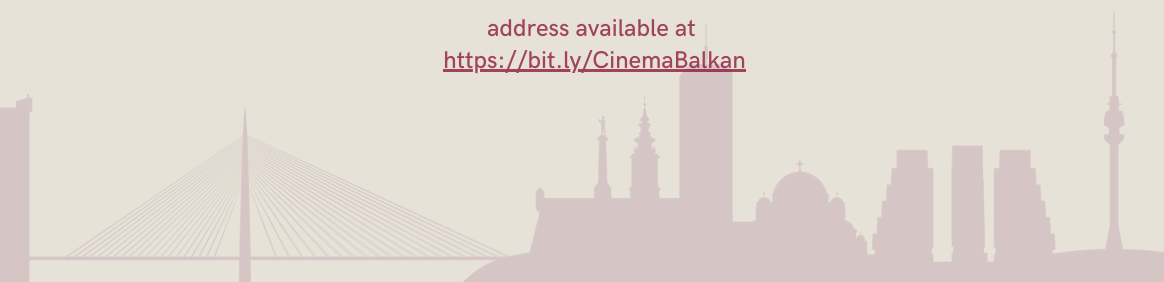
The Concert will take place at:

Cinema Balkan, Belgrade, Serbia

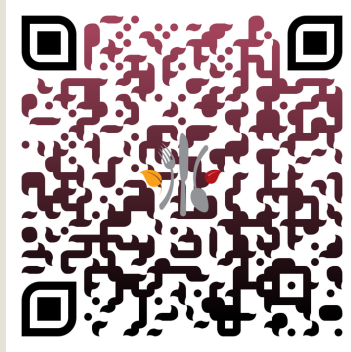
Braće Jugovića 16

address available at

<https://bit.ly/CinemaBalkan>



Restaurants



←
screen me!

A list of recommended restaurants!
(list and address available at
bit.ly/wheretoeatIRC)

- "Skadarska street" – Street full of traditional Serbian restaurants – "Dva Jelena", "Šešir moj", "Tri šešira" (meat oriented)
- Grmeč – steakhouse
- Little bay – European cuisine
- Wok republic – Chinese/Thau, take-away
- MOON Sushi & Fusion Food
- Hanan – Lebanese restaurant
- Pomodoro – Italian restaurant

Practical Informations

COVID 19 TESTS



- **Antigen tests can be done privately, at various labs.**

Price is around 17 eur. Closest lab: Beo-Lab, Svetogorska 37 (07-14h)

- **PCR tests - they can be done by appointment only, in the state lab.**

Price is 9000 din (almost 80eur) Please ask for the assistance at: muzicka3p@rts.rs

TRANSPORTS



Local public transport is based on bus, tram and trolleybus systems.

Fare can be payed with any credit card, on the displays inside the vehicles.



Taxis are very cheap and convenient. Please use only the taxis visibly marked with company names like Beo-taxi, Pink taxi, Lux taxi.

The safest option is to order a taxi by phone.

OFFICIAL CURRENCY



Official currency is Serbian dinar. Rate is approx. 118 din for 1 euro

Exchange offices can be found all around the city

ATM machines are usually found in front of the banks.

Credit cards are accepted almost everywhere, apart from street vendors.

Notes

5 Music Rights



- THE
RIGHT
FOR
ALL
CHILDREN
AND
ADULTS**
- 1 To express themselves musically in all freedom
 - 2 To learn musical languages and skills
 - 3 To have access to musical involvement through participation, listening, creation, and information
- THE
RIGHT
FOR
ALL
MUSICAL
ARTISTS**
- 4 To develop their artistry and communicate through all media, with proper facilities at their disposal
 - 5 To obtain just recognition and fair remuneration for their work

