

ISCM
WORLD MUSIC DAYS
AGENDA 2012

INTERNATIONAL SOCIETY FOR
CONTEMPORARY MUSIC / Flanders
presents

ISCM

WORLD MUSIC DAYS

25.10 ›
04.11¹²

CONTEMPORARY . NEW . MUSIC . FESTIVAL



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ince its establishment in 1923, the International Society for Contemporary Music has developed a proud legacy, most visibly recognisable through the activities of its now more than 60 members, and through the annual ISCM World Music Days Festival. Each festival brings with it the particular characteristics of "*place*", and this year's festival in Belgium is no exception.


The statistics of the 2012 festival are truly impressive, and demonstrate the characteristics and capacity of *this* place: the collaboration of 25 Flemish, Walloon and Brussels based cultural organisations that are realising the festival program, curated by each of the partners; and the 33 concerts in the 6 cities where festival activities will take place.

And the usual characteristics of ISCM World Music Days Festivals are also strongly evident, in regard to the diversity of music: the 140 composers from more than 60 countries whose music will be presented; the 5 sound installations, the 25 world premieres [23 of them commissions] and the 80 Belgian premieres. This is truly a showcase of the diversity of contemporary music from around the world!

On behalf of the Executive Committee of the International Society for Contemporary Music, and the members of the ISCM, I salute the organisers of the 2012 ISCM World Music Days Festival, and the many partnerships and collaborations that have been developed in realising the festival.

And we look forward with excitement to experiencing, along with the audiences gathering in Belgium, to the festival program "freeing our ears"!

John Davis PRESIDENT, ISCM EXECUTIVE COMMITTEE



It's my pleasure and honor to welcome you to this unique event. More than 25 partners all over the country have joined forces in order to present you with an overview of what contemporary music all over the world has to offer today.

Since 1981, last time Belgium received their World Music Days, a lot has happened inside the International Society for Contemporary Music, the organization that 'owns' the formula. As a true international network it aims to embrace the diversity of contemporary music creation all over the world, not like the 'Olympic Games', but more like a 'World Exposition'. The organizing committee is very proud to be the very first World Music Days applying these new concepts and is looking forward to the rich musical variety that will be present during the many concerts in the different cities and venues.

Many thanks go to the different partners, concert venues as well as ensembles and individual performers. Without their expertise and artistic commitment the project would simply be impossible. The same goes for the many logistic and financial partners. A full list can be found at the end of this program book.

On top of discovering lots of unknown music, these World Music Days will also be an outstanding opportunity to meet contemporary music representatives from countries all over the world. Besides engaging many enriching discussions about all kinds of subjects, these contacts will undoubtedly also be the start of new collaborations and exchanges in the future.

Happy listening,

Peter Swinnen ISCM-FLANDERS, CHAIRMAN

PRACTICAL

TICKETS
ARE ONLY
AVAILABLE
AT THE
CONCERT
VENUES.



FLAGEY

Heilig Kruisplein /
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T. +32[0]2.641.10.20
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info@musiques-recherches.be
www.musiques-recherches.be



INFORMATIONS



**MUSIC CENTER
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9000 Ghent

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LE MANÈGE

Mons

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[Entrance Rue du
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**AUDITORIUM
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Charlotte de Lorraine 1
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THEATRE LE MANÈGE

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**TRANSIT –
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www.stuk.be

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3000 Leuven

www.30cc.Be

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3000 Leuven

www.transitfestival.be
www.30CC.be

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INTERNATIONAL
SOCIETY FOR
CONTEMPORARY
MUSIC [ISCM] &
THE INTERNATIONAL
ASSOCIATION
OF MUSIC
INFORMATION
CENTRES [IAMIC]

ISCM & IAMIC YOUNG COMPOSER AWARD 2012

The ISCM/IAMIC Young Composer Award, initiated in 2002, is awarded annually to an outstanding composer under 35 whose work is performed during the festival. The award includes a commission for a new work which will be played during the next session of ISCM World New Music Days. The winning work will be promoted through both ISCM and IAMIC. IAMIC will make a special effort to enable the performance of the winning composition by local ensembles in its member countries.

LIST OF PAST WINNERS

- 2002 **Thomas Adès** UNITED KINGDOM
Arcadiana
- 2003 **Matthew Bienik** AUSTRALIA
Fleshhold
- 2004 **Leilei Tian** CHINA
Sâdhana
- 2005 **Sampo Haapamäki** FINLAND
Signature
- 2006 **Helena Tulve** ESTONIA
Sula
- 2007 **Nicholas Casswell** UNITED KINGDOM
Triplicity
- 2008 **Diana Rotaru** ROMANIA
Sakt
- 2010 **Katia Beaugeais** AUSTRALIA
Soundbox
- 2011 **Chiu-Yu Chou** TAIWAN
String Quartet nr. 1

AWARD 2011

The panel consisted of **Joshua Chan** [Hong Kong], **Joan Cerveró** [Spain], **Alper Maral** [Turkey], **Frank J. Oteri** [USA], and **Peter Swinnen** [Belgium]. The judges commented: "this work evokes different moods, and showed a strong mastership in string playing techniques."

ELIGIBLE COMPOSERS* FOR THE 2012 AWARD ARE

- Pedro Álvarez** [1980]
Santa Bušs [1981]
Maarten Buyl [1982]
Kai-Young Chan [1989]
Fabian Coomans [1983]
Gilles Doneux [1985]
Marco Donnarumma [1984]
Miguel Farías [1983]
Georges Forget [1978]
Daniel Perez Hajdu [1980]
Charles Halka [1982]
Wieland Hoban [1978]
Daan Janssens [1983]
Voldemārs Johansons [1980]
Hikari Kiyama [1983]
Maxym Kolomiets [1981]
Matthias Kranebitter [1980]
Johannes Kreidler [1980]
Kristof Lauwers [1978]
Jason Long [1985]
Eric Nathan [1983]
Frederik Neyrinck [1985]
Stefaan Prins [1979]

- Niels Rønsholdt** [1978]
Evis Sammoutis [1979]
Donal Sarsfield [1980]
Alexander Schubert [1979]
Pierre Slinckx [1988]
Steven Snowden [1981]
Adam Stansbie [1981]
Jens L. Thomsen [1980]
Chun Wai Wong [1988]
Ji-Sun Yang [1979]
Hui Ye [1981]

ISCM - WORLD MUSIC DAYS LIST OF PAST FESTIVALS

- 1923 **Salzburg**
1924 **Prague / Salzburg**
1925 **Venice**
1926 **Zurich**
1927 **Frankfurt**
1928 **Siena**
1929 **Geneva**
1930 **Liège / Brussels**
1931 **Oxford / London**
1932 **Vienna**
1933 **Amsterdam**
1934 **Florence**
1935 **Prague**
1936 **Barcelona**
1937 **Paris**
1938 **London**
1939 **Warsaw**
1941 Non-official meetings organized
in **New York**
1942 Non-official meetings organized
in **San Francisco**
1946 **London**
1947 **Copenhagen**
1948 **Amsterdam**
1949 **Palermo / Taormina**
1950 **Brussels**
1951 **Frankfurt**
1952 **Salzburg**
1953 **Oslo**
1954 **Haifa**
1955 **Baden-Baden**
1956 **Stockholm**
1957 **Zurich**
1958 **Strasbourg**
1959 **Rome**
1960 **Cologne**
1961 **Vienna**
1962 **London**
1963 **Amsterdam**
1964 **Copenhagen**

- 1965 **Madrid**
1966 **Stockholm**
1967 **Prague**
1968 **Warsaw**
1969 **Hamburg**
1970 **Basel**
1971 **London**
1972 **Graz**
1973 **Reykjavik**
1974 **Rotterdam**
1975 **Paris**
1976 **Boston**
1977 **Bonn**
1978 **Stockholm / Helsinki**
1979 **Athens**
1980 **Tel-Aviv**
1981 **Brussels**
1982 **Graz**
1983 **Aarhus**
1984 **Toronto / Montreal**
1985 **The Netherlands**
1986 **Budapest**
1987 **Cologne / Bonn / Frankfurt**
1988 **Hong Kong**
1989 **Amsterdam**
1990 **Oslo**
1991 **Zurich**
1992 **Warsaw**
1993 **Mexico**
1994 **Stockholm**
1995 **Ruhrgebiet, Germany**
1996 **Copenhagen**
1997 **Seoul**
1998 **Manchester**
1999 **Romania & Republic of Moldova**
2000 **Luxembourg**
2001 **Yokohama**
2002 **Hong Kong**
2003 **Slovenia**
2004 **Switzerland**
2005 **Zagreb**
2006 **Stuttgart**
2007 **Hong-Kong**
2008 **Vilnius**
2009 **Sweden [Visby/Växjö/Gottenburg]**
2010 **Sydney**
2011 **Zagreb**

* Eligible composers are indicated
by letters YCA on the concert pages

THE ISCM COMPRISES THE FOLLOWING SECTIONS

ISCM - Argentine Section
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 ISCM - Austrian Section
 ISCM - British Section
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 ISCM - Croatian Section
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 ISCM - Estonian Section
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 ISCM - Greek Section
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 ISCM - Hungarian Section
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 ISCM - Italian Section
 ISCM - Japanese Section
 ISCM - Kazakh Section
 ISCM - Latvian Section
 ISCM - Lithuanian Section
 ISCM - Luxembourg Section
 ISCM - Mexican Section
 ISCM - Netherlands Section
 ISCM - New Zealand Section
 ISCM - Norwegian Section
 ISCM - Polish Section
 ISCM - Portuguese Section
 ISCM - Romanian Section
 ISCM - Russian Section
 ISCM - Serbian Section
 ISCM - Slovak Section
 ISCM - Slovenian Section
 ISCM - South Korean Section
 ISCM - Spanish Section
 ISCM - Swedish Section
 ISCM - Swiss Section
 ISCM - Taiwan Section
 ISCM - Tatarstan Section
 ISCM - Turkey Section
 ISCM - Ukraine Section
 ISCM - USA Section

ASSOCIATE MEMBERS

Arfa [Romania]
 Beijing Modern Music Festival

Chengdu, Sichuan Conservatory
 Of Music
 Florida International University
 JFC, Japan Federation Of Composers
 Le Forum Des Compositeurs
 MACM, Malta Association For
 Contemporary Music
 Society For Contemporary
 Music, Russia
 Stephen F. Austin State University
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 Arne Mellnäs
 Olivier Messiaen
 Darius Milhaud
 Conlon Nancarrow
 Arne Nordheim
 Per Nørgård
 Viteslav Novák
 Reinhard Oehlschlägel
 Krzysztof Penderecki
 Goffredo Petrassi
 Willem Pijper
 Maurice Ravel
 Hans Rosbaud
 Hilding Rosenberg
 Albert Roussel
 Antonio Rubin
 Paul Sacher
 Hermann Scherchen
 Arnold Schönberg
 Roger Sessions
 Jan Sibelius
 Igor Stravinsky
 Karol Szymanowski
 Toru Takemitsu
 Chris Walraven
 Ralph Vaughan Williams
 Yannis Xenakis
 Joji Yuasa
 Isang Yun

CALL FOR WORKS: NUMBER OF PIECES SUBMITTED IN VALID CATEGORIES AND SELECTED*

Country / Section	Official submissions [in valid categories]	Selected official sub-missions	Individual sub-missions	Selected individual sub-missions					
FULL MEMBERS									
Argentina [AR]	6	2	2	0	Slovakia [SK]	6	1	0	
Australia [AU]	6	2	14	1	Slovenia [SL]	6	1	1	
Austria [AT]	6	2	3	0	Spain [SP]	6	1	8	
Britain [UK]	6	2	15	3	Sweden [SE]	6	1	4	
Bulgaria [BG]	6	1	0	0	Switzerland [CH]	6	2	1	
Canada [CA]	6	1	9	3	Taiwan [TW]	6	1	2	
Chile ANC [CL]	0	0	0	0	Tatarstan [RT]	5	0	0	
Chile SCD [CL]	6	3	0	0	Turkey [TR]	6	1	0	
Croatia [HR]	6	2	0	0	Ukraine [UA]	6	1	0	
Denmark [DK]	6	1	0	0	U.S.A. [US]	6	1	[#US=8]	
Estonia [EE]	6	2	0	0	Venezuela [VZ]	6	1	0	
Faroe Islands [FO]	6	1	0	0	ASSOCIATE MEMBERS				
Finland [FI]	6	1	3	0	ARFA - Romania [RO]	6	1	0	
Flanders [BE]	6	2	6	0	Chengdu - Sichuan [CN]	6	1	0	
Germany [DE]	6	1	8	2	Florida [US_FIU]	6	2	[#US=8]	
Greece [GR]	6	1	4	0	Japan federation of composers [JP]	3	0	0	
Gotland [SE-VICC]	6	1	2	0	Forum des Compositeurs [BE]	6	3	0	
Hong Kong [HK]	6	1	6	1	Texas [US_SASU]	6	3	[#US=8]	
Hungary [HU]	6	1	1	0	South Africa [ZA]	2	0	0	
Iceland [IS]	6	1	0	0	NON MEMBERS				
Ireland [IE]	6	1	1	0	Azerbaijan	0	0	1	
Israel [IL]	6	1	0	0	Brazil	0	0	2	
Italy [IT]	6	1	19	0	Belarus	0	0	1	
Japan [JP]	6	1	21	1	China	0	0	4	
South-Korea [KR]	6	1	15	1	Colombia	0	0	1	
Latvia [LV]	6	2	0	0	Cuba	0	0	1	
Lithuania [LT]	6	1	1	0	Cyprus	0	0	3	
Luxembourg [LU]	2	0	0	0	France	0	0	7	
Mexico [MX]	5	1	1	0	Makedonia	0	0	1	
Netherlands [NL]	6	1	6	2 [1+RS]	TOTAL				
New Zealand [NZ]	6	2	0	0	308	70	192	17	
Norway [NO]	5	2	2	0					
Poland [PL]	6	1	3	0					
Portugal [PT]	6	1	2	0					
Romania [RO]	6	2	0	0					
Russia [RU]	6	2	0	0					
Serbia [RS]	4	1	3	1 [+NL]					

* Selected composers are indicated by 'ISCM section' / 'individual submission' on the concert pages

CONCERT

BRUSSELS [Flagey/Marni]

THURSDAY 25 OCTOBER

- 5^{PM} Opening
- 8.15^{PM} **Brussels Philharmonic** [Flagey]
COND. BY Yuki Kakiuchi
VIOLIN Andrey Baranov
Annelies Van Parys [BE - ISCM Flanders],
Second Symphony | Benoît Mernier [BE],
Forum des compositeurs, *Vi[va]!* |
Frédéric Devreese [BE],
l'Oeuvre au noir [excerpts] | Ralph Vaughan
Williams, *The Lark Ascending [for violin
and orchestra]*
- 10^{PM} **Musiques & Recherches**
[Marni Theatre]
Acousmatic Music
Festival
L'Espace du Son
Daniel Blinkhorn [AU - Individual
submission], *Anthozoa* ♦ | Francis Dhomont
[FR - Individual submission], *Premières traces
du Choucas* | Stephan Dunkelman [BE -
Forum des compositeurs], *When I was wood [III]* |
Antonio Ferreira [PT - ISCM Portugal], *Les
Barricades Mystérieuses* | Georges Forget [FR -
Individual submission], *Urban Adagio* | Jason
Long [NZ - ISCM New-Zealand], *First Contact* ♦ |
Daniel Perez Hajdu [BE - Forum des
compositeurs], *Rizhome* | Donal Sarsfield [IE -
ISCM Ireland], *Gallivanting* ♦ | Adam Stansbie
[UK - ISCM Britain], *Escapade* ♦ | Hans Tutschku
[DE - Individual submission], *Distance liquide*

BRUSSELS

FRIDAY 26 OCTOBER

- 12.30^{PM} **Het Collectief**
[Conservatory]
Petra Bachratá [SK - ISCM Slovakia],
*Somewhere... where the rainbow ends... [fl/
bs, fl, cl/b-cl, pf, perc]* ♦ | Dan Dediu [RO -
ISCM Romania], *Furia [Fl/pic, vn, vc, pf]* ♦ |
Tomas Garrido [SP], *Sonate «De
Lamentatione» [cello]* | Mauricio Sotelo [SP-
ISCM Spain], *Muros de dolor... V [violin &
electronics]* ♦

LEUVEN [Stuk]

26 > 28 OCTOBER

TRANSIT New Music Festival

- ↻ **Sound Installation**
Signe Klejs/Niels Ronsholdt [DK - ISCM
Denmark], *Honeymoon* ♦
- 8.30^{PM} **ChampdAction**
COND. BY Jaan Bossier
Hikari Kiyama [JP - Individual submission],
Kabuki [solo sax, a-fl, 2 perc, pf, vn, vc] ♦ |
Tatjana Kozlova [EE - ISCM Estonia],
Horizontalis [fl, cl, vn, vc, pf, perc] ♦ | Serge
Verstockt [BE], *Fingerfertigkeit [2 cl, 2 perc,
2 pf, accordion, el. guitar, electronics]* ♦♦ |
Mihaela Vosganian [RO - ARFA], *Il gioco
degli centi [voice, vn, vc, el. guit., accord,
electronics and CD]* ♦
- 10^{PM} **Letter Piece Company**
Shila Anaraki & Matthew Shlomowitz,
A to Zzzz

LEUVEN [Stuk]

SATURDAY 27 OCTOBER

- 11^{AM} **[Electric] Guitar ensemble** Educational Concert 1 [Guy De Bièvre [BE],
1+1+1+2+1+4 ♦♦ - artistic direction]
- ↻ **Sound Installation**
Signe Klejs/Niels Ronsholdt [DK - ISCM
Denmark], *Honeymoon* ♦
- 2^{PM} **Piano Recital, Ian Pace**
Santa Bušs [LV - ISCM Latvia], *Transparent* ♦ |
Heather Hindman [CA - ISCM Canada], *Two
and a half miniatures 1.* ♦ | Maxim Kolomiets
[UA - ISCM Ukraine], *Rejection* ♦ | André
Laporte [BE], *New work* ♦♦ | Harald Muenz
[DE - ISCM Germany], *>>Schönes
Klavierstück <<* ♦ | Herman Vogt [NO - ISCM
Norway], *Concordia Discors - Etudes 4-6* ♦♦
- 3.30^{PM} **Letter Piece Company**
Shila Anaraki & Matthew Shlomowitz,
A to Zzzz
- 5.30^{PM} **Arne Deforce**
+ Centre Henri Pousseur
Raphael Cendo [FR], *FORIS [cello &
electronics]* ♦ | Wieland Hoban [UK], *staring
[MisLogue I], for cello & tape* ♦♦ |
Vladimir Scolnic [IL - ISCM Israel], *What !?*
[Cello] ♦ | Daniele Venturi [IT - ISCM Italy],
Riflessi di luna [cello & electronics] ♦ | Tim
Vets [BE], *Stand [cello & electronics]* ♦♦

SCHEDULE

8.30PM **Interactive online concert** Roderik de Man [NL], *Chordis Canam for harpsichord and tape* | Fred Momotenko [NL], *Damping Words - [out of 'The Cloud Messenger']* | Max Savikangas [FI - ISCM P. De Clerck, C. Dimitriou, Finland], *Disparitions [viola & electronics]* ♦ | Peter Swinnen [BE], *E.C. Draw For Cornelius [mezzo, N.N.] viola, recorder, harpsichord, bass guitar, electronics* ♦♦ | Bart Vanhecke [BE], *Tout près de l'eau [mezzo & alto flute]* | Hui Ye [AT - ISCM Austria], *WEI [soprano & electronics]* ♦

5PM **Centre Henri Pousseur** VIOLIN Izumi Okubo
Douglas Geers [US - Florida International University], *Innana's Descent* ♦ | Gilles Gobert, [BE] *Pièce pour violon & électronique* | Takayuki Rai [JP - ISCM Japan], *Active figuration* ♦ | Peter Swinnen [BE], *Hen'az* ♦♦

8PM **Musiques Nouvelles**
COND. BY J-P. Dessy
Pierre Bartholomé [BE], *Opus 60, for ten instruments* ♦♦ | Philippe Boesmans [BE], *Ornamented Zone [Cl, Pf, Va, Vc]* | Jean-Pierre Deleuze [BE], *et les sonances montent du temple qui fut* ♦♦ | Jean-Paul Dessy [BE], *Subsonic [2 cellos]* | Veronika Krausas [US - Florida International University], *Analemma [sinfonietta]* ♦ | Fausto Romitelli [IT], *Domeniche alla periferie del impero [fl, cl, vn, vc]* | Anna S. Thorvaldsdottir [IS - ISCM Iceland], *Hrím [sinfonietta]* ♦

LEUVEN

SUNDAY 28 OCTOBER

[Stuk/Schouwburg]

2PM **Danel Quartet** Maarten Buyl [BE], *Tilted Pyramids* ♦♦ | & Centre Henri Pousseur Jean-Luc Fafchamps [BE], *Lettre Soufie: Kh [â'] [Esquif] [string quartet & electronics]* ♦♦ | Sergej Newski [RU - ISCM Russia], *Streichquartett 3* ♦ | Richard Whalley [UK - Individual submission], *Interlocking melodies* ♦

4PM **Debate** Music education & New Music - Mark Delaere [moderator], Katrien Deventer, Richard McNicol, Christoph Riggert, Paul Craenen

5.30PM **Nadar Summer Academy** Educational Concert 2

8.30PM **Ensemble intercontemporain** Luc Brewaeys [BE], *Fêtes à tensions: [les] eaux marchent* ♦♦ | Unsuk Chin [KR], *Gougalon* ♦ [Sinfonietta] | Enno Poppe [DE], *Speicher II, III, IV* ♦♦

MONS [Le Manège]

MONDAY 29 OCTOBER

3PM **Ensemble ON** Gilles Doneux [BE], *Breaking News* ♦♦ | Artur Kroschel [PL - ISCM Poland], *Fracture [fl, cl, vn, vc, pf, perc]* ♦ | Claude Ledoux [BE], *Un ciel fait d'herbes II [cl, vl, vcl, pno]* | Pierre Slinckx [BE], *Piece for 7 instruments* ♦♦ | Helena Tulve [EE - ISCM Estonia], *Silences/Larmes [S, oboe, glasses]* ♦ | Do-Won Yu [KR - ISCM Korea], *Action Painting [flute & perc.]* ♦

GHENT

TUESDAY 30 OCTOBER

[Logos/Handelsbeurs]

1.30PM <M&M ensemble>
& 3PM [Logos Tetrahedron]

Christian Blom [NO - ISCM Norway], *al Khowarizmis Mekaniske Orkester [sound installation]* ♦ | Rodrigo Cádiz [CL - ISCM Chile SCD] *Ritmos Circadianos [for the robot orchestra]* ♦♦ | Kristof Lauwers [BE], *Study # 13* ♦♦ | Fred Momotenko [NL - Individual submission], *Dust against the wind [new version for the robot orchestra]* ♦♦ | Jens L. Thomsen [FO - ISCM Faroe Islands], *Kontrakt [for the robot orchestra]* ♦♦ | Godfried-Willem Raes, Namuda Study [BE] ♦♦

5PM **Besides**
[Handelsbeurs]

Fabian Coomans [BE], *PUB [fl, a-sax, vn, vc, perc, el-gi, harp, pf & electr]* | Matthias Kranebitter [AT - ISCM Austria], *Candle light music mit rondo [piano]* ♦ | Matthew Shlomowitz [AU/UK], *Letter Piece #5 Nothern Cities, for 4 musiciens [Adams], for singing performer and musician* | Matthew Shlomowitz [AU/UK], *Avant Muzak [fl, s-sax, drum kit, el.gt, harp, vn, vc and sampler]* | Xin-Ming Yang [CN - Chendu Sichuan Conservatory of Music] *Face-Painting [fl & pf]* ♦

▶ 8.15^{PM} **Het Collectief**
[Handelsbeurs]

Vykintas Baltakas [LT] [*how does the silver cloud s[ou]nd?*] [*piano*] | George Benjamin [UK], *Flight [flute solo]* | Oleg Paiberdin [RU - ISCM Russia], *Go Hua [fl [pic], cl [b-cl], vn, cl, pf [cimb]* ♦ | Steve Reich [US] *New-York Counterpoint [clarinet & tape]* | Evis Sammoutis [CYP - Individual submission] *Metioron [cl, vl, cl, pf]* ♦

GHENT [De Bijloke]

WEDNESDAY 31 OCTOBER

3^{PM} **Nadar**
COND. BY Daan Janssens
[Conservatorium
Miryzaal]

Malin Bång [SE - ISCM Gotland], *Turbid Motion [b-fl, b-cl, 2 perc., pfs, gi, vln, vcl]* ♦ | Daan Janssens [BE], [*...en paysage de nuit...*] [*amp va-d'amore, b-fl, b-cl, hp, pf, 2 laptop, vn, vc*] | Johannes Kreidler [DE - Individual submission], *Outsourcing [Fl, keybd/sampler, vc, perc, moderator]* ♦ | Stefan Prins [BE - ISCM Flanders], *Fremdkörper 1 [ampl fl [pic], perc, el guit, vc, soundtrack & elec]*

5.30^{PM} **Spectra**
COND. BY Filip Rathé
[De Bijloke
Kraakhuis]

Pedro Álvarez [CL - ISCM Chile SCD], *Interalia [fl, ob, cl, hn, tp, tb, perc, hp, vn, va, vc]* ♦♦ | Chiu-Yu Chou [TW] [Winner ISCM - IAMIC award 2011] *Wild graffiti II* ♦♦ | Lucien Goethals [BE], *Pampa [mezzo-soprano and ensemble]* | Raminta Šerkšnyte [LT - ISCM Lithuania], *Almond Blossom [Fl, ob, cl, tpt, perc, pf, vn, va, vc]* ♦ | Annelies Van Parys [BE], *Memories of an Index* ♦♦

8^{PM} **Brussels Philharmonic**
COND. BY Yuki Kakiuchi

Karim Al-Zand [US - Stephen F. Austin State University], *Visions from Another World* ♦ | Srđan Dedić [HR - ISCM Croatia], *Symphonic movement* ♦ | César Franck, *Symphony in d minor / Wolfgang Amadeus Mozart, 3rd violin concerto*

BRUGES [Concertgebouw]

THURSDAY 1 NOVEMBER

10.30^{AM} **Flemish Radio Choir**
[Saint Salvator Cathedral]
COND. BY Johan Duijck
ORGAN Ignace Michiels

MASS - Joseph Ryelandt [BE], *Missa sex vocibus, opus 111, Kyrie, Gloria* - Gregorian, *Credo, Sanctus, Benedictus* - Paul Schollaert [BE], *Our Father* - Davorin Kempf [HR - ISCM Croatia], *Cantate Domino* ♦ - Clare Maclean [AU - ISCM Australia], *Agnus Dei* ♦ | CONCERT - Robert Kamplet [SL - ISCM Slovenia], *Sončna pesem [Canticle of the Sun]* ♦ - Péter Nógrádi [HU - ISCM Hungary], *Suscipe* ♦

12^{PM} **CARILLION** Frank Deleu

Ben Thorn [AU - ISCM Australia], *Bell Play* ♦

1/2 NOV **Sound installations**

Gordon Fitzell [CA - Individual submission] *:Spin* ♦ | Voldemārs Johansons [LV - ISCM Latvia] *Concord / Opus 21 for electric strings* ♦

5^{PM} **Agartha**

BAJAN An Raskin
ALTIWIOOL Bram Bossier
PERCUSSIE Frank Van Eycken

RECORDER Tomma Wessel
TROMBONE Alain Pire
TENOR SAX Roeland Vanhoorne

Ivan Brkljačić [RS - ISCM Serbia], *Yellow Clown [Trombone & electronics]* ♦♦ | Thomas Simaku [UK - Individual submission], *Soliloquy V - Flauto Acerbo [solo recorder]* ♦ | Hugo Rosales Cruz [MX - ISCM Mexico], *Jonas y la Ballena [sax & soundtrack]* ♦ | Costas Tsougras [GR - ISCM Greece], *Cantus firmus [bayan solo]* ♦ | Ji-Sun Yang [KR - Individual submission], *<IN> [bayan, va, perc]*

8^{PM} **Bl!ndman [sax] [drums]**

Wim Henderickx [BE], *Fireworks [percussion & saxophone quartets]* ♦♦ | Robert Lemay [CA - Individual submission], *[S] axe[s] [saxophone quartet]* ♦ | Mayke Nas [NL], *Behind the scenes [percussion & saxophone quartets]* ♦♦ | Frederik Neyrinck [BE], *Gestalt IV [percussion & saxophone quartets]* ♦♦ | Riccardo Nova [IT], *Ottetto [percussion & saxophone quartets]* ♦♦ | Eric Sleichim [BE], *Whiplash [percussion & saxophone quartets]* ♦♦ | Jasna Velicković [RS/NL - Individual submission], *Last Song [percussion quartet]* ♦

BRUGES [Concertgebouw]

FRIDAY 2 NOVEMBER

3^{PM}**I Solisti del Vento**

COND. BY Etienne Siebens

Wim Henderickx [BE], *Hommage [cl]* | Volker David Kirchner [AT], *Der Blaue Harlekin [fl, cl, 2fg, 2trp, 2trb]* | Frederik Neyrinck [BE], *Gestalt I [fl, ob, cl, fg, hn, pf]* - 1. *Echo der Gestalt [2 fg]* ♦♦ - *Gestalt V* ♦♦ | Martijn Padding [NL - ISCM The Netherlands], *Three summer pieces [fl, ob, cl, vl, vc, trp, hr, pno, perc.]* | Igor Stravinsky, *Octet - Chant sans nom - Three pieces*

10^{PM}**[ISCM WMD 2014
Wrocław]**Karbido, *The Table [PL]***ANTWERP [deSingel]**

SATURDAY 3 NOVEMBER

5^{PM}**E-XXI**

COND. BY Filip Rathé

Kai-Young Chan [HK - Individual submission], *Tinkles in the rain [fl, cl, vn, va, and pf]* ♦ | Yordan Goshev [BG - ISCM Bulgaria], *Diagonals [pf, 2 vn, va, vc]* ♦ | Madeleine Isaksson [SE - ISCM Sweden], *Sondes [pf, Engl. hn, vn, a-sax, vc]* ♦ | Jocelyn Morlock [CA - Individual submission], *Theft [Insomnia, water-clocks]* ♦ | Onur Türkmen [TR - ISCM Turkey], *Lines for an ensemble [Violin, viola, cello, piano and perc.]* ♦

6.15^{PM}**ChampdAction**

Luc Brewaeys [BE], *Black rock unfolding [cello & electronics]* | Steven Snowden [US - Stephen F. Austin State University], *Ground Round [trombone & electronics]* ♦ | Annelies Van Parys/A De Causmaeker [BE], *Parcours [recorder, electronics & scenography]* | Serge Verstockt [BE], *A la recherche de temps [clarinet, electronics and video]*

8^{PM}**Spectra**

COND. BY Filip Rathé

Miguel Farías [CL - ISCM Chile SCD], *Estelas [cl, vc, perc & pf]* ♦ | Karel Goeyvaerts [BE], *...das Haar [ob, cl, fg, tp, tb and string quintet]* | Demian Luna [AR - ISCM Argentina], *Ecos de Luz [fl/pic, cl/b cl, vn, va, vc, pf, perc]* ♦ | Eric Nathan [US - ISCM United States of America], *Walls of light [fl, cl, vn, vc, pf, perc]* ♦ | Filip Rathé [BE], *Avec diamants extrêmes* ♦

9.30^{PM}John Eckhardt, cb & elctcs
[+ composers] [ECPNM]

European Competition for Live electronics projects 2012 - selected pieces: Alexander Schubert [DE]; Ilya Ziblat [IL/NL]; Marco Donnarumma [IT/U.K.]; Jasma Veličković [RS/NL]; Roberto David Rusconi [IT/U.K.]

ANTWERP [deSingel]

SUNDAY 4 NOVEMBER

6^{PM}**Hermes Ensemble**COND. BY Marco Angius
& Wim Henderickx

MEZZO Mireille Capelle
VJ Kurt Ralske
ELECTRONICS Jorrit Tamminga

Xavier Dayer [CH - ISCM Switzerland], *Le désert, c'est ce qui ne finit pas de finir / L'océan, c'est ce qui finit de ne pas finir [fl, ob, cl, fg, hn, tp, perc, 2 vl, va, vc, db]* ♦ | Jonathan Harvey [UK - ISCM Britain], *Sringara Chaconne [sinfonietta]* | Wim Henderickx [BE], *Atlantic Wall [ensemble, electronics & video]* ♦♦ | Chun Wai Wong [HK - ISCM Hong-Kong], *Nhemamusasa [fl, cl, vn, va and pf]* ♦

8^{PM}**Aquarius**COND. BY
Marc M. De Smet

George Balint [RO - ISCM Romania], *Din Demult* ♦ | François Cattin [CH - ISCM Switzerland], *Comédie 2* ♦ | Roland Coryn [BE], *Sleep Now O Sleep Now [on a text by James Joyce]* | Charles Halka [US - Stephen F. Austin State University], *Dipuku Rauda* ♦ | Ed Hugues [UK - Individual submission], *A buried flame [Homeward bound]* ♦ | Eduardo Malachevsky [AR - ISCM Argentina], *Do not pass like a dream* ♦ | Emilio Mendoza [VZ - ISCM Venezuela], *Susurro II* ♦ | Anthony Richie [NZ - ISCM New - Zealand], *This Sea we cross over* ♦ | Ching-Wen Chao [TW - ISCM Taiwan], *Tsang Tse* ♦



World premiere



World premiere [co-production]



Belgian premiere - piece selected from the call for works WMD 2012]



Continuously



BRUSSELS

CONDUCTED BY
YUKI KAKIUCHI

SECOND SYMPHONY [LES PONTS]

My second Symphony is inspired by pictures, spheres, colours, emotions and visualisations given me by the poem 'Les Ponts' by Rimbaud. But although the music is inspired by the poem this is not music with a program. The music contains some winks to Rimbaud's text. Let's illustrate this with an example. The beginning of the poem speaks about: 'gris de cristal', bright grey. For this colour I'm using a specific sound field. When at

the end of the poem the grey is supplemented with blue, I repeated the same field of the beginning, but added some blue by means of the saxophone, a little 'blues' added... Apart from this, the mid part contains a lot of 'machine' repetitive sounds, finding there origin in the street work at the train station of Ghent, where I live. So as you see a composer uses each given opportunity... The spectral element is perhaps less dominant than in my first symphony [Carillon] but there are

some 'bellchords' to hear. Some elements are referring to the classical symphony, as the slow movement in the midst, a scherzo - with some folk tunes- and a finale. The whole work consists of five sections [pictures] connected to each other by bridges. [A. VP.]

VI[V]A!

As suggested by its title [including the parentheses], this short piece of about ten minutes is intended to be rather fes-

tive: "Viva orchestral!" because writing for a symphony orchestra is undoubtedly an exhilarating experience. But more precisely: "Viva l'Orchestre Philharmonique de Liège Wallonie Bruxelles"! This piece is dedicated to the orchestra in honour of its fiftieth birthday. The piece was commissioned by the orchestra as well. The complete title also refers the vivacity of the piece. Although the beginning is rather slow, the entire development tends towards a form of energy; whether be it in the instrumental texture and density – a first tutti fortissimo takes place just a few seconds after the piece begins – or in the movement, which is both wholesome and light. In Italian, 'via' means several things: the road, the way, the means and the idea of movement: 'Let's go!', 'Go away!'. The piece is designed as a movement, a sort of momentum... At the beginning, a simple melody made of a few notes on the horn, which holds its own accompaniment like a moving shadow, grows very quickly and intensely to then fall again. This melody is then repeated and modified through variations that take it further. A central part – a kind of choral played by four solo cellos could,

in the classical language, serve as a "second theme." Staccato figures with short appoggiaturas accompany it. This contrast and the dialectic of the piece, in a sense, contain the germ of the energy that eventually takes the piece to the final double bar, sometimes in the form of a scherzo and sometimes more intensely. Vi[v]a! is an opening piece, a work that does not close in on itself but opens onto something else, like a springboard that could potentially leave the listener with a feeling of incompleteness... Keeping the mystery, leaving space open... [B.M.]

THE LARK ASCENDING

Composed in 1914 in a first version for violin and piano, revised in 1920 in a new version for violin and orchestra, The Lark Ascending was written for the violinist Marie Hall, who created both versions. The work is named after a poem by George Meredith, of which the following excerpt is mentioned on the published score:

*He rises and begins to round,
He drops the silver chain of sound,
Of many links without a break,
In chirrup, whistle, slur and shake.*

*For singing till his heaven fills,
'Tis love of earth that he instils,
And ever winging up and up,
Our valley is his golden cup
And he the wine which overflows
to lift us with him as he goes.*

*Till lost on his aerial rings
In light, and then the fancy sings.*

L'ŒUVRE AU NOIR

Orchestral suite taken from the original soundtrack composed for the movie directed by André Delvaux, inspired by Marguerite Yourcenar's famous novel. Devreese received the 1988 Joseph Plateau Prize for that work. The suite consists of the following parts:

- 1 / Zenon
- 2 / Celebration at Dranoutre
- 3 / Henri - Maximilien leaves for Italy
- 4 / Childhood and Travels of Zenon
- 5 / The Bridges of Bruges
- 6 / Zenon's Nightmare
- 7 / Chorale: Lament of the Prior
- 8 / Dance at the Inn

PHILHARMONIC



Andrey Baranov [1st laureate, Queen Elisabeth Competition 2012] - violin

In Co-Production with the Brussels Philharmonic, Queen Elisabeth Competition, Ghent Film Festival, Concours International des jeunes chefs d'orchestre de Besançon.

RADIO RECORDING BY **Klara**

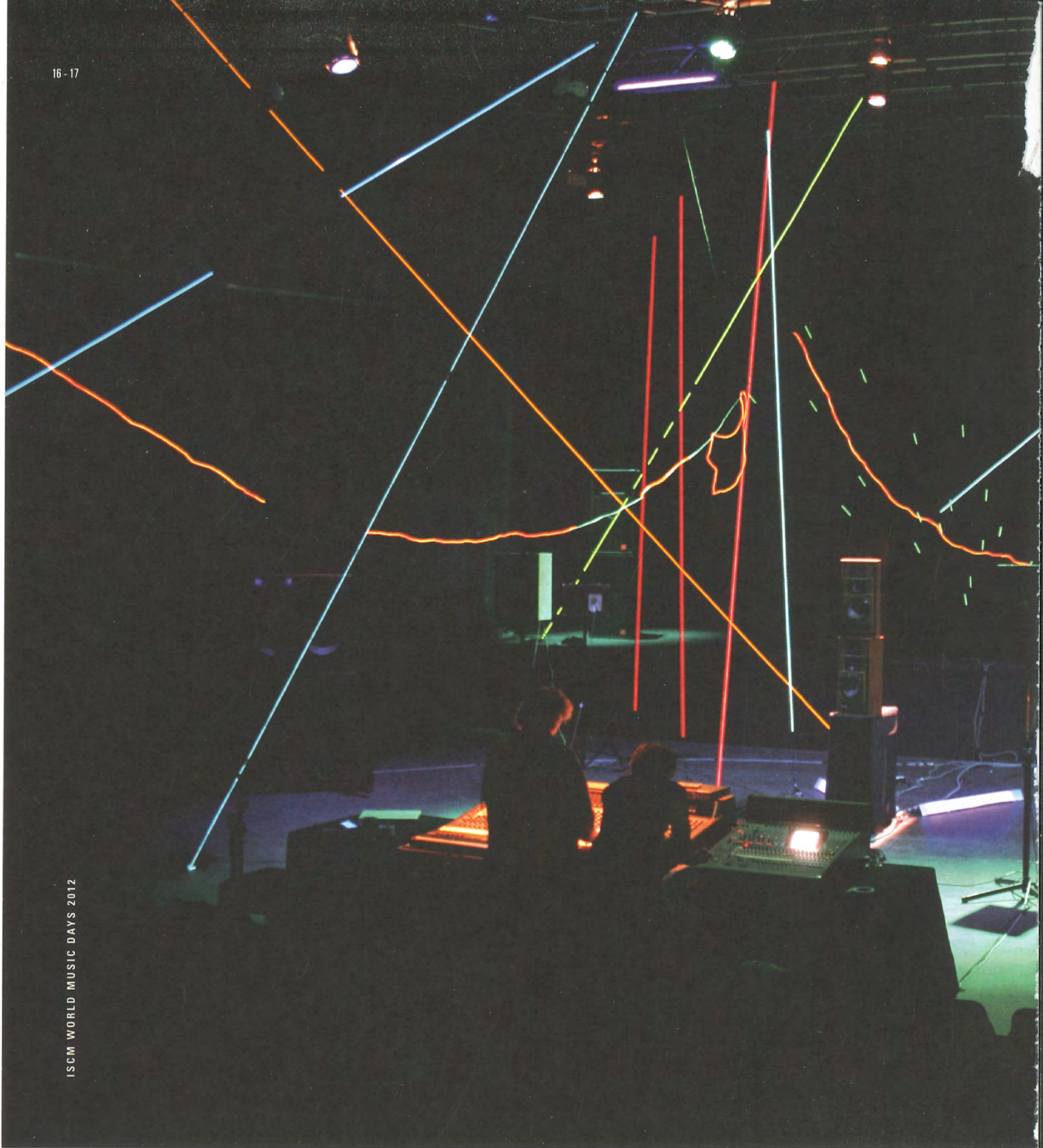
- * = Belgian Premiere
- ** = World Premiere

Annelies Van Parys ^{BE} - ISCM Flanders [1975], *Second Symphony "Les Ponts"* 2009 - Dur. 17'

Benoît Mernier ^{BE} - Forum des compositeurs [1964], *Vi[v]a!* - Dur. 9'

Ralph Vaughan Williams [1872-1958], *The Lark Ascending* - 1920 - Dur. 15'

Frédéric Devreese ^{BE} [1929], *L'Œuvre au Noir* - 1988 - Dur. 28'



L'ESCAPADE DU SON

ACOUSMATIC
MUSIC FESTIVAL

ESCAPADE

Escapade was composed using tiny sound fragments. At the beginning, individual fragments are not perceived. Instead, they are so densely compressed that they [perceptually] fuse into much larger structures; one hears the source recordings, which are largely, although not entirely, orchestral. As the piece progresses, individual fragments become increasingly prominent; they no longer fuse into larger structures and are subsequently perceived as discrete units or entities. In this respect, *Escapade* was inspired by pointillist painting: a technique in which small, distinct dots of color are used to form a larger image. *Escapade* was composed in studios at Musiques & Recherches, Belgium.

Escapade received 1st prize at the Third International Competition of Electroacoustic Composition and Visual Music, Destellos Foundation, Argentina and was a Finalist in the VIII International Competition for Composers, Città di Udine.

RIZHOME

At first, there was the image of a river delta. Seen from afar, very high, and from the inside. Then came the more diverse images of plant formations [bark and branches seen from very close, veins, ancient yews, mushrooms forming on a tree trunk, flowers...]. Material for systems and morphologies. Others probably came too, to add color to the impressions.

LES BARRICADES MYSTÉRIEUSES

In the XVII century, François Couperin composed a small piece for harpsichord entitled *Les Barricades Mystérieuses*. This enigmatic title has always generated speculative questionings: Could it be a reference to the women's Baroque dress code [corsets] or an allusion to the piece's harmonic structure, a quasi-erotic game of cadences articulated by the left and right hand movements required by the piece? The evocative nature of this title inspired several books and poems as well as a painting by R. Magritte [1961]. Indeed, a barricade is mysterious

► 25 | Oct.

10 PM

26

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01 | Nov.

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04

in the sense that it prevents us to "move" or to look with clarity, while being invisible at the same time. It is the reflection of an ambiguous, erotic, and gallant game, so beloved of the Baroque ethos, which was tentatively translated both into acousmatic instrumentation and the quasi-contrapunctual structure of the present composition. This composition was commissioned by Miso Music Portugal.

WHEN I WAS WOOD II

Between that which the forest revealed to me about myself as a child and that which it gave back to me as an adult. When I was that which I am not yet. I stand back from my innerness, the better to see. Melody: sad song... is this forbidden in acousmatic music?

"When I Was Wood" is a reflection on the perception of time, the result of my work on two projects in which time is also a predominant element ["Puur 1" by Wim Vandekeybus and "Le mystère de la maison Mantin 2" by André Dartevelle]. "When I Was Wood" is also a first attempt to systematically integrate melody into an acousmatic composition. Melody [the organized variation of pitch], a multiple source of musical inspiration and construction, has been progressively excluded from music since the fifties.

I believe this banishment to be due to the despotic power that melody exercises over music. Certain musical creators wished to open up to other fields of creation and to free themselves of melody and did so by the excessive measure of forbidding themselves to use it at all. Most composers of instrumental music have a more pragmatic attitude towards melody.

URBAN ADAGIO

Urban Adagio is a mix of music and sound painting. My objective was to "paint" the city at night. The word "paint" has several meanings and the analogy of my work to the art of painting is related to two distinct activities. On one hand, "sonic pictures" are created by arranging sounds in the manner of a painter "composing" a scene. The various elements are initially suggested by penciling, then brought into volume, light and color, and eventually placed in a larger architecture: an analogy to the similar stages of sound recording, processing and editing/mixing in a sequence. In this sense, "painting" means: composing, designing, building, putting together, representing, meaning and suggesting. But "painting" also means "covering with paint". This second meaning became clear to me some years ago when I understood the sensory-specific reduction phenomenon occurring in sound recording. I believe certain raw sounds, at their natural state, can have a synesthetic potential, which recalls the real context in which they might have been produced: the humming of surrounding public transportation, the flickering of street lights, the welcoming smell of the city after a storm... However, this correspondence is far from guaranteed, especially if the audience is not the one who made the recording. Once isolated and broadcast on loudspeakers, sounds appear less defined, more dull and faded from their original color, a color in which I was immersed when I was recording.

PREMIÈRES TRACES DU CHOUCAS

[First Traces of the Jackdaw] is the preliminary work for *Le cri du Choucas*, a

long-form work in progress about the world, work, and the character of Franz Kafka. The piece was dedicated to composer Hans Tutschku and to our friendship.

"Kavka" is the Czech word for "jackdaw" ["choucas" in French], a kind of crow whose image adorned the storefront of Hermann Kafka, Franz's father. The title came from the powerful animal symbolism found in Kafka's works: the deep, solitary, never-empathic, often-muted cry that can be heard in each one of his novels and tales, even in the slightest fragmentary story. This piece is the result of sonic research and is an impressionistic approach to the Kafkaesque themes described in Marthe Robert's writings.

Premières Traces du Choucas was composed in 2006 in the composer's studio in Avignon [France] and was first premiered on October 21, 2006 during the 13th International Acousmatic Festival L'Espace du Son [Brussels, Belgium]. The piece was co-commissioned by Réseaux with the support of the Canada Council for the Arts, and Musiques & Recherches [Belgium].

Premières Traces du Choucas was awarded the Prize of the Public at the 7th Concurso Internacional de Música Eletroacústica de São Paulo [CIMESP '07, Brazil] and was a finalist "Premiere of the Year" at the 2007-08 11th Prix Opus of the Conseil Québécois de la Musique [CQM].

ANTHOZOA

Looking across the water, sounds seem to mimic the visual notion of panorama, with wind and wave sounds, sea spray and splashing. Beneath the waves, how-

¹ "Puur" is a show by Wim Vandekeybus, inspired by the "massacre of the innocents". The live part of the show [dance, theatre] describes what is happening twenty years after the reality described in the film [for which I composed part of the music and the sound design]. The show constantly plays on time, going from the past [film] to the present [show on stage].

² "Le mystère de la maison Mantin", a documentary film by André Dartevelle, is also a reflection on time as the director visits the house of a bourgeois from the end of the 19th century, a man obsessed by the immortalization of his memory.

Adam Stansbie UK - ISCM Britain - YCA [1981],
Escapade - 2010* - Dur. 9'44

Daniel Perez Hajdu BE - Forum des compositeurs - YCA
[1980], *Rizhome* - 2010 - Dur. 8'23

Antonio Ferreira PT - ISCM Portugal [1963], *Les Barricades Mysterieuses* - 2009 - Dur. 8'44

Stephan Dunkelman BE - Forum des compositeurs
[1956], *When I was wood [III]* - 2009 - Dur. 11'11"

ever, a very different portrait is drawn. The crisp, delicate clicks, pops, and snaps produced by coral reefs offer a far more intimate and dexterous soundscape as the many marine animals bustle and fossick amidst the reef. Structurally, the composition depicts the many varied shapes of coral reefs, from their jagged yet intricately textured features to the dramatic variations of size, depth and density. The sound shapes created in the piece are my rendition of coral reefs. Only two sound sources are present in the composition: a prepared piano [more specifically, a single D note] and a composite recording of coral. The composite recording of coral is comprised of two field recordings: one was captured in the Great Barrier Reef in Australia, and the other in a coral reef off of the coast of Barbados in the West Indies. I used the prepared piano note as a central pitch axis for the work, and as a metaphor for the clear, unbroken line of the ocean horizon. The remaining material consists almost entirely of [largely unprocessed] composite coral recordings that can be heard in the piece after 1:25 minutes.

The work was composed at Studio Alpha, Visby International Centre for Composers, in Sweden and at the composer's home studio in Sydney, Australia.

[*special thanks to EcoSono for making the Barbados field recordings possible]

GALLIVATING

This piece is one rather oblique way of pointing to a sound that is heard everywhere, but seldom noticed. The piece features the voices of my friends Irma Catalina Alvarez and Andrew Perfect.

The poetic texts, which are taken from Louis MacNeice's *Coda* and W.H. Auden's *For Friends Only*, are related to the theme of friendship, while the anecdotal texts refer to travel. ["Coda" by Louis MacNeice used with permission of the Estate of Louis MacNeice; "For Friends Only" by W.H. Auden, Used by permission of Curtis Brown, Ltd].

Gallivanting was awarded joint first prize in the International Noise Music Contest Luigi Russolo - Rossana Maggia 2011.

FIRST CONTACT

This piece explores minute physical textures through the use of a custom-made piezoelectric disc. The composer uses these malleable sounds with a multi-speaker arrangement to create an introverted, microscopic sound - world to envelop the listener from all angles.

But what of acousmatic composers, who are also the inheritors of this rejection? What place can be found for melody in the strange and often iconoclastic world of acousmatic music?

I set out upon this path of exploration as soon as I entered the sphere of musical creation. But I did so in a fragmentary, even anecdotal way by inserting occasional melodic patterns.

I have always been concerned with creating harmonic progression, but rather placed it in the background, for the sound material that nourished my music was not melodic in nature.

After much hesitation and in the perspective of future works, I have taken on the

task of creating music in which melody forms one of the guiding lines. I asked myself the following questions: How can the morphological characteristics of melody and its potential for imagery be enhanced so that its modulations and harmonic environment no longer exercise their despotic power over the sound palette as a whole? How can melody be associated with sound objects whose morpho-dynamisms are the grammatical engine?

DISTANCE LIQUIDE

8-channel electroacoustic composition / commissioned by Ina-GRM 2007.
to my mother

In this composition, the image of liquid, moving and fast-dissolving shapes became the metaphor for the spatial distribution of sound across the electroacoustic space. Each musical gesture is bound to a specific space movement that underlines its character. Developed from recorded sequences of a gong, other percussion instruments, trumpet, flute and vocal fragments, these rather distant sound elements create a common musical discourse. Their very different spectra are occasionally reduced to the loudest harmonic components, only retaining pure pitches and melodies resulting in the disappearance of differences.

Georges Forget FR - Individual submission - YCA [1978], *Urban Adagio* - 2010 - Dur. 14'

Francis Dhomont FR - Individual submission [1926], *Premières traces du Choucas* - 2006 - Dur. 15'

Daniel Blinkhorn AU - Individual submission [1973], *Anthozoa* - 2011* - Dur. 11'32"

Donal Sarsfield IE - ISCM Ireland - YCA [1980], *Gallivanting* - 2010* - Dur. 9'35"

Jason Long NZ - ISCM New-Zealand - YCA [1985], *First Contact* - 2010* - Dur. 9'56"

Hans Tutschku DE - Individual submission [1966], *Distance liquide* - 2007 - Dur. 13'

**MUROS DE DOLOR... V:
JOSÉ ÁNGEL VALENTE –
MEMORIA SONORA**

The various pieces of the *Muros de dolor* [Walls of Pain] composition series are aimed to resemble *Lamentos*, or songs of groan, striving to express the pain and deep sorrow of the soul. The strong and expressive character of the pieces is achieved through a precisely calculated succession of "micro-intervals" and an expanded palette of "micro tonal qualities." These musical pieces are unanimously rooted in a specific style or "palos" taken from the Andalusian "Cante Hondo," which is related to the expression of pain. For this work, the expressed pain is the so-called *Soleá* [solitude], one of the richest and most difficult to interpret style of flamenco music. In this

composition, the *Soleá* is also a tribute to the great poet Jose Angel Valente, who wrote, in an indispensable essay entitled *Abyssal Experience*: "*the cantaor, sings or sings to himself, to his own interiority, he drags us into it. He sings to the innermost venture of himself, in a voice that precipitates and retracts into the most narrow gorges of the soul*". The musical line resonating between bars 14 and 41 is a *Soleá*, but it not a traditional *Soleá*, nor is it a transcription or citation, it is a new kind of *Soleá*, a musical line that recreates and reinvents the dramatic quality of the traditional song – with an infinite palette of micro-qualities having been applied to the sound [based on a very detailed spectral analysis of a traditional model]: a line of Sotelo's well known *Spectral-Flamenco*. The successive stages

of the composition show different profiles of the *Soleá*'s "inner voice," illuminating their expressive qualities from different perspectives. The work was first performed in Ourense – José Ángel Valente's birthplace – by violinist Raquel Rivera, whose family has always had a close and intense relationship with Jose Angel Valente. The concert took place on September 24th, 2009, as part of a conference held in honor of the poet. [Maurício Sotelo]

Even though *Furia* for flute, violin, cello and piano was written in 2008 for the Swedish group The Peärls Before Swine Experience, it was first performed by the Bucharest Romanian Profil Ensemble. The piece originates from a strong feeling I had after reading a book by German philosopher Peter Sloterdijk: *Zorn und Zeit* [Rage

HET COLLECTIEF



and Time]. I was deeply impressed by the profound analysis of the history of Western Civilization as a rhythmical suppression and return of rage and fury. I tried to organize musical materials to render this sense of "actualization" in our own time, a period full of economic frustrations and global terrorism, as well as powerful but negative emotions like fury.

SOMEWHERE... WHERE THE RAINBOW ENDS

for flute, clarinet, piano and percussion [2009] was commissioned by the Associação Portuguesa de Flautas and is dedicated to the Performa Ensemble. The text used in this piece was extracted from a long poem I wrote about 15 years ago, on a day the ancient rainbow sung inside of me. In my opinion, rainbows symbolize

dreams... dreams we hope so much are true, while bearing the risk that one day we might wake up to the rough reality... But is it truly like that? Is it risky to dream? Does the rainbow end somewhere? I am convinced that without dreams there would be no reality to create; and that "somewhere, where the rainbow..." is a magic blend of ends and beginnings... I hope the rainbow never ends for any of us and will always paint beautiful songs inside of everyone...

SONATA DE LAMENTATIONE

The work arose from a commission by the Forty First Week of Religious Music of Cuenca [2002] and Lluís Claret, with whom I have maintained a close relation for many years, as player and composer. It is dedicated to the memory of his

brother Joan Claret who died in September 2001 in Toulouse, where he taught in the University and takes the form of a lamentation from one non believer to another but is not for that reason devoid of religious feeling, albeit of another sort. The work is divided into three movements; Aleph, Beth, Ghimel], the first three essential Hebrew numbers or words beginning the 'lamentations' of Holy Week in the Hispanic tradition, and which have always been sung; in this case, it sounds. The work is articulated around the notes arising from the surname: do la-re [C, A and D].

CONCERT

25 | Oct.

▶ 26

12.30 PM

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HET COLLEC TIEF

Wibert Aerts [violin]

Benjamin Dieltjens [clarinet]

Thomas Dieltjens [piano]

Toon Fret [flute]

Martijn Vink [cello]



Tomás Garrido ^{SP} - [1955],

Sonate "De Lamentatione"

[Aleph, Beth, Ghimel] [cello]

2001 - Dur. 12'



Dan Dediu ^{RO} - ISCM Romania

[1967] *Furia* [fl/pic, vn,vc, pf]

2008* - Dur. 11'



Mauricio Sotelo ^{SP} - ISCM Spain

[1961], *Muros de dolor...V*

[violin & electronics]*

2009 - Dur. 18'



Petra Bachratá ^{SK} - ISCM Slovakia

[1975], *Somewhere... where*

the rainbow ends... [fl/b-fl, cl/b-

cl, pf, perc] - 2009* - Dur. 10'30





HONEY MOON

*Length of performance: 10 m
One person admitted at a time
Reservations are necessary,
and must be made in person
at the TRANSIT information stand.*

HoneyMoon is an interactive digital micro opera experienced by only one person at a time. The viewer is transported into a 10 minute scenario as part of a couple that jumps from a high building, slowly descending past an almost endless array of storeys towards the inevitable. Initially the solo audience gets to choose between a female and a male companion, performed by the two Danish opera singers, Susanne Elmark and Joachim Knop. The journey then begins with the jump from the roof and continues with an experience of falling down alongside the building with your partner floating in front of you. The reason behind the couples' actions are not explained and strangely enough there is no sadness or fear related to the fall. The viewer stands on mats that allows him/her to look up and down by walking forward or backward. This supports the feeling of being present in the virtual world, and a wind machine adds further to the experience. The singers were filmed in advance in a blue screen studio while the building in the background is rendered in real-time. HoneyMoon is created by interaction designer Signe Klejs and composer Niels Rønsholdt in cooperation with TEKNE Production, CAVI, and the Danish National Opera. [Klejs]

Klejs & Rønsholdt DK - ISCM Denmark - YCA
[1978], *HoneyMoon*

KLEJS & RØNSHOLDT
Klejs & Rønsholdt are media artist Signe Klejs and composer Niels Rønsholdt. They work primarily with alternative opera- and installation projects. They cooperated since 2002 and their works have been exhibited and performed on festivals and in theatres throughout Scandinavia.

INSTALLATION

25 | Oct.

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Leuven [STUK - Verbeekzaal]
TRANSIT NEW MUSIC FESTIVAL



7.45 P.M. AUDITORIUM

Introduction with **Mark Delaere**,
Serge Verstockt, **Mihaela Vosganian**,
Tatjana Kozlova, **Hikari Kiyama**

8.30 P.M. SOETEZAAL

Jonathan De Ceuster [tenor]
Jeroen Robbrecht [violin]
Ludo Mariën [accordion]
Nico Couck [electric guitar]
Olsi Leka [cello]
Sabine Warnier [flute]
Vlad Weverbergh [clarinet]
Marcel Andriessen [percussion]
Reggie van Bakel [percussion]
Peter Verdonck [saxophone]
Benjamin Van Esser [piano]
Yutaka Oya [piano]
Roel Das [electronics]



TATJANA KOZLOVA – HORIZONTALS

Horizontalis is the third piece I have composed for Ensemble U:, so it was clear this time that I had to do something different. Since the earlier pieces I had composed for U: had had quite a slow build-up, immersing into the gradual changes in the tone-colour, I made it my goal to write a more lively work. Still, I must admit that although there are indeed a lot of fast notes in the piece, the development of general tone blocks is still quite slow. The title of the work comes from the vertical having a truly minimal role to play in the pieces. [T.K.]

HIKARI KIYAMA – KABUKI

The *Kojiki*, a collection of legends about Japan's main islands and their gods, is the oldest surviving chronicle of the origins of Japan. In one scene, Emperor Chuai uses the magical powers of the *koto* [a kind of zither] to call up a *shintaku* [divine oracle]. I have tried to imagine this kind of magical phenomenon in my contemporary composition. [H.K.]

MIHAELA VOSNAGIAN – IL GIOCCO DEGLI INNOCENTI

Commissioned and created in 2008, *Il Gioco degli innocenti* was premiered at the Est-Ovest Contemporary Music Festival in Turin that same year. The piece was also performed during the European project Macrame, inspired by the interaction between artists from different countries and children from the Sicilian Waldorf School. In a subtle way, *Il Gioco degli innocenti* aims to create a spiritual experience of exploring the space of childhood memory. However, the authentic state of innocence can sometimes clash with the hidden dramatic zone of the subconscious. This approach is conceived on three parallel levels [polymusic]: a superposition of the soloist voice [live processed], conventional instruments [violin, cello] or less conventional-instruments [electric guitar, accordion/keyboard] and tape [that melds electronically processed sounds with those from Romanian/Italian religious rites or non-semantic texts]. [M.V.]

CHAMP- D'ACTION

CONDUCTED BY JAAN BOSSIER

SERGE VERSTOCKT – FINGERFERTIGKEIT. L'ÉGALITÉ DES DOIGTS

Over the last twenty years, instrumental playing techniques have evolved quite a bit, as a result of composers seeking personal sound-colour palettes. Oddly enough, these 'extended instruments' result in an imitation of the sounds already achieved in electronic music. Every new work demands an additional investment from the musicians to master these new techniques, sometimes on very short notice. Yet everyone knows that every musician spends a considerable part of his or her life practicing scales and etudes, slowly building up mastery and virtuosity. It is this virtuosity that fascinates me in *Fingerfertigkeit*. The hours of practice that enables musicians to do something 'not humanly possible' on their instruments. Even musicians who swear that they hate scales and never play etudes are often the ones who have practiced the most. For *Fingerfertigkeit* I ask all the performers to choose three etudes that they worked on the most during their studies or, often the case, three etudes that they still regularly pick up to stay in shape. The musical material will be taken only from these studies. They won't have to learn anything new, and they can concentrate on the rehearsals, where the etudes will be set in a new context and where the focus will again be the fascination with synchronized flying fingers. They will be accompanied by two iPads, the virtual possibilities of which will really defy the instruments.

Virtuality versus reality? [S.V.]

Fingerfertigkeit is the next step in the oeuvre of Serge Verstockt in which 'classical' and 'new' instruments enter into dialogue with each other. Verstockt's binary universe is expanding exponentially. His next step will be an opera where the stage is also partially in a virtual reality. *Fingerfertigkeit* was commissioned by the TRANSIT festival, where it was premiered on 26 October 2012 by ChampdAction.

Tatjana Kozlova ^{EE} - ISCM Estonia [1977],
Horizontals - 2010 [fl, cl, vn, vc, pf, perc]
Dur. 9'40" *

Hikari Kiyama ^{JP} - Individual submission - YCA
[1983], *Kabuki* - 2009 [Solo sax, a-fl, 2 perc.,
pf, vn, vc] - Dur. 17'

INTERVAL

Mihaela Vosgian ^{RO} - ISCM ARFA [1961],
Il Gioco degli innocenti - 2008 [voice, vn, vc,
el. guit., accd, elec and CD] - Dur. 7' *

Serge Verstockt ^{BE} [1957], *Fingerfertigkeit*.
L'égalité des doigts - 2012 - Dur. 12 à 15' **

COMMISSION TRANSIT

CONCERT

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LETTER

PIECE

Shila Anaraki [1976] / Matthew Shlomowitz [1975]

A to Zzz - 2012 - Dur. 60'

COMPANY

A to Zzz is an hour-long work for five performers featuring physical action, music, text and light design as equal elements. The title announces the concept: *A to Zzz* moves through the alphabet, with each letter representing something. That something might be a person [F = Freddy Mercury], a topic [P = positions in space] or concept [O = outside]. The passage through the alphabet provides a framework, a solid reference point in an otherwise unpredictable journey full of constant surprises, fantasies, digressions and eruptions!

The work draws on a broad and unexpected range of the everyday in both popular and 'high' culture: the movement of modern dance, orchestral conductors, cinematic monsters, and everyday activities; the music/sound of abstract textures, field recordings and psychedelic rock; and the light from an office, street light or bedside lamp. [M.S.]

[PERFORMERS]

Shila Anaraki
Adam de la Cour
Mark Knoop
Matthew Shlomowitz
Tomma Wessel

[LIGHT]

Sylvie Mélis

[COSTUMES]

Philine Rinnert

[ADVICE]

Adva Zakai

[CO-PRODUCTION]

Pianofabriek
Vooruit
Concertgebouw Brugge

[WITH SUPPORT OF]

Flemish Authorities

[CO-PRESENTATION]

TRANSIT – STUK

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Leiven [STUK - Studio]
TRANSIT NEW MUSIC FESTIVAL



The commission from MATRIX to write a work for an indeterminate number of musicians with differing technical levels fits perfectly with my favourite area, that of the open form and indeterminacy. My works usually give the performer a lot of options, which means they can be played by people of many different technical levels. The performers can decide whether to play the 'difficult' passages or keep to the simple, or the very simple, or to combine the two. This creates the possibility to work very intensively with an ensemble in which the background, age and even the numbers of the musicians are not important. In other words, such a setup asks for an in-depth exploration of the opportunities and challenges of the open form. Of course this is an unusual challenge: I have to create the piece without knowing who exactly and how many people will

be performing it, or what their musicality and instrumental technique is like. I have to be ready for anything and everything, and provide music exciting enough that both virtuosos and beginners will take the time to make the effort necessary to learn it. It has to be that flexible and open. [G.D.B.]

Guy De Bièvre [1961] is a self-taught composer and musician. His compositions have been commissioned and performed by Guy Klucevsek, Seth Josel, Anne La Berge, Annette Sachs, Zivatar Trio, Ensemble Intégrales, Heleen Van Haegenborgh, Peter Zummo, Trio Scordatura, JD Parran and many other groups in and outside of Belgium. The composers and musicians he has performed with include Phill Niblock, Anne La Berge, Tom Hamilton and Peter Zummo. In the last ten years, De Bièvre has also been

active as a sound-art curator. He has worked for various contemporary- and experimental-music organizations, including Stichting Logos and IPEM in Ghent. He has published theoretical texts in publications such as *Musiktexte* and *MusicWorks*. He researched stationary sounds in the urban sound environment for two years at the theory department of the Jan Van Eyck Academy in Maastricht on a research grant. This resulted in the CD *Manhattan [linear, circular, lateral]*. In 2012 he received his doctorate from Brunel University's School of Arts in London. De Bièvre is currently a guest instructor at RITS in Brussels and at the Royal Academy of Fine Arts in Ghent. In October 2012 he will begin a semester as a guest professor at the Technical University in Berlin.

GUY DE BIÈVRE

Guy De Bièvre ^{BE} [1961],
*1+1+1+2+1+4 ... for an indeterminate
number of plucked instruments - 2012***

PRODUCTION
MATRIX
New Music Centre Leuven

EDUCATIONAL PROJECT

EDUCATIONAL
PROJECT

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Leuven [STUK - Ensemblezaal]
TRANSIT NEW MUSIC FESTIVAL

HEATHER HINDMAN – TWO AND A HALF MINIATURES

This collection of pieces arose from a desire to create music based on extreme subtlety, where the listener is directed towards details that in other contexts could be easily overlooked. On a surface level, the pieces seem to be designed around distinctive musical gestures and shapes, sometimes even grotesque ones, in a sort of musical parody, but in fact these are merely in place to establish and explore what is underneath. The unique capacity of the piano to produce audible overtones is exploited, and each of the pieces gestate in some way out of the piano's resonance. [H.H.]

SANTA BUŠS – TRANSPARENT

The composition *Transparent* for piano solo was created in the summer of 2010. It was inspired by the visual and physical characteristics of the crystal-clear and turquoise-blue water, as well as the heat-saturated air and unusually beautiful nature of Sardinia, which I became familiar with while working at the artist residence at La Ville Matte in Teuluda. The title of the composition notionally and associatively is connected with something in itself transparent, yet visually and structurally still reflective, almost mirror-like, and also refers to something based on several elements, which certainly holds true for this opus.

The first element can be connected to various nuances of the water, its supposed transparency yet very complex variation of the colour palette, where it lights up, depending on the intensity of the sun or the full moon. A second idea is about the

IAN PACE PIANO

ability to still see or hear something that is hidden. For example, when an object is thrown into the water, it causes a gentle or strong rippling of the water that calms down in a bit; however, this object is still in the water and seeing it through the surface of the water, affected by various factors, it looks very different. It seems to have changed its primary characteristics, even though in reality it is the same object, just in a different environment.

This composition is dedicated to the pianist Dzintra Erilha. The second layer of the concept for this piece is directly connected to the dedication and to the musician's name. Basically it is a play on the word Dzintra, which when divided into two syllables draws several associative parallels.

dzin-: in Latvian, this word / sound is associated with the sound of bells. As a conceptual element in the piece this element is connected to resonances and overtones, as well as with the idea of diving or throwing an object into the water.

-tra: can be associated with the musical notation of the trill [*tr~*], which, rather perfectly, entwines with the idea of the vibrations on the surface of the water, its undulation, ever-present lack of calm and moments of movement, as well as the specifics of intense depth. [S.B.]

MAXYM KOLOMIETS – REJECTION

The piece can be seen as a testing ground for aural perception. All the components of the musical structure - texture, dynamics, rhythm - are in their most compressed

and concentrated forms, and are aimed at breaking the listener's mental pain threshold. Rejecting and permanently peeling off the material, the composer has created a kind of meaning incubator, which also generates the allusion to something uncreated. [M.K.]

HARALD MUENZ - >>SCHÖNES KLAVIERSTÜCK<<

Incidentally, my titles often contain a good portion of ambiguity, and, as always, I actually added this title only long after the piece was finished, so it was not a guiding principle while I was composing. The title is obviously purely ironic, and belongs to my oppositional way of thinking. Thus, the title carries yet another question mark into the music. The lowercase spelling throughout [atypical since nouns are usually capitalized in German], which actually belongs in the tradition of modernity, reveals an additional rupture. Moreover, 'beautiful piano piece' is put in quotation marks. This reminds me of Adorno's essay 'Schöne Stellen' ['Beautiful Passages']. There's also the mocking term 'quintuplet music' ['Quintolenmusik'] for intricate rhythms in new music, and, indeed, a quintuplet passage appears in the last third of the piece, where the pianist must play the same rapid quintuplet figure eight times in a row, and if possible eight times in exactly the same identical way as if it were on a cheap MIDI keyboard without any dynamics or agogics. This banal pentatonic set piece of mass-produced charm, should sound 'ready made', as if it had been 'spliced in' from some other pre-existing music. At the same time, the dedication 'for elfriede' refers to the fact that 'schönes klavierstück' could have become part of an unwritten piece of music theatre, which, at the time, I had planned and pursued together with the Austrian poet Elfriede Czurda. [H.M.]

HERMAN VOGT - CONCORDIA DISCORS. ETUDES IV-V-VI

The pieces in *Concordia Discors. Etudes for solo Piano* are concentrated and highly condensed character pieces where each etude focuses and cultivates one particular texture or character. Elaborate superimposed linear movements form complex nets of lines. Different tone rows are carefully worked out and put together, forming symmetry and asymmetry in a multitude of musical events. The music is often controlled by rigid frames, tight boundaries from which the music at some stages escapes. Tension and resolution, strict control and dissolution, extremes and contrasts are important principles. [H.V.]

ANDRÉ LAPORTE - GRAFFITI ON A ROYAL GROUND

Graffiti on a royal ground comprises a series of 25 short piano pieces, which during live performance are contrasted with a pre-recorded soundtrack. The latter was created in 1977 as background music for a TV film about the Belgian Royal Greenhouses in Laken and was done mainly with piano sounds, an uninterrupted improvisation on the strings from inside the frame of the instrument. The opposition between the piano pieces performed live against the continuous background of the soundtrack generates a temporal structure in which short, concentrated piano interventions arise against an uninterrupted flow of electronically processed piano sounds. This contrast between interrupted and continuous time, as well as between direct and indirect sound production, is the basic idea of this composition. The opposition also comes to the fore in its title, expressed as an analogy with the plastic arts. There is nothing more to explain in words about this 2011 composition. The rest will be brought to light, or to sound, through the performance, in which the pianist is free to choose his interventions. The use of the soundtrack is preceded by a short piano introduction, and the end is followed by a short postlude. In the tonal system used, the traditional opposition between tonal and atonal elements is as good as abolished. *Graffiti on a royal ground* was commissioned by the TRANSIT Festival, where it was premiered on 27 October 2012 by Ian Pace. [A.L.]

Heather Hindman ^{ISCM Canada} [1976],
2 ½ *Miniatures* - 2006 - Dur. 10'

Santa Bušs ^{LV - ISCM Latvia YCA} [1981],
TransparenT - 2010* - Dur. 6'

Maxym Kolomijets ^{UA - ISCM Ukraine YCA} [1981],
Rejection - 2009* - Dur. 10'

Harald Muenz ^{DE - ISCM Germany} [1965],
>>SCHÖNES KLAVIERSTÜCK<< - 2006* - Dur. 4'

Herman Vogt ^{NO - ISCM Norway} [1976],
Concordia Discors. Etudes IV-V-VI - 2007
/rev. 2011** - Dur. 12'

André Laporte ^{BE} [1931],
Graffiti on a royal ground - 2012** - Dur. 8'
COMMISSION **TRANSIT**

RADIO RECORDING BY **Klara**

CONCERT

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VLADIMIR SCOLNIC - WHAT!?

What!? for cello solo was originally composed for viola in 2010. The variant for cello was written in 2011. The musical concept of the piece is based on creating musical tensions through particular colors appearing in an atmosphere of time ambiguity. *What!?* for cello solo had its premiere on 27 October 2012 by Arne Deforce during the TRANSIT festival. The original version for viola solo was premiered by the Romanian viola player Cornelia Petroiu in Bucharest in April 2010. [V.S.]

DANIELE VENTURI - RIFLESSI DI LUNA

Forty years on, this piece is meant to pay homage to the great undertaking of the astronauts Armstrong, Aldrin and Collins [Apollo 11]. The first idea in the composition comes from the first sound heard by Neil Armstrong when he landed on the moon [20 July 1969]. While composing it, I identified with the spacemen, trying to create an infinite amount of reflected light coming from the moon to earth in a hot summer evening. The piece is divided into three parts: the first one is characterized by cantabile writing with harmonics and many fingerboard sounds. Initial notes have many repetitions of the pitches A and E which can be produced on various open strings. The second part is a development, with sudden verve, percussive notes and non-tempered pitches. The musical material of the first part is also subjected to varied transpositions a minor third higher. The third part looks like a grand cadenza finale, to symbolize the freedom of infinite space. Harmonics come back and different pizzicato sounds appear, especially on open strings. Some series of notes are transposed once more [this time a sixth higher] while the previous parts are melded together. At the very end some sonorities are produced at the extremes of the instrument's possibilities, from the sound made bowing on the bridge to the melody of whistle tones made on the tailpiece, to symbolize the astronauts returning to earth. Live electronics only amplify, reverberate and expand the sound to reproduce the

maternal sound of the Moon. [D.V.]

RAPHAEL CENDO - FORIS

'Foris' is one of the Latin roots of the French word for forest [*forêt*], which more precisely connotes an area outside of civilization, a wild and unknown place. The piece begins by developing a multitude of ways of playing, which follow each other in rapid sequence, then are immediately electronically transformed in real-time, thus accentuating the loss of aural differentiation between the produced sound and its transformation. After a static central section based on a pure sound made by bowing on the tailpiece of the instrument, *Foris* focuses on certain modes of playing heard in the first part, developing and varying them to extremes. If this is indeed about a forest, it is the forest of the imagination, where everything seems foreign to us: rustling, thudding, explosion, creaking and snapping, the passing of unknown beings. In the score itself a density of events is presented to the instrumentalist, a forest of symbols. The gestural writing forces the player to become an actor, schoolmaster and geographer of this imaginary world. The spatialization through six channels expands the possibilities of this very specific space. I would particularly like to thank Arne Deforce for his involvement and the research work we accomplished together, as well as Max Brucker for his work on the real-time part. The piece is dedicated to Arne Deforce. [R.C.]

TIM VETS - STAND

In the Dutch language, living things are distinguished from inanimate ones by a position or stance [*'stand'*]. People stand, animals stand, trees stand, but a stone lies... a process seen in *instance* after *instance*, like *circumstances*, separated by *distance*. The latter connects the spatial and the temporal with each other. With the temporal nature of counting and spatial nature of measuring, distance entails the possibility of bridging the opposition. Distance presses one to make an effort, a proposition to energy to move from one position to the other. So it also entails a denial, a 'not', one

stance is not another. Possibility is focused on the future, while denial, the 'not', refers to the past. Standing, as an imbrication of the concept of distance with time. Also, without distance there is no observation, a circumstance so close that we don't notice it. *Stand* was commissioned by the TRANSIT festival, where it was premiered on 27 October 2012 by Arne Deforce. [T.V.]

WIELAND HOBAN - STARING [MIS-LOGUE I]

Staring is the first of a projected two pieces for solo cello and fixed media based on poems of my own authorship. At the most fundamental level, they follow the principle of an interpenetration of text and music in structural and expressive terms. The starting point for the derivation of the pitch material was the text; the text, in turn, was then subjected to alterations based on the resulting musical structures; these were then once again filtered through the text in its manipulated state, before the two were forced into a shared structural framework imposed without regard for their specific characteristics, yet nonetheless derived from the procedures leading up to it. The resulting situation is one of a dialogue that is attempted and ultimately forced, but remains impaired. The intention was not to create a deliberately doomed situation, a preordained failure of communication; it has become too easy to exploit such Beckettian pathos. Instead, I hoped that the piece would constitute a serious attempt at dialectical exchange that, while not yet successful, still contains some hope of success. The text is a slightly embittered reflection on the artist's self-absorption and contentment with a fiction of engagement with the world. The figure sketched in it imagines he is communicating and commenting, but remains trapped in a narcissistic armchair existence. The piece attempts to point, however tentatively, to a state beyond this disconnect in a complex fluctuation between pessimism and optimism. *Staring* was commissioned by TRANSIT, where it had its premiere on 27 October 2012 played by Arne Deforce. [W.H.]

ARNE DEFOORCE CELLO

CENTRE
HENRI
POUSSEUR
ELECTRONICS

5 P.M.
AUDITORIUM

Introduction
Klaas Coulembier
Tim Vets
Wieland Hoban

25 | Oct.

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Vladimir Scolnic ^{IL} - ISCM Israel [1947],
What!? for cello solo * - 2011 - Dur. 8'

Daniele Venturi ^{IT} - ISCM Italy [1971],
Riflessi di luna for cello and live-electronics * -
2009 - Dur. 8'30"

Raphael Cendo ^{FR} [1975], *Foris* for cello
and live-electronics - 2012 - Dur. 6'

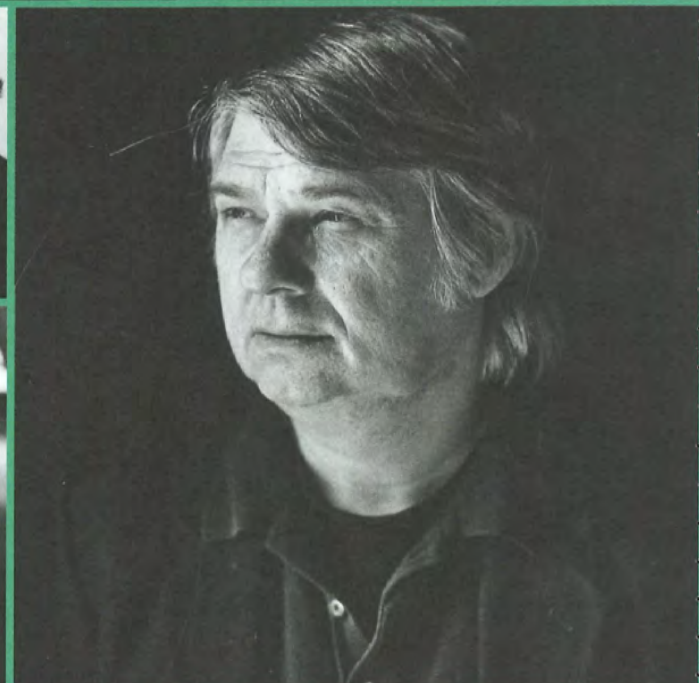
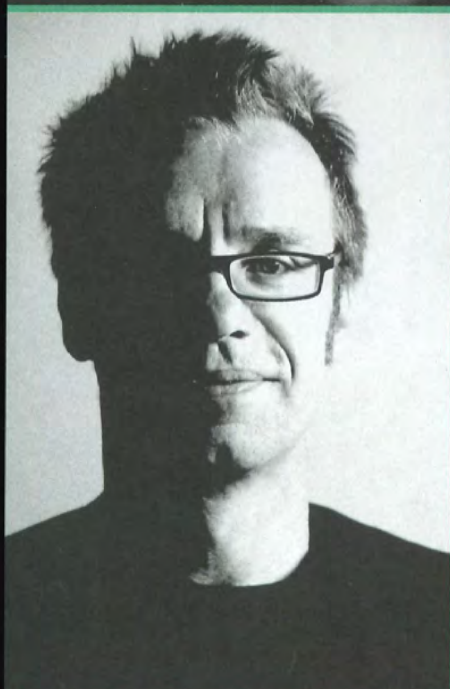
Tim Vets ^{BE} [1974], *Stand* - 2012 **
[Commistion transit] - Dur. 10'

Wieland Hoban ^{UK} - YCA [1978], *staring*
[Mis-Logue I] for solo cello and fixed media -
2012 ** [Commistion transit] - Dur. 10'

COMMISSION **TRANSIT**

RADIO RECORDING BY **Klara**

INTERACTIVE ONLINE CONCERT



Els Mondelaers mezzo soprano [Leuven]
Paul De Clerck viola [Leuven] **Chryssi
 Dimitriou** alto flute [Leuven]
Géry Cambier bass guitar [Leuven]
Centre Henri Pousseur electronics
Jorge Isaac recorder [’s-Hertogenbosch]
Goska Isphording harpsichord
 [’s-Hertogenbosch]
Hans Timmermans technical supervisor

Bart Vanhecke ^{BE} [1964], *Tout près de l'eau*
 for mezzo soprano and alt flute - 1995 - Dur. 6'

Fred Momotenko ^{NL} [1970], *Damping Words*
 for recorder and live electronics, from the
 project 'The Cloud Messenger' - 2011 - Dur. 12'

Max Savikangas ^{FI} - ISCM Finland [1969],
Disparitions for viola and live electronics -
 2007 - Dur. 10'-20' *

Roderik de Man ^{NL} [1941], *Chordis Canam*
 for harpsichord and tape - 1989 - Dur. 10'15"

Hui Ye ^{AT} - ISCM Austria YCA [1981], *WE I* for so-
 prano and live electronics - 2010 * - Dur. 10'

Peter Swinnen ^{BE} [1965], *E. C. Draw. For
 Cornelius* for mezzo, viola, recorder, harpsichord,
 bass guitar and electronics - 2012 ** - Dur. 12'
 COMMISSION **TRANSIT**

CO-PRODUCTION **TRANSIT** November Music
 IN COLLABORATION WITH **Muziekcentrum
 De Toonzaal 's-Hertogenbosch**

**BART VANHECKE –
TOUT PRÈS DE L'EAU**

Tout près de l'eau is a dodecaphonic setting of the two *Vers japonais* from *Fleurs de Marécage*, a volume of poetry written in French by the Dutch poet Jan Jacob Slauerhoff [1898-1936]. Slauerhoff explores the tension between hope [the white cranes, the mysterious winter night] and danger [the raven, the evil for which the spring is partly responsible]. [B.V.]

**FRED MOMOTENKO –
DAMPING WORDS**

Damping Words is a fragment from the cross-media performance *Cloud Messenger*. In this passage, the 'aria' of the Cloud is presented, but first this Cloud must spew/storm a lot of water before he can 'speak'. The performer, along with animated images, will also be displayed on a screen during his 'speaking', so that the audience sees his profile and 'hears' the vapour speaking. To express this artistically combinations including those of live electronics are used. By the end of his aria, the Cloud dissolves and vanishes after the last word, or the last drop. [F.M.]

**MAX SAVIKANGAS –
DISPARITIONS**

The title *Disparitions* refers to a series of photo installations by Catarina Ryöppy. For the last of them, a video installation entitled *Lost* [2006], I composed an eight-channel, permutative sound landscape, using sound materials recorded with viola and live electronics. My composition *Disparitions* for viola and live electronics is based on the musical ideas and sound materials in this sound landscape, which were then elaborated further into a monophonic, linear live performance. I wanted to combine extended viola playing techniques with the toolbox of live electronics. I was especially interested in contrasting distorted, stuttering, shredded, grainy or otherwise 'dissonant' timbres with a softly singing viola line. The starting point for the compositional process was improvisation. The work is not precisely written out even in its final form, but consists of spatially notated guidelines about how the given musical material is

to be applied in the live performance. With the choice of this notational method I intended to leave breathing room for the interaction between the player and the live electronics. However, I notated the work with such accuracy that it is possible for other viola players to perform this work, too. In addition to the live electronics controlled by the viola player, I invite the sound engineer to process the viola live and to spatialize it, preferably with a wide-range, multi-channel sound system. And, because of the origins of the piece in between music and the visual arts, I could very easily think of taking a step further and inviting a visual artist to join me in the performance of *Disparitions*. The piece was composed with the financial support of the Samuel Huber Art Foundation, Finland and first performed in 2007 by myself at the Järvenpää Sibelius Weeks Festival in Finland. [M.S.]

**RODERIK DE MAN –
CHORDIS CANAM**

The title of this composition comes from the words originally decorating the inside of Annelie de Man's harpsichord: *Chordis Canam*, or 'with strings I will sing'. Since she only performs contemporary music on this harpsichord, the player decided to commission Frisian painter Sies Bleeker to redo the exterior of her instrument to better suit it to the music she plays on it. I was so touched by this concept that I decided to write a composition based on this transformation. All the sounds except one come from the harpsichord. The idea is that the live harpsichord sounds mix with the sounds on the tape in such a way that it's not always clear who is the leader in this interaction. [R.d.M.]

HUI YE – WEI

The spectra of the three Letters W, E, I, generated by the soprano, are analysed in real-time by the computer. The contained partial frequencies are resynthesized with sine-wave generators [a sine-organ]. The originating vocal sounds overlap with the sine waves, resulting in beat frequencies. W E I is a synonym in Chinese for 'idle-

ness', and I try to interpret silence with this piece. [H.Y.]

**PETER SWINNEN –
E. C. DRAW. FOR CORNELIUS**

Since the Internet has become ubiquitous, the desire has grown for people to come together to make music from different locations all over the world [the idea of the 'global village']. The greatest challenge lies in what is known as *latency*, the not inconsiderable difference in time caused by the distance, which means that physically, the two locations can never really play together [an example of this is the delays in international telephone calls]. By introducing well-chosen delays a new kind of composition develops, which sounds synchronous for each of the participating locations, but in reality produces as many unique sound results [*Gestalts*] from a piece that is occurring in multiple time-realities. It can be seen as a kind of complex virtual canon where antecedent and consequent can be interchangeable. In order to allow each site to control its own microtiming to best advantage, which is after all the essence of a live performance, the interaction takes place mainly through automatically generated images which are continually interpreted by the other site as a graphic score [thus the reference to Cornelius Cardew in the title]. This in turn results in another new graphic score, which can be sent back to the original site. The increasingly tighter feedback between the two sites thus slowly but surely creates a new temporal reality, which finally is still determined exclusively by the physical characteristics of the connecting network. *E. C. Draw. For Cornelius* was commissioned by TRANSIT, where it had its premiere on 27 October 2012. [P.S.]

7.45 PM. AUDITORIUM
Intro Klaas Coulembier
Peter Swinnen
Max Savikangas
Hui Ye
Bart Vanhecke

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**SERGEJ NEWSKI –
STREICHQUARTETT 3**

Every time I write a piece of chamber music, I regard it as being a possibility to feel out, experience and even invent both the sound and the instrument. So I wrote the 3rd String Quartet with violin in hand, trying to document my initially purely tactile experiences, and to develop structures out of this catalogue of experiences of sound and touch. The piece begins with the simultaneous entry of two elementary gestures: a tremolo on the left hand is played along with arco saltando in the right hand. Then the two gestures are further developed independently of one another. So the tremolo turns into a melody [split between the instruments], the melody becomes a plane, the plane becomes a texture, and ultimately everything ends up the way it began. Through all this, the transformation of the material clearly has greater significance than the material itself, and one could almost consider that the material only becomes apparent and audible through its alteration. [S.N.]

**RICHARD WHALLEY –
INTERLOCKING MELODIES**

This quartet is a tribute to the wonderful composer György Ligeti, who died in June 2006. It is very dangerous for a composer like myself to get too close to the music of a great composer [I think of all the 19th-century composers who struggled in the shadow of Beethoven], so I chose a tangential course. When I think of Ligeti's music I think of infinite space, as it seems utterly unlimited in scope; it often appears to have a remarkable property of transcending gravity. I was drawn to a late painting by the artist De Kooning, *Untitled XIII*, that consists of a number of large curvy shapes in yellow, green, red and white that serenely float in some kind of intriguing weightless balance. In music the whole-tone scale defies gravity, as all its intervals are equal, and all its pitches are of equal weight. As there are four players in a string quartet it seemed natural to build this piece out of the four complementary whole-tone scales a quarter-tone apart.

This relatively short, intense movement can be heard as a set of variations, in which interlocking melodies are subjected to a number of transformations, resulting in a number of increasingly intricate textures. It may help to think of the movement as a progression through a life cycle, from naivety through an accumulation of experience [which includes moments of crisis and of climax], culminating in serene acceptance. This work was composed in 2007 for the Quatuor Danel, whose outstanding range of colour was a fertile source of inspiration for me. [R.W.]

MAARTEN BUYL – TILTED PYRAMIDS

Tilted Pyramids is an amorphous play of lines in parallel octaves, propelled by an undercurrent of asymptotic counterpoint, that drifts through a four-sided dithering sound field. The torsion and distortion of the noise particles initiates a simultaneity of source and modulator, until the strings and the technology seem to become intrinsically exchangeable. *Tilted Pyramids* was commissioned by the TRANSIT festival, where it was premiered on 28 October 2012, played by the Quatuor Danel.

**JEAN-LUC FAFCHAMPS –
LETTRE SOUFIE : KH[A'] [ESQUIF]**

With this new piece, I was continuing the composition of *Lettres Soufies*, a vast project of 28 compositions begun in 2000, freely inspired by symbolic scenes from Sufi mysticism [a branch of Islam]. Each letter is a meditation on the boundaries of consciousness and the paradoxes of time, and they share multiple analogies, such as material, formal relations, style, meaning or instrumental effects, with the others. *Khâ'*, the 15th stone in this edifice, is among the *Lettres* with a part for electronics: *Z₁ [Za']* for viola and piano, *Z₂ [Dhâ]*, for trombone and *S₁ [Thâ'] – Iwraie* – for an ensemble of 11 musicians. The principle of *Khâ'* is pitting the intimacy and profundity of the string quartet against a shrill, rude and tempestuous electronic environment. The whirling, tumultuous sounds attempt to make the concentration of the chamber music burst into pieces. The little skiff

[*l'esquif*] lost in this funous ocean that reaches to the horizon stubbornly resists being swallowed up in the uproar around it, taking a chance at crossing the dark waters. *Khâ'* is a dream of crossing over. The composition unites two seemingly irreconcilable universes, but in fact, the quartet never stops integrating and transforming the noises and sounds around it – it is from this very chaos that it draws its power and its cohesion. The electronics in *Lettre Soufie: Khâ'* [*Esquif*] were produced in collaboration with the Centre Henri Pousseur. *Lettre Soufie: Khâ'* [*Esquif*] was commissioned by the French-speaking Community of Belgium and was premiered on 28 October 2012 by Quatuor Danel during the TRANSIT Festival. [J.-L.F.]

1.30 PM. AUDITORIUM

Introduction with Jan Christiaens,
Maarten Buyl, Jean-Luc Fafchamps

Marc Danel [violin]
Gilles Millet [violin]
Vlad Bogdanas [viola]
Guy Danel [cello]

Sergej Newski ^{RU - ISCM Russia} [1972],
String Quartet nr. 3 - 2009 - Dur. 13'

Richard Whalley ^{UK - Individual submission}
[1972], *Interlocking Melodies for string quartet* -
2007 - Dur. 7'

Maarten Buyl ^{BE - WCA} [1982], *Tilted
Pyramids for string quartet and electronics* -
2012 - [creation/premiere] - Dur. 15'

COMMISSION TRANSIT

Jean Luc Fafchamps ^{BE} [1960], *Lettre
Soufie : Khâ' [Esquif] for string quartet and
electronics* - 2012 [creation/premiere] - Dur. 14'

COMMISSION

Fédération Wallonie-Bruxelles

CO-PRODUCTEUR / CO-PRODUCTION TRANSIT -
Centre Henri Pousseur



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QUATUOR DANEL

CENTRE
HENRI
POUSSEUR
ELECTRONICS

MUSIC EDUCATION



Debate

Mark Delaere [moderator]
Paul Craenen [Musica]
Kathrin Deventer [EFA]
Richard McNicol [QuerKlang/
Humboldthain-Grundschule Berlin-Mitte]
Christoph Riggert [QuerKlang/
Humboldthain-Grundschule Berlin-Mitte]

Followed by

Children's concert
'Composing in the classroom'

**K&K Kulturmanagement
& Kommunikation**

Iris ter Schiphorst

Toverveld ["school on stelts"]
Primary School [Veltem]

IN COLLABORATION WITH **MATRIX**

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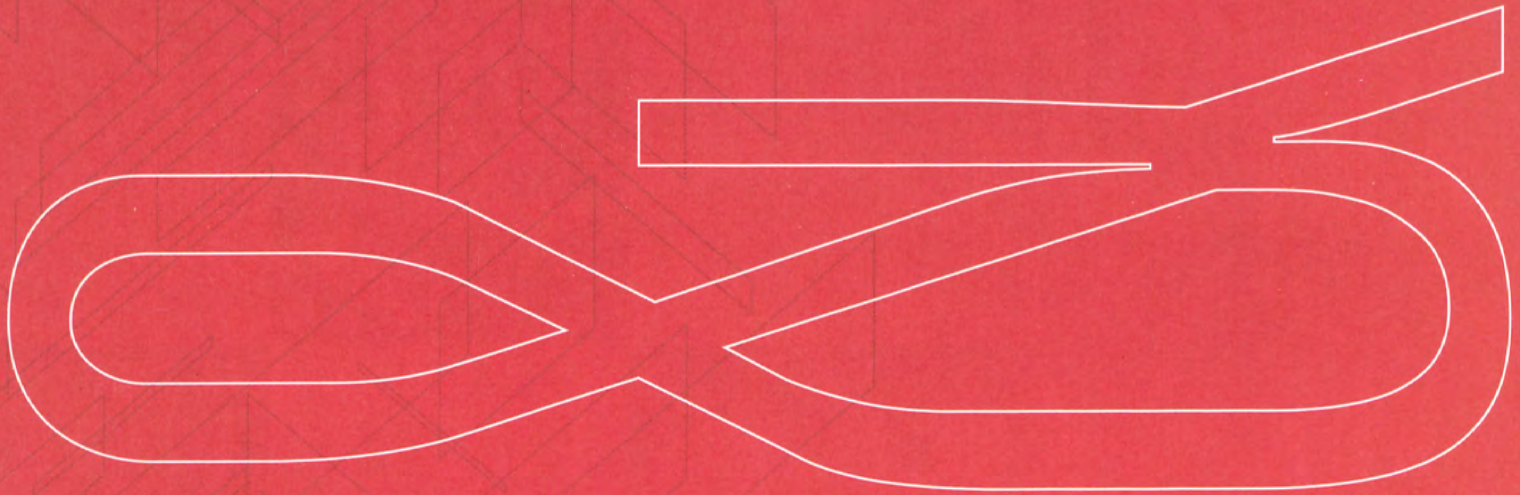
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NEW

MUSIC

NADAR

SUMMER ACADEMY

EDUCATIONAL
PROJECT



Programme to be announced.

PRODUCTION **MATRIX**

In the last week of August, MATRIX Centre for New Music and Nadar, ensemble for contemporary music, organized their second Summer Academy in Sint-Niklaas.

For six whole days, curious young musicians aged 14 to 18 immersed themselves in the world of contemporary music. They discovered new music as an essential part of the culture they live in, not as something strange, but as a relevant, usable form of expression they can use. All sorts of questions were asked and answered. What does 'new music' actually mean? Who are the great 'heroes' of this age? What new sounds can you get out of classical instruments? What does a circle sound like? How do you play a balloon? And can silence be music too?

EDUCATION
CONCERT

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CONDUCTED BY
JURJEN HEMPEL

ENSEMBLE IN

UNSUK CHIN – GOUGALON

The title derives from Old High German. Inherent in it are the following meanings: to hoodwink; to make ridiculous movements; to fool someone by means of feigned magic; to practice fortune-telling. The title refers to a Proustian moment I experienced – entirely unexpectedly – during my first sojourn in China in 2008 and 2009. I visited Hong Kong and Guangzhou, among other places. The atmosphere of the old and poor residential neighborhoods with their narrow, winding alleys, ambulatory food vendors, and market places – all this a stone's throw from supersized video screens, ultramodern buildings, and glittering shopping centers – brought to mind long-forgotten childhood experiences. It reminded me very much of Seoul of the 1960s, of the period after the Korean War and before the radical modernization, of conditions that no longer exist in today's [South] Korea. I was particularly reminded of a troupe of entertainers I saw a number of times as a child in a suburb of Seoul. These amateur musicians and actors traveled from village to village in order to foist self-made medicines – which were ineffective at best – on the people. To lure the villagers, they put on a play with singing, dancing, and various stunts. This was all extremely amateurish and kitschy, yet it aroused incredible emotions among the spectators: this is hardly surprising, considering that it was practically the only entertainment in an everyday life marked by poverty and repressive structures. Therefore, the whole village was present at this 'big event', a circumstance from which fortune-tellers, mountebanks, and traveling hawkers also desired to profit. *Gougalon* does not refer directly to the dilettante and shabby music of that type of street theater. The memories described above merely provide a framework, just as the

movement headings are not intended to be illustrative. This piece is about an 'imaginary folk music' that is stylized, broken within itself, and only apparently primitive. [U.C. translation: Howard Weiner]

LUC BREWAEYS – FÊTES À TENSIONS: [LES] EAUX MARCHENT

The title is a play on words. Translated literally, it means 'Feasts with tensions: [the] waters march'. When read fast with omission of the word between brackets it means 'Watch your step'. Because of this title I included quotations of and references to march [or march-like] music. The attentive listener will thus recognize fragments by Ives, Tchaikovsky, Berg, Goeyvaerts, Beethoven, Varèse and Stravinsky. Just before the conclusion of the piece I also quote a bit from *Fêtes* [from the *Nocturnes*] by Debussy, after all, the title obliges me to... The work consists of two more or less interlocked sections followed by a brief coda. The first section is fast and rather nervous whilst the second is very slow and meditative even if one can always feel some tension underneath it. The coda is moderately fast, based on a percussion ostinato. Most of the rather complex harmonies are derived from ring modulated bell sounds, which means that the sounds are enriched with the sums and differences of their distinct frequencies. In the second section combinations of woodwind multiphonics create the harmonic fields. The whole music has a certain atmosphere of obstinacy. This is achieved in the first section with *moto perpetuo*-like motives in the piano [and sometimes the harp] and vibraphone, a nod to the music of Philippe Hurel, the work's dedicatee. The second section presents a possibly 'funeral march-inspired' meditative repetition. The repeated percussion motive launches the final coda.

TERCONTEMPORAIN

CONCERT

There is - of course - much more in this music, but I leave it to the listener to discover it. I wish you all a captivating journey. *Fêtes à tensions: [les] eaux marchent* for 20 players was composed in 2012 as a commission from Ensemble intercontemporain. They gave the first performance during the TRANSIT Festival in Leuven on 28 October 2012, conducted by Jurjen Hempel. The score is dedicated to my friend and colleague Philippe Hurel. [L.B.]

ENNO POPPE – SPEICHER II, III, IV

Music is something energetic. Its rules and laws are only there to be investigated, improved upon, exchanged or abolished. It begins at the definition of our smallest building block, the note. How much variation in pitch can there be in a tone with vibrato before we call it a different note? Phenomena such as vibrato, portamento, glissando and microtonal differences together make up one large continuum, but they are not dealt with in music theory. Moreover, there is a relationship between sound colour and intonation which has hardly been studied, about which musicians intuitively know much more than composers with their eternal penchant for structures and systems. The *Speicher* project is a complex structure consisting of variations and repetitions. It comprises six movements that follow one another without interruption. I have finished the first four movements at this point; the final work will last about eighty minutes. The relationships upon which the entire piece is constructed are the same for both the composition as a whole and for the component movements, which can also be performed separately. The first notes from the viola have the same relationship to each other [as 'developing variation'] as the small, medium and large formal sections. Besides variation, it is most important

that we recognize something, so that the piece can continue to develop and remain interesting. Everything can be recognizable, a single sound as well as a whole section [such as the reprise]. This is why it is much less important to keep introducing new ideas in a piece, as it is to create an unpredictable network of deductions. The next step would be that what is to come could nevertheless be predicted: in that case, an active listening mode would have been achieved. The relationships for everything, at micro and macro levels, are 8-3-4-6-2-12. These are two processes that cross each other, of which one is getting shorter [8 4 2] and the other is getting longer [3 6 12]. But these are perceived durations; whether something is long or short will thus depend on its content and how it affects the listener. Of course, this all sounds very abstract, like so many discussions about music. However, musical phenomena are never abstract. With this composition I would like to discover something about dimensions. What do ideas produce when they are flogged for a whole hour? Although we shouldn't try to tax the listener, in a score of this size, I can and must think about my ideas differently. The intention of *Speicher* is thus in no way to stretch everything out as far as possible, but to seek extremes: the extreme compression, dilution, acceleration and broadening, in order to keep the intensity up. It is impossible to create a table of contents or a list of ideas for an eighty-minute piece, but I have to stay alert and observe what holds its own for how long, and how the forces in the music move and shift. After all, in a storehouse ['*Speicher*'] everything ends in chaos anyway. *Speicher* was commissioned by Ensemble Intercontemporain, who played its premiere on 28 October 2012 during the TRANSIT festival. [E.P.]

7.45 P.M. FOYER

Introduction with **Jan Christiaens, Enno Poppe, Jurjen Hempel** [tbc]

Sophie Cherrier, Emmanuelle Ophèle [flute]

Philippe Grauvogel [oboe]

Jérôme Comte [clarinet]

Alain Billard [bass clarinet]

Paul Riveaux [bassoon]

Jean-Christophe Vervoitte [horn]

Jean-Jacques Gaudon [trumpet]

Jérôme Naulais [bass trombone]

Victor Hanna, Samuel Favre

[percussion]

Dimitri Vassilakis, Sébastien Vichard

[piano]

Frédérique Cambreling [harp]

Jeanne-Marie Conquer, Hae-Sun

Kang, Diégo Tosi [violin]

Grégoire Simon, Odile Auboin [viola]

Eric-Maria Couturier, Pierre Strauch

[cello]

Nicolas Crosse [double bass]

Unsuik Chin ^{KR} [1961],

Gougalon. Scènes de Théâtre de rue - 2009-2012, definitive version - Dur. 20'

I. Prologue - Dramatic Opening of the Curtain

II. Lament of the Bald Singer

III. The Grinning Fortune Teller with the False Teeth

IV. Dance around the Shacks

Luc Brewaeys ^{BE} [1959],

Fêtes à tensions: [les] eaux marchent - 2012 [premiere] - Dur. 15'

COMMISSION **Ensemble intercontemporain**

Enno Poppe ^{DE} [1969],

Speicher II, III, IV - 2012 [premiere] - Dur. 30'

COMMISSION **Ensemble intercontemporain**

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ACTION PAINTING is a painting style in which paint is randomly dribbled, splashed or smeared onto canvas rather than carefully applied. The resulting work often emphasizes the physical act of painting itself as an essential aspect of the finished work or the intention of the artist. These energetic techniques depend on broad gestures directed by the artist's sensations. I attempted to express the process of action painting in this piece. The world premiere of the first version of this piece was performed by Ensemble Modern. The work was dedicated to my teacher Prof. Michael Obst after the premiere.

FRACTURE FOR 6 INSTRUMENTS is composed of one movement developed in three phases. The second phase is a sort of concentration of the first one. The third fragment is slow and has a thinner texture. These phases are linked in a particular way: not based on the principle of contrast, but fluently and gently. In some of my recent compositions, I experimented with my own "technique of breaking down the beginning." The idea of this "technique" is that "the most intense sound" is at the beginning of the piece, and later on, this initial structure is broken down, crumbled or atomized and is displayed in various coloristic depictions. In *Fracture*, my "technique" is applied in a new way. At the beginning, almost "all sorts of sounds" appear in the course of the piece. Various "sound objects" appear simultaneously as tutti, and appear later in various instrument combinations and coloristic variants [articulation, dynamics, register etc.]. In this piece, "the most intense sound" doesn't appear at the beginning, but almost "all sorts of sounds" appear later. This technique is comparable to the deconstruction of a building with the aim of observing its components.

SILENCES/LARMES was composed in 2006. The piece is based on the haiku by mother Immaculata Astre. It was premiered at Estonian Music Days.

"PIECE FOR 7 MUSICIANS"

By amplifying the ensemble, I want to bring almost inaudible and intimate sounds [mechanic noises from the piano, whispers...] to the audience's ears... and hopefully make music with them.

Ense

UN CIEL FAIT D'HERBES II [1990] [« A SKY MADE OF GRASS » II]

The first draft of this piece was a song for alto voice, clarinet and piano, inspired from a poem [of the same title] by Belgian poet Marc Imberechts. An expanded version for quartet [without voice] was later written for a concert in tribute of Jean-Louis Robert, a young Belgian composer who accidentally died in 1979. This music intends to transpose the subtle play of language and erotic references found in Marc Imberechts's poem into musical structures. As is often the case in my work, the harmonic structure was completely designed using computer software, which allows the creation of musical models from the transformation of natural sounds. Multiple references to acoustic distortions therefore affect the elaboration of a musical discourse [from harmonic distortions to timbre distortions]. The form was elaborated around the collapse of music itself in a *quasi*-central point where three players whisper the poem over a long note held by the clarinet. This piece won the UNESCO International Tribune prize in 1992.

Concert organized with the support of the
Wallonia-Brussels Federation.

CONDUCTED BY
GILLES GOBERT

SON

mmble

"BREAKING NEWS"

How does one avoid getting lost in the dense and continuous flow of information in which we are constantly immersed? This very question is the basis of my inspiration for this piece. The instruments punctually play a dense and complex mass of audible sounds. Various elements gradually emerge from this mass and catch the attention. Once the focus is set on these "sound objects", they are dissected and combined with each other to create a clear entity. But this entity will gradually deteriorate and get distorted, as if inexorably drawn towards its own downfall.

Julie Calbete [soprano]
Eric Leleux [fl]
Philippe Saucez [cl]
Piet van Bockstael [ob]
Nicolas Deletaille [vc]
Michel Copin [vn]
Gisèle Decoster [pf]
Jean-Louis Maton [perc.]
Helena Tulve [glasses]

Do-Won Yu ^{KR} - ISCM Korea [1976],
Action Painting [flute & perc.] - 2009
[rev. 2012]** - Dur. 7'

Artur Kroschel ^{PL} - ISCM Poland [1973],
Fracture for 6 instruments [fl, cl, vn, vc, pf,
perc]* - 2006/07 - Dur. 13'

Helena Tulve ^{EE} - ISCM Estonia [1972],
Silences/Larmes [Soprano, oboe, glasses] * -
2006 - Dur. 11'

Pierre Slinckx ^{BE} - YCA [1988],
Piece for 7 instruments
[s, fl, cl, vn, vc, pf, perc]** - 2012

Claude Ledoux ^{BE} [1960],
Un ciel fait d'herbes II [cl, vn, vc, pf] -
1990 - Dur. 12'

Gilles Doneux ^{BE} - YCA [1985], *Breaking
News* [a-fl, b-cl, vn, vc, pf, perc]** - 2012

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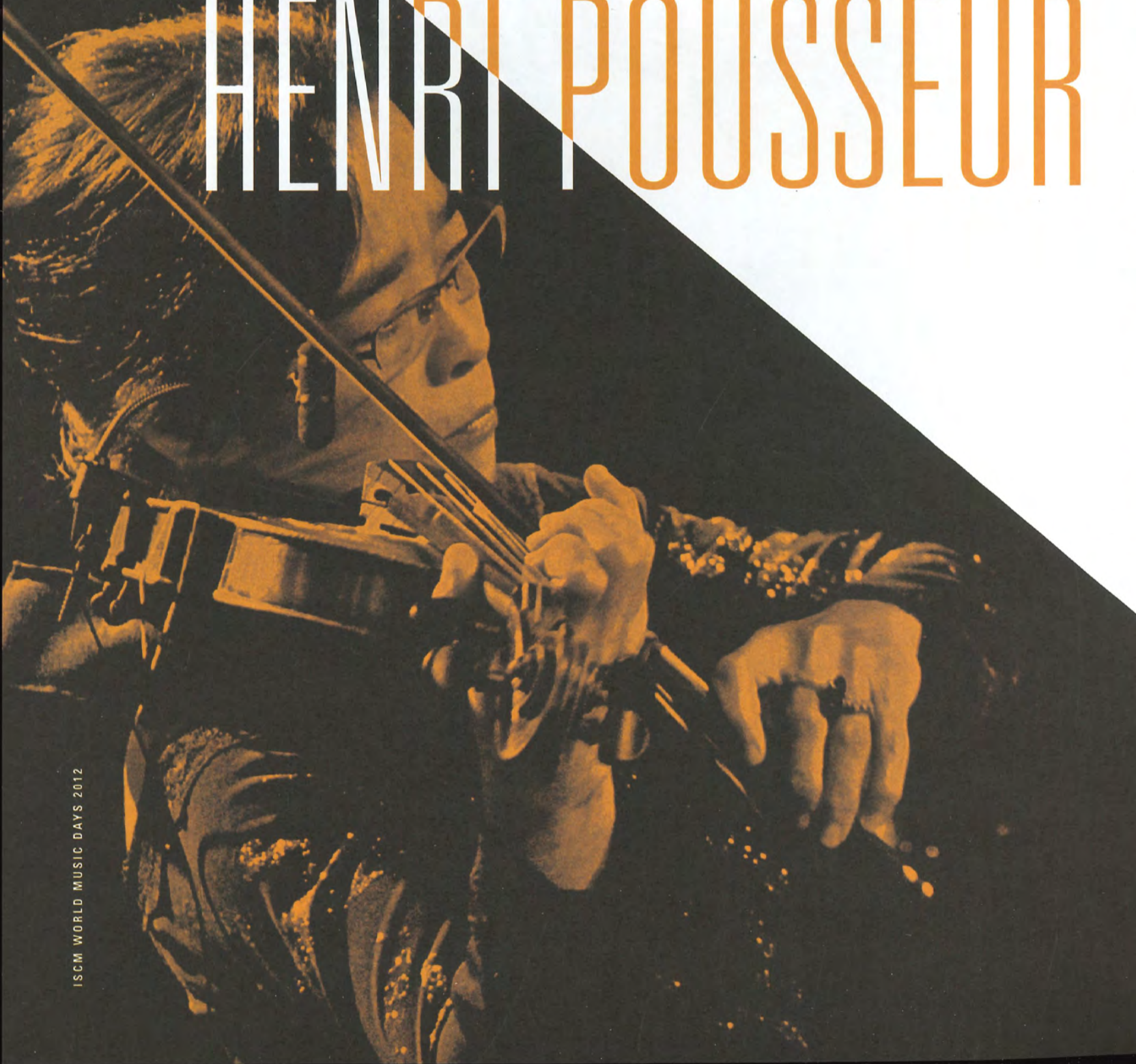
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CENTRE HENRI POUSSEUR



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Mons [LE MANÈGE - Auditorium Abel Dubois]

INNANA'S DESCENT

This piece is an adaptation of music from *Inanna: Euphrates Survival Song*, a ninety-minute multimedia theater work created in 2009. Inanna, an ancient Sumerian goddess known as the "Queen of Heaven and Earth," is an intriguing mythological figure associated with the city of Uruk, located in present-day Iraq. The stories of Inanna have been the object of extensive study in recent decades as more sources have been discovered and translated. Among these, the tale of Inanna's descent into the Underworld is one of the most renowned. As she descends, Inanna relinquishes her godly protections one by one until she stands naked before her sister, Erishkigal, the Queen of the Underworld. Without warning, Erishkigal strikes Inanna dead and hangs her from a hook on the wall. Moved by the pleading of Inanna's assistant Ninshubur, the god Enki eventually sends two creatures the size of flies into the Underworld to convince Erishkigal to allow Inanna to return to life.

ACTIVE FIGURATION

This work was composed for violin and a live computer electronic system consisting of a Macintosh computer equipped with Max/MSP. The live computer electronic system samples the sound of the instrument on the stage, applies digital signal processing to it, and reproduces the transformed violin sound along with the original sound in the hall in real time. Various real-time signal-processing techniques are used to transform the violin sound, including frequency and time domain manipulation using FFT/iFFT re-synthesis techniques and real-time grain-oriented frequency-modulation techniques. The computer system acts as part of an instrument, and the solo violinist creates a new musical space. This piece was commis-

sioned by Music From Japan in New York and composed for and premiered by the outstanding solo violinist, Mari Kimura, also one of the world's leading performers in interactive computer music.

HEN'AZ

The basic musical material is derived from picture scans of actual photos I took and from a spectral wavelet analysis of different violin sounds, including the typical Swedish Hardanger Violin. This material was brought together into a 'symphonic' piece for violin and electronics, where the use of live electronics not only serves to multiply the polyphonic possibilities of solo violin, but also to extend its expressive possibilities by enriching its timbre with subtle transformations that are fully controllable by the violin player himself. The combination of solo violin and electronics thus creates a sort of 'extended instrument', entrusting the soloist performer with the expressive real-time control of such parameters as texture, timbre and even spatialization, which are otherwise inaccessible.

PIECE FOR VIOLIN & ELECTRONICS

In this piece, commissioned by *Centre Henri Pousseur* [Ex CRFWM], I have tried to treat the violin and electronics as autonomous and complementary elements, each drawing its independence of treatment from the other. The electronic sounds are primarily produced by the technique of filtering in order to obtain sounds close to the sonority of a sine tone, the passage of a violin sound to the sine, comprising various levels of noise. Chosen among the harmonics of a spectrum of violin, five frequencies generate the totality of the harmonic and melody developments of the score. I treated the sounds in order to create objects at various levels of identification: a frequency isolated and supported in a register medium is the object that can

be best perceived and distinguished from another, a noise geared down in space is an object impossible to dissociate. Between these two extremes are a multitude of intermediate stages that situate us at the limit of these two perceptions: isolated notes played by the violin almost imperceptibly, extremely quickly and in a very acute register; very slow interpolations between two melodic and/or harmonic structures; frequencies tightened in a serious register and a passage from rudimentary polyphony to gradually indissociable harmonic blocks.

Izumi Okubo [violin]
Jean-Marc Sullon, Patrick Delges
[electronics]

Douglas Geers ^{US - Florida International University}
*Inanna's Descent** - 2010 - Dur. 11'

Gilles Gobert ^{BE} [1971],
Pièce pour violon & électronique - 2004 - Dur. 12'

Takayuki Rai ^{JP - ISCM Japan} [1954],
*Active figuration** - 2009 - Dur. 12'

Peter Swinnen ^{BE}
*Hen'az*** - 2012

Charles Michiels [clarinet]
Berten d'Hollander [flute]
Sébastien Vanlerberghe [oboe]
Denis Simandy [horn]
N.N. [trumpet]
Adrien Lambinet [trombone]
Laurent Houque, Christina Constantines [violin]
Pierre Heneaux [viola]
Jean-Pol Zanutel, Jean-Paul Dessy [cello]

Thomas Fiorini [double bass]
Alice Petre [harp]
Kim Van Den Brempt, André Ristic [piano]
Pierre Quiriny [percussion]



M U S I Q U E S N O U V E L L E S

ORNAMENTED ZONE

The numerous ornaments, trills, embroideries, grupetti and mordents that are to be found in *Ornamented Zone* take refuge behind the face of a mask and the baroque sculptural fold. Ornamentation is here only possible in a harmonic context that defines, according to each occurrence, what is ornamental in character and what is not. If one ornament came to lose its very privilege of precedence, then the next would no longer need to be resolved and would thus lose all its expressive value. This is perhaps the reasoning behind the initial intervals, with the harmony on one hand defining the ornamentation, and the ornamentation on the other defining the primacy of the harmonic structure. This is even more so, when the centre of the work becomes denser and the hazard of a multitude of superfluous events, being not any vanity of compositional style at all but rather a serious divertissement. The abundance of ornamentation is superposed onto itself, not allowing suspension in the momentary absence of all harmonic pre-eminence. The affirmation and the overabundance of these divergences that are finally authorised link up with another baroque influence; more than in the asceticism of one single note or interval that remains unchanged, music as art takes part in the refinement of a geometry of situations, of a topology, of a space or of an ornamental region. The ornamen-

tation disappears from time to time in a glissando that seems to annihilate and reduce every attack and every staccato into a levitation that is slowed down and inflected into the most perfect legato, in the very image of the frail harmony with which the piece ends. It is only the alliances formed by the instrumental ensemble, Brahmsian if not fin-de-siècle in colour that seem to contradict the baroque flavour of the work's inspiration. *Ornamented Zone* was commissioned by the Ensemble Intercontemporain.

ANALEMMA

An analemma is the visual representation of the time equation. It is an astronomy term that describes the figure created by the sun's position every day at the same time over the earth's yearly rotation. The resulting shape is a lopsided figure 8 or infinity symbol. This work is about the same musical ideas seen from different angles or in different situations. Just as the sun's analemma results from slightly different positions in the sky, this work presents 3 musical ideas of various lengths, situations or combinations. This commission was to be performed in a concert featuring pieces by Canadian and Lithuanian composers, about changing seasons from summer to fall. When ERGO approached me, they hadn't realized that, although I am Canadian, my family is of Lithuanian descent. I have always found Sutartine [the Lithuanian folk bi-modal singing style]



Jean-Paul Dessy ^{BE} [1963],
Subsonic [2 cellos] - 1999

Fausto Romitelli ^{IT} [1963 – 2004],
*Domeniche alla periferie del impero -
Seconda domenica : Omaggio a Gérard
Grisey* [fl, cl, vn, vc] - 2000 - Dur. 6'

Philippe Boesmans ^{BE} [1936],
Ornamented Zone [cl, pf, va, vc] - 1996
Dur. 10'

Veronika Krausas ^{US} - Florida International University
[1963], *Analemma* [for ensemble]* -
2006 - Dur. 14'

Anna S. Thorvaldsdottir ^{IS} - ISCM Iceland
[1977], *Hrím* [for ensemble]* - 2010 -
Dur. 8-9'

Pierre Bartholomé ^{BE}
Opus 60 [for ten instruments] - 2012**

Jean-Pierre Deleuze ^{BE}
...et les sonances montent du temple qui fut...
[for ensemble] - 2012**

Domeniche alla periferie del impero
*Seconda Domenica - Omaggio a Gérard
Grisey* - Dur. 6'

RADIO RECORDING BY **Musiq'3**

CONDUCTED BY JEAN-PAUL DESSY

fascinating and intense. I have incorporated an invented bi-modal motive [based on the opening motive at the beginning of the work] that eventually transforms into the Lithuanian lullaby that I used to hear as a child. The piece was premiered at the Glenn Gould Studio in Toronto on September 27, 2006 and was presented and commissioned by the ERGO Ensemble with a grant from the Canada Council for the Arts.

HRÍM

Hrím was written for a 12-performer chamber orchestra and was commissioned by Palimpsest, UCSD's New Music Ensemble, to be performed as a companion piece to Ligeti's Chamber Concerto, which inspired the instrumentation. The piece was premiered by the Icelandic CAPUT Ensemble in Reykjavik in 2010 and was elected Composition of the Year 2010 at the Icelandic Music Awards 2011. *Hrím* is inspired by the notion of dispersion: the release and echoing of single elements of the music, spread throughout the whole piece in various ways. The piece is composed of one short movement. The Icelandic title refers to the gradual transformation of ice crystals. The work was partly funded by the Composers' fund of the Icelandic National Broadcasting Service.

...ET LES SONANCES MONTENT DU TEMPLE QUI FUT...

The basic concept of this piece is to il-

lustrate the spectrum of some long resonance percussion instruments, such as the tam-tam or the gong, by translating the components of their resonances into instrumental writing or by giving them a specific function in the harmonic fields they create. A preliminary study was conducted in collaboration with the Centre Henri Pousseur. In the particular case of the tam-tam, described in encyclopaedias as an instrument of «undefined sounds», the analysis showed the wealth, infra chromatic abundance, and complexity and instability of sound range, which temperate instruments can only reflect in a distorted and incomplete way. A score is written, however, in order to comment and enhance the mysterious sounds of these instruments. The title, as a reference to one of Claude Debussy's *Images pour Piano* [*Et la lune descend sur le temple qui fut*], and also to Philippe Boesmans's first compositions [*Sonance I* and *Sonances II*, respectively for two and three pianos] announces the evocation of an antiquity without boundaries, whether in terms of time or location, as well as imaginary rituals.

OPUS 60

Commissioned by the Musiques Nouvelles ensemble in the year of its fiftieth anniversary, OPUS 60, is made of three parts – Glockenspiel, Tambour à Corde, Sigh – that are very different in morphology but obviously complementary.

Many different characteristics differentiate these parts while uniting them at the same time. Ten instruments appear, based in the successive concepts of resonances of metallic origin, the sound idea of friction, and finally, the evocation of an essential breath. The three parts are imbued with various memories: a pavane strutting like chaconne, a scherzo with trio and a very slow ostinato. Without being directly inspired by the words of Philippe Jaccottet, I believe OPUS 60 is humbly but very directly inscribed in the dual questioning mentioned above: the natural birth of writings and the mystery of unity. The piece is dedicated to a dear friend, Jacques Leduc, on the occasion of his 80th birthday.

SUBSONIC

*Subliminal Subways
Subsidence Sub Rosa
Suburb Sonnet
Sonant Sonar
Soothing [or not] Sonority*

CONCERT

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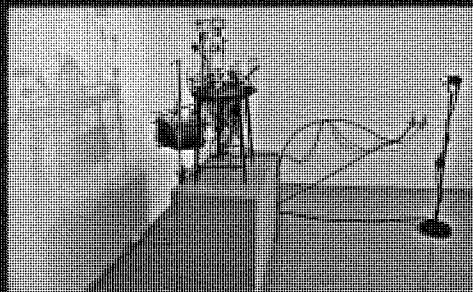
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AL KHOWARIZMIS MEKANISKE ORKESTER

In *Al Khowarizmis Mekaniske Orkester*, automated strings, bells, lights and winds play music any time a spectator presses the button. The resulting sounds often create a somewhat limp eloquence constantly threatening to collapse. *Al Khowarizmis Mekaniske Orkester* needs sounds in order to grow and create a weave of possible connections. Its beauty potential lies in the recognition of the howls, blinks and plings as well as time lapses between them as the ground material into which "music" can be heard.



Christian Blom 1902 - 1982 [Norway] [1974]

DUST AGAINST THE WIND FROM THE CLOUD MESSENGER

The basis of this project is the universal desire to connect distant points together and reduce human isolation by means of communication. To this effect, the composer chose several elements from Kalidasa's ancient Indian story *Meghad'uta* [The Cloud Messenger] to emphasize our thinking regarding "total communication". In this story, the "cloud" is used as a communication tool in moments of solitude. Fred Momotenko added contrast to the various characters and atmospheres of Kalidasa's poem in order to give the music very divergent and surprising gestures ranging from playfulness and lyricism, erratic rainfall and anger to the tragedy of loneliness and loss. The last scene of the *Dust against the Wind* project depicts the dramatic battle of a man who was struck by a curse eight months before and sent miles away to total solitude and who is now trying, with all his strength, to defeat the curse.

NAMUDA STUDY

This suite of compositions was started in 2010 and the number of sections and components is increasing as we are building more robots for the M&M orchestra as well as adding more software based modules for gesture recognition. All studies are designed to be completely interactive and receiving their inputs from one or more dancers. The compositions make use of the authors invisible instrument based on sonar and microwave doppler shifts caused by the moving

and reflective body. For this reason, the performer has always to be naked. The hardware is fully described in our article on the ii2010 invisible instrument [Holosound] and details on our gesture recognition system in another extensive article on Namuda gesture analysis. [see www.logosfoundation.org]

STUDY #13

This piece is part of a series of studies where i explore the possibilities of the robots of the M&M orchestra that distinguish them from human musicians. In 'Study #12, for robotic wind septet', i explored the idea of using a continuous, non-quantized pitch- and time space, using the ability of the robots to play very precise glissandos, slowly drifting from chord to chord. In Study #13 i want to further develop this idea and explore the auditory effects of slowly shifting microtonal intervals.

RITMOS CIRCADIANOS

Ritmos Circadianos [Circadian rhythms] is a work especially composed for the Logos Man & Machine Robot Orchestra, with occasion of the World Music Days Festival 2012 in Ghent, Belgium. In this piece, the robots experience several cyclical rhythmic patterns similar to the circadian rhythms experienced by humans. The term circadian comes from the Latin words circa and diem, meaning approximately and day, respectively. A circadian rhythm is any biological process that displays an endogenous, entrainable oscillation of approximately 24 hours.

These rhythms are driven by a circadian clock, and they have been widely observed in plants, animals, fungi, cyanobacteria and humans. Although circadian rhythms are endogenous, they are adjusted to the local environment by external cues, commonly the most important of which is daylight. The human sleep and circadian rhythms can be modeled by networks of coupled oscillators. In Ritmos Circadianos, a swarming model of coupled oscillators is used to generate and control the dynamic behavior of the musical material for the robot orchestra in real time. This is done by coupling the state of each agent of a flocking model to the states of other agents in a neighborhood. In consequence, each agent becomes adjusted to the circadian rhythms of the others. Making the robots experience a human-like clock and rhythm constitutes the gist of this composition.

KONTRAKT touches upon different deals or contracts the artist has to make with materials and physics when dealing with music and sound communication. The artist is hurting because he finds both joy as well frustration and discontent with all he chooses to put sound to. One moment he enjoys soothing harmonies or the fact that instruments play their fixed role in a composition and the next he despises it. When the piece is finished the artist is joyous that he has created, while the art itself is in pain. But there is a mutual understanding. They are all under the same contract.

Dominica Eyckmans [viola]

Rodrigo Cádiz ^{CL} - ISCM Chile SCD [1972],
Ritmos Circadianos [for the robot orchestra]
2012** - Dur. 12'

Kristof Lauwers ^{BE - YCA} [1978],
*Study #13***

Fred Momotenko ^{NL - Individual submission}
[1978], *Dust against the wind*
[new version for the robot orchestra]**

Jens L. Thomsen ^{FO - ISCM Faroe Islands - YCA}
[1980], *KONTRAKT* [for the robot orchestra]**

Godfried-Willem Raes ^{BE} [1952],
Namuda study [dance and viola:
Dominica Eyckmans]**

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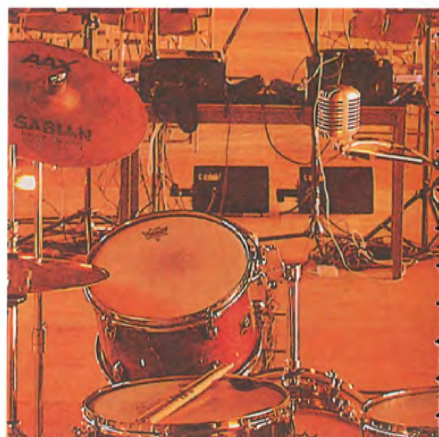
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LOGOS MAN & MACHINE ORCHESTRA

Ghent [LOGOS FOUNDATION - Tetrahedron]



ISCM WORLD MUSIC DAYS 2012

BESIDES ENSEMBLE

Jutta Troch [harp]
Fabian Coomans [piano]
Marieke Berendsen [violin]
Nele Geubels [sax]
Sam Faes [cello]
Jeroen Stevens [percussion]
Jasper Braet [electronics]
Romy-Alice Bols [flute]
Toon Callier [e-guitar]

AVANT MUZAK

Piece commissioned by the Centre Henri Pousseur with the support of Flemish Authorities

"Avant Muzak" can be described as a sort of musical Pop Art. The composer has built his piece out of elements of contemporary pop culture and fragments of everyday life. He uses musical clichés [disco, rumba, swing] as well as concrete sounds from daily life [steps, crowd ambiance in a football stadium, spoken voice, construction work in the street etc.]. These sounds are produced with a sampler. They are used both to reinforce the other musicians' material and in direct opposition to this material by means of a different tempo or contrasting dynamics.

1. *Slow, quite slow, quite fast and fast; with footsteps*
2. *Starting and stopping; with girl poem*
3. *Loud and Soft; with construction*
4. *Scanning*
5. *Cultural Location*

CANDLELIGHT MUSIC MIT RONDO

An antithesis to the idea of material reduction, *Candlelight music mit rondo* uses a large amount of diverse and heterogeneous material to continuously explore the boundaries of a piece's stability. A permanent zapping between all kinds of emotional states, leading to a kaleidoscope of logically interleaved, although apparently completely contradictory, musical spots.

LETTER PIECE #5 NORTHERN CITIES FOR 4 MUSICIANS

"Letter Pieces is an ongoing series of short performance pieces that I began composing in 2007. They combine physical actions, text and sound. Each Letter Piece has a score, positioning a small number of physical actions and sound objects - which the players invent - in a fixed order. I have called them Letter Pieces because the scores use letters to represent these sounds and actions. To put it simply, I've created the structure and the players create the content; two enactments of the same piece may look and sound entirely different. The performer's actions may relate to any visual language. They could be from a specific language [e.g. dance, ballet, mime, sign language], or actions from everyday life [e.g. driving a car]. Musicians have also enacted the visual part, sometimes using physical-actions associated with playing their instruments." [M. S.]

FACE-PAINTING consists of three portraits fitted together in chamber music pieces, in which I attempt to depict common but marginalized expressions of human beings: "chuckling to oneself", "desolation" and "ecstatic laughter". In this composition I made use of a "free twelve-tone system" and did my best to avoid references to a national or regional style. The theme is based on the first group of four tones in the original series, which is then transmuted, and evolves over the course of the piece. In order to emphasize the particular features being depicted, dynamics and range are subject to sharp contrasts, while rhythm is used to characterize a "nervous temperament". [Xm. Y]

PUB

This piece is based on advertising material. Several ads were selected and analysed [for the rhythm and intonation of the voice] to be transcribed instrumentally. An environment increasingly colonised by advertising and advertising sells a style more than a product, as a way to push consumption. This work suggests that advertising may contain perplexing messages. It aims to think critically about our society. The different ad extracts are assembled to bring out some kind of underlying message that attempts to generalise and become commonplace in our daily life polluted with advertisements and publicity of all kinds. The piece plays on the intrusion of an external influence from some individuals who, in turn, will affect other individuals. This ends up with them all blindly following something they did not choose. The piece has a verse / chorus structure with the repetition of certain cells to evoke media "hype". By dint of hearing the same thing, it is acquired without our even noticing.

Matthew Shlomowitz AU/UK [1975], *Avant Muzak* [fl, s-sax, drum kit, el.gt, harp, vn, vc and sampler] - 2010 - Dur. 16'

Matthias Kranebitter AT - ISCM Austria - YCA [1980], *Candlelight music mit rondo* [piano] - 2010* - Dur. 8'

Matthew Shlomowitz - *Letter Piece #5 Northern Cities for 4 musicians* - 2012 - Dur. 7'30"
Xin-Ming Yang CN - Chengdu Sichuan Conservatory of Music [1950], *Face-Painting* [fl & pf] - 2010* - Dur. 9'

Fabian Coomans BE - YCA [1983], *PUB* [fl, a-sax, vn, vc, perc, el guit, harp, pf & elec] - 2011 - Dur. 11'

CONCERT

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CONCERT IN COLLABORATION WITH
the Centre Henri Pousseur

WITH SUPPORT OF
the Flemish Authorities

HET COLLEC TIEF

Evis Sammoutis ^{CYP} - Individual submission - YCA [1979], *Metioron* [cl, vl, vc, pf] - 2010* - Dur. 15'

Oleg Paiberdin ^{RU} - ISCM Russia [1971], *Go Hua* [fl [pic], cl [b-cl], vn, cl, pf [cimb]] - 2009* - Dur. 9'

George Benjamin ^{UK} [1960], *Flight* [flute solo] [1979] Dur. 8'

Vykintas Baltakas ^{LT} [1972], *[how does the silver cloud s]ou[nd?]* [piano] - 2006 [rev. 2011] - Dur. 5'

Steve Reich ^{US} [1936], *New York Counterpoint* [clarinet & tape] - 1985 - Dur. 11'

METIORON

I was not able to imagine or find an authentic English translation to *Metioron* – Μετήρων [ancient Greek form of Μετέωρο]. «Hanging in the air» or «suspended» both come close, but they fail to express the true meaning of the work. The composition attempts to create a common structural identity between various fragmented, fragile but organically related elements, which gradually come together as the work progresses. As suggested by the title, the piece strives to simultaneously establish balance between the colors and the roles of the four instruments involved. Many aspects of the work's formal development truly lie in the absolute balance of the presented material, the intricate details of sound and texture, the extreme virtuosity and the exact "chronotopological" positioning. When I was asked to compose a new piece to celebrate the 50 years of independence of the Cyprus Republic, I found it quite a challenge; celebrating this independence seemed a bit ironic considering the perpetual political problems involved. Cyprus is itself still Metiori. Like this work, its democracy is fragile, hanging in the air. It is this aspect of a nation struggling to find its ground and balance while trying to move forward that ultimately inspired and shaped this piece. The piece is dedicated, with admiration, to violinist Peter Sheppard Skaerved who premiered it. [E.S.]

GUO HUA

Guo Hua [2009] for flute [and piccolo], clarinet [and bass clarinet], violin, cello and piano [5 musicians] was first performed by the Moscow Ensemble for Contemporary Music at the 2009 Moscow Autumn International Contemporary Music Festival in Russia. *Guo Hua* is a synthetic genre of Chinese art: as a rule, a poetic text is transcribed into drawing through hieroglyphs, the author's seal referencing the artist is set, and sometimes the drawing is transcribed into a piece of music. A *Guo Hua* piece was specifically composed by Oleg Paiberdin for the Moscow Ensemble for Contemporary Music [MCME] in 2009.

FLIGHT

'This 8-minute solo flute piece, written in 1979, was inspired by the sight of birds soaring and dipping over the peaks of the Swiss Alps. Equally important to me at the time, however, was the challenge to produce clear, dramatic structure and harmony within a monody restricted to the flute's three-octave compass.' [G.B.]

[HOW DOES THE SILVER CLOUD S]OU[ND?]

The idea of "[how does the silver cloud s]ou[nd?]" comes from the *Ouroboros - Zyklus I*. In this cycle I try to take a close look at certain aspects of music in the ouroboros-piece [colours, layers, rhythmic structures, harmony, etc. - one can call them "found objects"] and to go deeper - to discover specific tendencies, develop them and turn them into independent expressions. Ouroboros is an ancient symbol depicting a snake or dragon swallowing its own tail, constantly creating itself and forming a circle. It often represents self-reflection or cyclicity. Every new piece or version of the cycle offers a new perspective, a new view of the same music. The name "how does the silver cloud sound?" has two letters from the main title "OUroboros", therefore everything else is in parentheses: [how does the silver cloud s]ou[nd?]. Here I took a closer look at the piano's character in 'ouroboros'. Most of the time, it has some underlining, accompaniment or commentary function. The piano stands at some distance to everything. I've become interested in hearing what the piano could say if we were to let it speak. I started to work on a version for piano and tape. I was creating a duo, but I decided to hide the tape part. Just as you would speak to an imaginary, non-existent conversation partner, or hear only one part of some dialogue. The second part is to be anticipated or filled up with your imagination. The piece thus became an "imaginary duo" - listening, commenting, reacting with few moments where the piano comes to speak. Some small living thing, which is between wishing and not daring. It is only the accompaniment of 'ouroboros'... [V.B.]

NEW YORK COUNTERPOINT

New York Counterpoint was commissioned by The Fromm Music Foundation for clarinetist Richard Stolzman. It was composed during the summer of 1985. The duration is about 11 minutes. The piece is a continuation of the ideas found in *Vermont Counterpoint* [1982], where as soloist plays against a pre-recorded tape of him or her self. In *New York Counterpoint* the soloist pre-records ten clarinet and bass clarinet parts and then plays a final 11th part live against the tape. The compositional procedures include several that occur in my earlier music. The opening pulses ultimately come from the opening of *Music for 18 Musicians* [1976]. The use of interlocking repeated melodic patterns played by multiples of the same instrument can be found in my earliest works, *Piano Phase* [for 2 pianos or 2 marimbas] and *Violin Phase* [for 4 violins] both from 1967. In the nature of the patterns, their combination harmonically, and in the faster rate of change, the piece reflects my recent works, particularly *Sextet* [1985]. *New York Counterpoint* is in three movements: fast, slow, fast, played one after the other without pause. The change of tempo is abrupt and in the simple relation of 1:2. The piece is in the meter $3/2 = 6/4 [=12/8]$. As is often the case when I write in this meter, there is an ambiguity between whether one hears measures of 3 groups of 4 eight notes, or 4 groups of 3 eight notes. In the last movement of *New York Counterpoint* the bass clarinets function to accent first one and then the other of these possibilities while the upper clarinets essentially do not change. The effect, by change of accent, is to vary the perception of that which in fact is not changing. [S.R.]

Wibert Aerts [violin]
Benjamin Dieltjens [clarinet]
Thomas Dieltjens [piano]
Toon Fret [flute]
Martijn Vink [cello]

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Turbid Motion is a series of musical actions influenced by the various states of daylight. In the spring of 2010, I made a few comparative recordings during dawn and dusk in Stockholm and Paris. My interest was focused on the interactions between the light conditions and urban noises in the two cities. The recordings influenced the creation of a number of gestures, each presenting different combinations of energy levels and timbres. Just as a cityscape alters with fading light and increasing noisiness, musical actions sometimes appear through the blurry filter of layers of turbid activities. My musical gestures are generally created by motion. Each perceptible gesture, no matter how small, contains a certain intensity and direction – it might be moving forward, slowing down, repeated in loops or moving in a circular motion. Different types of motions are happening at the same time, creating multiple layers of activities. As in daily life, noise and motion are almost never constant; they change in character and are interpreted according to our level of awareness.

Johannes Kreidler [Moderator]
Marieke Berendsen [Violin]
Annegret Mayer-Lindenberg [Viola
 D'amore]
Pieter Matthynssens [Cello]
Katrien Gaelens [Flute]
Dries Tack [Clarinet]
Tom De Cock [Percussion]
Yves Goemaere [Percussion]
Elisa Medinilla [Piano]
Toon Callier [Guitar]
Jutta Troch [Harp - N.N.Electronics]

[...en paysage de nuit...]

Between 2005 and 2008, I composed my [...Passages...] - cycle, consisting of four pieces, which are entirely constructed around similar, recurring musical ideas developing in different ways and directions. Later on, some ideas of the [...Passages...] - cycle were transformed and elaborated in [trois études scénographiques] [2008 - 2010], for mezzo-soprano and ensemble. The piece [...en paysage de nuit...] [2010], for ensemble with amplified viola d'amore, is the last part of the Passages/Paysages project. This composition starts with gestures and textures which were introduced before in [trois études scénographiques], but soon it takes a different direction. Although the subtitle (for ensemble with amplified viola d'amore) may suggest that we are formally dealing with a concerto, the viola d'amore is only sporadically treated as a real solo instrument. On the contrary, the composition starts as a genuine ensemble piece. It is only near the very end that it transforms into a concertante piece, and that the viola d'amore assumes its role as a soloist. [D. J.]

Fremdkörper # 1 is written to form part of a concert-program in which the "Entartete Kunst"-exhibition that the Third Reich set up 70 years ago, would be critically brought back into memory. The German word "Fremdkörper" has some interesting characteristics. First, as a substantive it's singular and plural at the same time. Secondly, it has two interesting meanings: "intruder" and "strange object, strange object [medical]". I elaborated upon these aspects, to give shape to this composition with the same title: Fremdkörper. Peut être supprimé [In this composition, every musician is linked to a guitar-amplifier, standing next to him/her [as a fremdkörper], which amplifies its sound directly [with/without the use of distortion pedals]. On the other hand, the four-channel soundtrack, is sent to the same four amplifiers, every channel to its respective amplifier. For every channel I recorded samples of the respective instrument and processed it with a digital instrument I've made in MAX ["The granulator"]. In the first part of the composition, the result of this processing is heard whenever the live Instruments don't play: through a automated amplitude-follower, the soundtrack is stopped whenever the respective instrument plays and is resumed whenever it stops. This way, in the first part, the actions of the live-instruments function as intrusions [fremdkörper] into the initial, purely electronical texture. Hence, the instrument and amplifier are articulated as two fundamentally different "bodies". This OR/OR-situation is changed into an AND-situation in the second part: every instrument plays together with the soundtrack, as being one body, which, of course undergoes several mutations during its musical course. Nevertheless, the the live-instrumental sounds and the electronically processed sounds of the same instruments, are clearly related to each other, thus being "prolongations" of each other. At a certain point into this evolution, these two faces of the same body are

Malin Bång SE - ISCM Gotland [1974], *Turbid Motion* [B-fl, B-cl, 2 perc, pf, gi, vln, vcl]* - 2010 - Dur. 9'

Daan Janssens BE - YCA [1983], [...en paysage de nuit...] [amp va d'amore, b-fl, b-cl, hp, pf, 2 laptop, vn, vc] - 2010 - Dur. 9'30"

Stefan Prins BE - ISCM Flanders - YCA [1979], *Fremdkörper 1* [ampl fl [pic], perc, el.guit., vc., soundtrack & electronics] - 2008 - Dur. 12'

Johannes Kreidler DE - Individual submission - YCA [1980], *Outsourcing* [fl, keybd/sampler, vc, perc., moderator]* - 2009 - Dur. 15'

being intruded again by similar electronical textures as in the first part, but now, the roles [intruder|Intruded] are inversed. In this composition, several "strange" objects are used to generate sound, such as a handheld ventilator, a turntable of which only the turning table is used to generate sound, sponges, ... Of course, all of these objects are supplementary fremdkörper and raise the question: which is the actual carrier? [the instruments itself?]. On another level, the idea of "intrusions" is elaborated in the soundtrack, which is based on granular synthesis. In the second part of the piece, this granular synthesis is based on granular "mix-in" of grains [intrusions] from for example the cello-buffer into the guitar-buffer, generating polymorphous textures]. Fin de la suppression possible. This composition, premiered by Nadar in 2008 at the "Logos Foundation" in Ghent was commissioned by Jeugd & Muziek Vlaanderen.

Outsourcing

In 2009, I was commissioned a new piece from Klangwerkstatt Berlin for the Mosaik Ensemble. I searched on the Internet for Chinese composers offering their services. I found Xia Non Xiang and gave him some of my recent compositions, asking him to write a piece for Ensemble Mosaik imitating my own musical style. I also looked for an inexpensive computer programmer in India and found Ramesh Murraybay. I gave him the same pieces that I gave Xiang and asked him to write a software program algorithmically imitating my music. Finally, I asked Xiang to use Murraybay's software. The music I received from Asia actually sounds like my music, with a few differences. This concept poses the question of authorship: who actually composed this music? Marketing is yet another issue. As common practiced in this industry, I outsourced the production to cheaper countries. I received \$1500 for my commission whereas, for the people in Asia who wrote the score, I only paid \$150.

NADAR

CONDUCTED BY DAAN JANSSENS

CONCERT

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Ghent [CONSERVATORIUM - Mirryzaa]



CONDUCTED BY
FILIP RATHÉ

SPECTRA



Els Mondelaers [voice]

Pedro Álvarez CL - ISCM Chile SCD - YCA [1980],
Interalia [2010] [fl, ob, cl, hn, tp, tb, perc, hp,
vn, va, vc]** - Dur. 8'

Chiu-Yu Chou [TW] [Winner of the ISCM - IAMIC
Young Composer Award 2011] [1981],
*Wild graffiti II*** - 2012

Lucien Goethals BE [1931-2006],
Pampa [mezzo-soprano and ensemble] -
1979 - Dur. 8'

Raminta Šerkšnytė LT - ISCM Lithuania
[1975], *Almond Blossom* [Fl, ob, cl, tpt, perc,
pf, vn, va, vc]* - 2006 - Dur. 15'

Annelies Van Parys BE [1975], *Memories
of an Index*** - 2012

RADIO RECORDING BY **Klara**

INTERALIA

The title refers to the fact that this work is one of the many possible outcomes of the procedures and materials used in its creation. It is also an oblique reference to the poem *Altazor* [1919] by the avant-garde poet Vicente Huidobro. The work explores the paradox of several structures self-concealed by accumulation and often in contradiction with each other. What remains as the finished work is the fragmentary remnants of the poetic forces involved. *Interalia* was originally composed for the 2010 Centre Acanthes, and is dedicated with gratitude and admiration to James Dillon for his 60th birthday.

ALMOND BLOSSOM

This piece was directly inspired by one of Van Gogh's last paintings, "Almond Blossom". While most of his paintings are bathed in a dark and gloomy atmosphere, "Almond Blossom" is distinguished by incredibly light impressionist colors and a subtle oriental flavor. Comparably, my piece is also based on hearing music in "colors", trying to achieve the consonances of "light" and "dark", "warm" and "cold".

Movements:

1. The First Beams of the Sun in the Early Spring
2. The Feeling of the Last Spring to Come
3. Almond Blossom

WILD GRAFFITI II

The title *Wild Graffiti II* came from the first piece I composed during my stay in the UK which was for small mixed ensemble and called simply *Wild Graffiti*. It was inspired by the culture shock I experienced when I first arrived in Manchester with its mixture of modern and Victorian buildings, the strong Mancunian accent and the almost discordant juxtaposition of a large variety of cultures which, I now appreciate, also gives the city its vibrancy. The overall effect of these suggested the term "wild graffiti". The commission to write for *Spectra* gave rise to what will probably be the last piece I compose in Manchester. I therefore thought it appropriate to use the same title as for my earlier piece, revisiting my feelings about the city having lived there for four years. Two ideas are used to construct the piece, one is a mosaic gesture and the other a ritual passage. These dominate separate sections at the beginning, but finally are mixed together towards the end of the piece.

"PAMPA" [1979] is based on a poem of Ricardo Güiraldes. It represents a turning point in Goethals's [1931-2006] musical language reintroducing meditative and even mystical elements. The piece is a reminiscence of Argentina — the country where he was raised — and its plains, so unlimited to the eye that they give man the haughtily self-delusion to be the centre of the universe. The music itself is drenched with infinity, *empapado de infinito*.

"MEMORIES OF AN INDEX" refers to the musical theatre piece "An Index of Memories" which Annelies Van Parys [1975] composed for *SPECTRA* and *VocaalLab* in a *TRANSPARANT* production. The work was based on texts of Sappho, one of the most famous poets from ancient Greece. This new composition however is not a collection of highlights from the original piece. No literal copies were made and at several stages new material was introduced. Van Parys chose to add piano to the initial set-up and work with only one voice, thus casting a new light on the piece, just as memories do with facts.

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VISIONS FROM ANOTHER WORLD

Visions from Another World was inspired from three fanciful illustrations by J. J. Grandville [1803–1847], one of the most popular and innovative French illustrators of the 19th century. Grandville's book *Un Autre Monde* [1844] has often been referred to as a major influence of 20th century surrealist painting. As Robert Simon put it, "the book describes an excursion to a parallel universe populated by mutant animals, organic/human hybrid creatures, and inanimate objects come to life. The dreamscape they inhabit is equally fantastic."

Ronde Fantastique

The carp summons a troupe of aquatic animals who "rise one by one to form a circle; above this, other rings appear, formed by innumerable insects rising into the sky. The water lilies, braving the darkness, lift their bold stems to the water surface; and flowers... are pulled out of their deep sleep... The rings begin to spin, the animals dancing a fantastic round."

Funeral Procession of the Silkworm

"The death's head hawkmoth gives the departure signal and the tiny procession begins. Shepherd spiders clear the path preceding the silkworm's body, carried on a mulberry leaf by four cardinal beetles. Behind the funeral bier, a long train of fleas and ticks, ants, and caterpillars, march with the procession..."

The Spinning Ballerina

Titled *Apocalypse du Ballet*, the illustration features the artist's characteristic "metamorphoses": a ballerina emerging from a dancing foot turns into a spindle and thread, before becoming a sprinting dog. The remarkable image objectifies a sort of frantic, madcap motion.

Andrey Baranov [First Laureate of the 2012 Queen Elisabeth Competition] [violin]

Karim Al-Zand US - Stephen F Austin State University [1970], *Visions from Another World* - 2008*
Dur. 13'30 - 15'

Srdan Dedić HR - ISCM Croatia [1965],
Symphonic movement - 2011* - Dur. 12'

Wolfgang Amadeus Mozart,
Violin Concerto N°3 K216 in G Major

César Franck,
Symphony in d minor



BRUSSELS

PHIL

HARMONIC

CONDUCTED BY YUKI KAKIUCH

SYMPHONIC MOVEMENT

For the past twenty years, I have been writing applets for computer assisted compositions with the MAX application [initially developed at IRCAM], which has enabled me to use materials that are not available in any other form. The vast libraries of computer generated scales, tone rows, chords, polyphonic textures and rhythm patterns designed to empower spontaneous and intuitive musical ideas, as well as the possibility to engage in composition procedures that would otherwise be too complex, brought great fulfillment to my quest for sonority exploration. For this composition, commissioned by the Zagreb Philharmonic Orchestra, I used these elements as central materials and incorporated them in particular kinds of symphonic sounds.

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Ghent [DE BIJLOKE - Concert Hall]

Gordon :SPIN Fitzzell

Gordon Fitzzell CA - Individual submission [1968], *:spin* - 2007/10

Indoor sound installation for five sonic orbs

Duration / Two options:

1- 7' performance

2- continuous overlapping loops

:spin

Originally conceived as part of an architectural installation that ran for two months at the 2007 Lisbon Architecture Triennale in Portugal, *:spin* has developed into a mobile sound installation for five sonic orbs - two large stationary orbs and three smaller mobile orbs. Created by affixing lightweight adhesive speaker cones and LED lights to weather balloons of various sizes and colours, the work establishes an immersive kinetic environment in which listeners are enveloped in an array of ever-changing spatial perspectives.



SOUND
INSTALLATION

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Bruges [CONCERTGEBOUW]

CONCORD

Voldemārs Johansons LV – ISCM Latvija – YCA [1980],
Concord - 2010

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Concord is a large-scale musical instrument consisting of several metal strings of various lengths [1 to 7 meters]. The sound is created by a network of self-resonating strings arranged in a space. The strain of the strings and the corresponding pitch of sound create a certain musical succession, the total of which is a harmonious chord. By proportioning the length of a string [space] with the pitch of a sound [vibration frequency], Pythagoras [580-500 BC] summarized the most ancient knowledge and systematized a doctrine of interval proportions expressed by ratios of natural numbers. Inspired by the work of Pythagoras, who according to legend used a monochord instrument to study acoustics, the piece explores organization of several glowing and resonating metal strings of various lengths [one to seven meters]. Strings of heat-resistant alloy are caused to vibrate by putting electronic current through a metal wire and exposed to magnetic field [a method devised by American composer Alvin Lucier]. As the frequency of the alternating current coincides with the resonances and overtones of the string, mechanical vibration occurs and a sound is heard. With the increase of current, the wire becomes glowing-hot thus making it emit light and exposing the standing sound waves. The strings are fixed to resonators that amplify and radiate vibrations in space without use of conventional loudspeakers.

CANTATE DOMINO

[Homage to Ivan Lukačić] for mixed choir was written in 2007. It combines different compositional systems and polyphonic techniques. Homophonic segments, alongside highly polyphonic ones, are also present. The text originates from the solo-motet in *Sacrae cantiones* [17th century book of motets] composed by Ivan Lukačić [Psalm 96, [95]]:

Cantate Domino canticum novum!
Cantate Domino omnis terra!
Cantate Domino et benedicite nomini eius!
Annunciate inter gentes gloriam eius, in omnibus populis mirabilia eius.

This **AGNUS DEI** is the closing movement of a mass entitled *Osanna Mass*, based on the plainchants of *Mass number IX* in the *Cum Jubile Liber Usualis*. This movement is structured around the *Agnus Dei IX* plainchant and also incorporates the *Sanctus IX* chant. The music is mostly a meditation on intimacy and tenderness between the human and the divine, brought about through the coming of the Lamb of God, pausing in the polytonal center of the work to consider the darker side of this descent.

SONČNA PESEM [Canticle of the Sun] was written in praise of St. Francis of Assisi, born in 1181/1182 in Italy. The text is a well-known hymn to God giving thanks for His creation. The composition is divided into ten parts. Their counterpoint and program are developed throughout the length of the piece by means of modifications to the theme.

SUSCIPE, written in 2008, is a prayer for Saint Ignatius of Loyola.
 English translation:

*Accept, Lord, and receive all of my liberty,
 my memory, my understanding,
 and my entire will.
 Everything I have and call my own
 You have given everything to me.
 To you, Lord, I return it.
 Everything is yours; do with it what you will.
 Give me only your love and your grace,
 that is enough for me.*

MASS

Joseph Ryelandt ^{BE} [1870-1965],
*Missa 6 vocibus op. 111 : Kyrie, Gloria Gregorian -
Credo, Sanctus, Benedictus*

Davorin Kempf ^{HR - ISCM Croatia} [1947],
Cantate Domino - 2007* - Dur. 6'

Clare Maclean ^{AU - ISCM Australia} [1958],
Agnus Dei - 2008* - Dur. 4 min

CONCERT

Robert Kamplet ^{SL - ISCM Slovenia} [1971],
Sončna pesem [Canticle of the Sun] - 2009* -
Dur. 11'

Péter Nógrádi ^{HU - ISCM Hungary} [1952],
Suscipe - 2008* - Dur. 5'30"

CA

THE INSTRUMENT

number of bells: 47
swinging bells: 1
 ["Triomfklok", not in the carillon]
total weight: 27.535 kgr.
bas bell: 5.081 kgr. [pitch: G]

BELL FOUNDERS

Melchior de Haze: 1680
 [1, not in the carillon]
Joris Dumery : 1742 [2] - 1743 [9]
 1744 [3] - 1745 [10] - 1748 [2]
Kon. Eijsbouts : 2010 [21]

Restoration by Clock-O-Matic,
 Holsbeek, Belgium

BELL PLAY

is a short suite of four movements for carillon. In many ways, it is a companion piece for my earlier work for carillon, *Croutons IX*. My purpose is to convey a sense of fun with the bells playing various games, dancing and chasing each other through the air, on a public square.

R

Benjamin Thorn AU - ISCM Australia [1961],
Bell Play* - 2007 - Dur. 4'30"

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FRANK DELEU

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BRUGES [SAINT-SALVATOR CATHEDRAL]

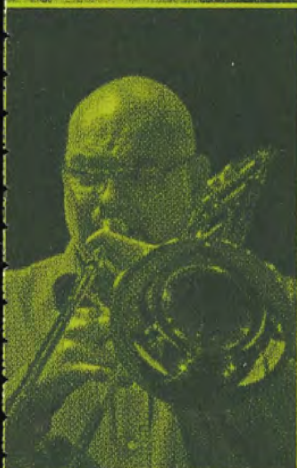
NEW MUSIC

JONÁS Y LA BALLENA [Jonah and the whale] for saxophone and electroacoustic CD track was written in 2007. This 10-minute piece is based on an Old Testament Bible legend and a bar/restaurant. It was commissioned by saxophone player Omar López and was composed in 2007 from a sequence of various saxophone attacks, played by the saxophone player himself. These sequences were subjected to computer electronic processes in order to create an electroacoustic CD track [representing the whale]. Live saxophone is performed simultaneously [representing Jonah]. The work is made of a free structure in a single part.

YELLOW CLOWN is a burlesque person whom nobody loves. He has strange yellow hair and a big golden earring inside of it. He thinks he is quite important and special. He believes he is the best, most beautiful, most successful person, etc. But in reality, he is nothing but a mass of material for a good laugh. A trombone player, playing with a lot of tempo variations, illustrates Yellow Clown's awkward and clumsy nature. His steps are insecure, floppy, chunky and funny. The piece includes three different sections. Electroacoustic sounds were created from samples recorded from a real trombone and interviews of the local Serbian classical music manager.

SOLILOQUY V – FLAUTO ACERBO for Alto and Tenor Recorders was written for and is dedicated to Christopher Orton. Composed in the summer of 2008, this piece was commissioned by Christopher Orton with the support of the BBC Performing Arts Fund. As suggested by the first part of the title, the piece is part of a series of works for solo instruments. Following the premiere of *Soliloquy I* at the 2000 ISCM Festival, the idea arose of composing a cycle of solo pieces with the aim of creating different characters within the same protagonists, 'narrating' in different languages. This piece is the fifth work of the series [the first three are for string instruments, and the fourth is for bass clarinet]. In each piece, the soloist idea operates on a different instrumental canvas and is elaborated according to the expressive qualities and technical potentiality of the instrument. In this work, linear contours are based on 'white modality' but are constantly 'surrounded' by chromatic and microtonal inflections, as well as the contrapuntal dynamism and the variety of textural formats stemming from it, which are at the heart of the musical discourse. The idiosyncratic quality of this work is perhaps best reflected in the second part of the title, *Flauto Acerbo!* The world premiere was performed by Christopher Orton at the Greenwich International Early Music Festival on 16 November 2008. The piece received the 2009 British Composer Award from BASCA. The judge panel 'unanimously agreed that the winning work redefines the instrument in a visionary and entirely original way'. The piece was praised for its virtuosity, depth of expression, and powerful imagination.





CANTUS FIRMUS for solo bayan is composed as a fixed seven-note modal melody [cantus firmus] subjected to diatonic or chromatic transformations. The remodeled theme and its contrasting harmonic and textural developments interweave in a semi-circular/spiral shape with dramatic tempo juxtapositions, textural densities and moods. The piece ends with the disclosure of the modal melody and its subsequent cadence and liquidation.

<IN>

A simple musical idea is continuously echoed and reverberated in slightly different ways, with minor changes. In order to memorize the previous sounds and find out what has changed, the breaks [pauses] between the fragments are as important as the notes themselves. In fact, they are related to the individual physical and psychological breathing of both listeners and performers. In order to render it in a slow text, it is necessary to realize when the music continues. The character 忍 [IN] is the combination of two words 刃: a forged knife and 心: the mind, the heart. Therefore, 忍 "IN" means patient as in trying to have floating mind.

Hugo Rosales Cruz ^{MX} - ISCM Mexico [1956],
Jonás y la Ballena [sax & soundtrack]* -
2007 - Dur. 10'

Ivan Brkljačić ^{RS} - ISCM Serbia [1977],
Yellow Clown [Trombone & electronics]** -
2011 - Dur. 3'30"

Thomas Simaku ^{UK} - Individual submission [1958],
Soliloquy V - Flauto Acerbo [A & T recorders]* -
2008 - Dur. 10'

Costas Tsougras ^{GR} - ISCM Greece [1966],
Cantus firmus [bayan solo]* - 2011 - Dur. 8'

Ji-Sun Yang ^{KR} - Individual submission - YCA [1979],
<IN> [bayan, va, perc] - 2010 - Dur. 9' 30"

Agartha
An Raskin [bayan] - **Bram Bossier**
[viola] - **Frank Van Eycken** [percussion]

Tomma Wessel [recorders]
Roeland Vanhoorne [saxophone]
Alain Pire [trombone]

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FROM THREE CONTINENTS

OTTETTO is a meditation over inspiration and expiration [prana] a recurring hypnotic motion. The breathing idea is given by the periodic structure of the piece and therefore by the length and speed of the periodic cycle [meter] which I have used. Cyclically a more or less evident change appears, a new direction, a question followed by an answer if possible or simply by a second question. What never really change is the main periodic structure, the meter, even if often we lose sight of it is always underneath and whatever happens requires a precise relation with it. In the vedic tradition a meter is considered a precious gift, a tool which can be used to reach a target, a desire, or even a weapon of destruction. I have chosen a long periodic cycle [meter] of 19 beats as the basic frame for this composition. The tuning system is based on an extended Partchian diamond which includes also prime numbers 13, 17 and 19. [nineteen being the limit]. The derived scale divides the octave into 99 steps

[see the 99 sruti-s chart attached in the score]. In the main three sections the rhythmical structure is directly deduced by the pitches organisation and their ratio.

GESTALT IV

The main idea of the cycle "Gestalt" is to compose a musical construction where the proportions between the instruments are studied and questioned. In this case, it was not the idea to compose a real octet or a double quartet, but the idea was to construct a piece where the proportions between the instruments are not that common and where these proportions are changing all the time during the piece.

BEHIND THE SCENE There are iconic films with a narrative structure, atmosphere, music or one specific scene which is burned into our collective memory. You only have to hear the sentence "We'll always have Paris" to conjure up a world of emotions and black and white

images. Say "West Side Story" and the rival gangs fly dancing through the streets of New York. Say "Groundhog Day" and a grumpy Bill Murray as an undervalued weatherman repeats the same experiences day after day after day. In *Behind the Scenes*, memory plays a trick on us – as it so often does. The memories and associations don't fit. Things happen that never happened in the film. Or did they? Wasn't it a bit different? Or something else completely? Or... is that what you could have seen... if you had been able to peep behind the scenes ... poke your nose round the kitchen door ... been a fly on the wall...?

FIREWORKS for 4 saxophones, 4 percussionists and live electronics was composed on commission from BLINDMAN in 2012. It will be a festival of sounds fired up into the air like sky rockets. Fire is a primeval element that stands for energy, radiance and power. The work consists of three parts and an epilogue. The first

Riccardo Nova ^{IT} [1960], *Ottetto*
[percussion & saxophone quartets] - 2012**

Frederik Neyrinck ^{BE - YCA} [1985], *Gestalt IV*
[percussion & saxophone quartets] - 2012**

Mayke Nas ^{NL} [1972], *Behind the scenes*
[percussion & saxophone quartets] - 2012**

Wim Henderickx ^{BE} [1962], *Fireworks*
[percussion & saxophone quartets] - 2012**

Eric Sleichim ^{BE} [1958],
Round about for eight protagonists + one
[percussion & saxophone quartets] - 2012**

Robert Lemay ^{CA - Individual submission} [1960],
[S]axe[s] [saxophone quartet] - 2008*

Jasna Veličković ^{RS/NL - Individual submission}
[1974], *Last Song*
[percussion quartet] - 2009-10*

THE WORKS BY **Henderickx Nas,
Neyrinck & Nova**

WERE COMMISSIONED BY **BI!ndman**

part [EXPLOSIONS] evokes the power of big explosions and bursts of sound. Rising melodic figures for the saxophones are accompanied by fierce percussion. The second part [IN THE MOOD] is a more introspective section with references to jazz. A mainly vertical, harmonic sound formation arises. The saxophone and percussion quartet play the same rhythmic patterns in chords. These patterns take on a life of their own as the instruments diverge. The third part [DANCE!] refers to various rhythms and musical styles in world music. It is a virtuoso section that takes the music to its ultimate technical limits. The piece ends with an epilogue [REFLECTION] that gradually channels all the different energies, allowing this exciting composition to slow down and expand. [W.H.]

LAST SONG was written in 2009-2010 as part of an ongoing quest to play instruments without touching them. In this piece, performers use handmade elec-

tronic devices [magnets] on kalimbas and mbiras. Kalimbas and mbiras become resonating bodies when the coil is close, or when bodies modify the original material by compromising its physical integrity. Transformation, resonance and a personal reading of Richard Strauss' *Last Song Im Abendrot* are the main subjects of the piece. This piece was written for the Ear Massage percussion quartet, with the supports of FPK.

[S]AXE[S]

The work was written for the Xasax Saxophone Quartet who performed it in Tours [France] at the Émergence festival held in the Petit Fauchaux Theatre in 2008. *[S] AXE[S]* explores several sound axes: the horizontal axis [in space] and the vertical axis [harmonic].

BLINDMAN WHIPLASH

[SAX] [DRUMS]

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Bruges [CONCERTGEBOUW]





I SOLISTI DEL VENTO

CONDUCTED BY ETIENNE SIEBENS
INTRODUCTION BY MAARTEN BEIRENS - 7.15^{PM}

Frederik Neyrinck ^{BE - YCA} [1985],
Gestalt I [fl, ob, cl, fg, hn, pf]

Igor Stravinsky [1882-1971],
Chant sans nom

Frederik Neyrinck,
1.Echo der Gestalt [2 fg]**
Igor Stravinsky - Octet

Wim Henderickx ^{BE} [1962],
Hommage [cl] - 1994

Volker David Kirchner ^{AT} [1942],
Der Blaue Harlekin [fl, cl, 2fg, 2 trp, 2 trb] - 1981
Igor Stravinsky, Three pieces

Martijn Padding ^{NL - ISCM The Netherlands} [1956],
Three Summer Pieces [fl - b fl, ob, cl, vl, vc,
tp, hn, pf, perc.] - 2007 - Dur.14'

Frederik Neyrinck
*Gestalt V***

RADIO RECORDING BY **Klara**

GESTALT I is the first piece of the *Gestalt* cycle, in which I search for different proportions between the instruments. The idea was to look for new forms of balance among the instruments, to divide the sextet into various small groups and to create a dialogue between these new groups. In fact, the sextet is divided into a duo [flute, clarinet] and a quartet [oboe, bassoon, horn, piano]. The flute and clarinet are used as "shadow instruments"; that is why they are placed after the other instruments, although the proportions between the groups and instruments are constantly changing. This piece was written for the I Solisti del Vento ensemble's 2011 Summer Festival.

1. ECHO DER GESTALT I is a short piece for 2 bassoons, which is completely inscribed in the ideology of the previous *Echo's*. This *Echo* shows many [subtle] colour possibilities for the bassoon. The reference to *Gestalt I* - also written for the I Solisti del Vento ensemble - is very clear. I used similar tempo divisions and the contrast between "clean instrumental sounds" and "distorted instrumental sounds" is extensively developed.

HOMMAGE for clarinet was composed in 1994 as an accolade to my composition teacher at the Antwerp Conservatory, Willem Kersters. The basic material is inspired by the opening motif of his Third Symphony. This basic cell, consisting of the notes D - F - D# - E - C# is transformed in this short solo piece, returning in many different guises. The first section [Allegro] begins with a stirring rhythm and virtuoso clarinet-playing in all registers. The following section [Cantabile] is melodious and introspective, with glissandi and flutter-tonguing that fade away into noise. The third section [Allegro molto] is a variation on the first section, complemented with virtuoso melodic loops. The piece ends with a big climax.

THREE SUMMER PIECES

- 1: Fanfare/Country Dance
- 2: Song
- 3: Unclear Affairs

Commissioned by the Holland Festival 2007
for the NAP ensemble of Gerard Bouwhuis and Heleen Hulst

GESTALT V

Like all the *Gestalt* pieces, *Gestalt V* studies and questions the possibilities of varying proportions between the instruments. In this case, the proportions between the wind and brass instruments are questioned. In fact, the piece aims to create silent but very intense and energetic sounds and gestures. That is why the brass instruments use quite often treated as the silent brass mute. The wind instruments [especially the flute and clarinet] develop a similar sound atmosphere based on the contribution of the brass instruments. The "silent energy" is also a result of the fast tempos and recurrent tempo changes throughout the short piece. This "silent energy" eventually gives rise to visual gestures, obtained by virtuoso and visually mirrored trombone passages. The piece was written for and dedicated to the musicians of the I Solisti del Vento ensemble as well as their artistic director Francis Pollet and will be premiered at the 2012 World Music Days in Concertgebouw Brugge.

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MUSICIANS

Igor Gawlikowski
maot [Marek Otwinowski]
Tomasz Sikora
Michał Litwiniec

Concert organized in collaboration with the
ISCM World Music Days 2014
Wrocław



Karbido means free choice typical of vanguard artists with inclination to and experience in music, theatre and art. Wrocławians have made it plain that all inspiration is allowed, although it seems that some in a little more significant way: criminal jazz, idyllic melodies, folk-like openness and the energy of contrasts. Karbido crew - far from being precise when it comes to defining their music - passionately fit and shuffle their own puzzles. They play with the listener's habits, at the same time opening the door for careful observers of the world and energetic optimists who like driving at full speed on uneven ground. Karbido was created in 2003 by musicians associated with such bands as CEZ, Kormorans, and Formacya Bochianni.

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KARBIDO The Table

LINES FOR AN ENSEMBLE is related to OnurTürkmen's "hete" concept: a compositional approach not constructed through dialectics on oppositions, contradictions and polarizations of the musical material[s], but rather on reasoning between composers' psyche and *hat*. *Hat* - a "line" of maqâms penetrating and merging into each another - is gradually sought, communicated with and eventually revealed by the composer. Inextricable from its single unity, this line is only a phenomenon restricted by the composer's search, communication and revelation. Therefore, beginnings and endings are ambiguous; they are not structured; any instance occurring within the hat does not dictate the existence of another subsequent moment. Although there are reminiscences, a hat does not indicate any reference to a certain culture. Rather, it is just another occurrence within a universe with no other diversity than itself: a simultaneous unity of time and space that endlessly continues and expands. Regarding a universe of no diversities, in terms of musical perspective, the hat means the emancipation of consonance.

The original **TINKLES IN THE RAIN** is said to be a musical composition by Emperor Ming of the Tang Dynasty in memorial of his deceased lover Consort Yang. According to the legend, Ming heard tinkles in the rain, which inspired him to write the piece. Made popular by a *bili* performer, it was passed on to the following Song Dynasty at a period when transcribing lyrical poems into music was common. This piece attempts to reinterpret the quasi-authentic work of the Emperor with contemporary techniques, based on a composition of the same title written by poet Liu Yong. The clarinet was chosen as the leading instrument for its similar tone quality to *bili* - its melody is crafted so that the lyrics could be sung in Cantonese, a dialect showing much resemblance with the languages of the Tang and Song Dynasties according to linguistic researchers. The piece begins with an emotionless pictorial representation of a rainy scene on a

cliff's deserted footway, using pitchless sonorities. The emotional charge is gradually built up through a transition from a simple pentatonic-based clarinet monologue against other instruments, to an echo combining lyrical melodies and 'rain' gestures. The most emotionally intense section arrives later, filled with chromatics brought by new pentatonic elements juxtaposed on the original harmonic structure, representing the mingling of the Emperor's aching melancholy with the gloomy environment.

This overall structure mirrors the classical Chinese literature technique of expressing emotions through the description of surrounding or imagined landscapes.

THEFT [INSOMNIA/WATER CLOCKS]

"In the meantime, through an oversight that José Arcadio Buendía never forgave himself for, the candy animals made in the house were still being sold in the town. Children and adults sucked with delight on the delicious little green roosters of insomnia, the exquisite pink



Onur Türkmen ^{TR} - ISCM Turkey [1972],

Lines for an ensemble [Violin, viola, cello, piano and perc.]* - 2008-2009 - Dur. 8'

Kai-Young Chan ^{HK} - Individual submission - YCA

[1989], *Tinkles in the rain* [fl, cl, vn, va, pf] 2011* - Dur. 7'

Jocelyn Morlock ^{CA} - Individual submission

[1969], *Theft [Insomnia, water-clocks]** - Dur. 11'

Yordan Goshev ^{BG} - ISCM Bulgaria [1960],

Diagonals [pf, 2 vn, va, vc]* - 2007 - Dur. 5'

Madeleine Isaksson ^{SE} - ISCM Sweden

[1956], *Sandes* [pf, engl. hn, vn, a-sax, vc]* - 2009 - Dur. 16'

fish of insomnia, and the tender yellow ponies of insomnia, so that dawn on Monday found the whole town awake." *One Hundred Years of Solitude*, Gabriel García Márquez *One Hundred Years of Solitude* epitomizes Magic Realism, or 'what happens when a highly detailed, realistic setting is invaded by something too strange to believe.' Certainly, a town full of candy-munching insomniacs qualifies. When Franz Roh first invented the phrase in 1925, the meaning was quite different from today's. Roh's definition

suggested that any mundane object could appear fantastic and bizarre if truly looked at. I believe this is the way children see the world; in fact, I recall experiencing my own instance of Magic Realism the first time I saw an egg-beater. Regarding musical representations of Magic Realism, *Theft* turns out to be a sort of combination of the definitions. The piece was originally inspired by two still images taken from *One Hundred Years of Solitude*: the insomnia-ridden town, and the "water-clock secrets of

the moths." In Marquez's novel, we never find out what the moths' secrets are, and this mystery intrigued me. The water clocks continue their inexorable theft of water and time, unchanged and unchangeable, whilst the disturbed, possibly malevolent fluttering continues. Insomnia, on the other hand, has a manic quality loosely related to the feeling of panic/fascination that ensues when you hear the birds begin to sing after having been up all night. As much as I love birds, in that context, they seem surreal and alternately evil and hilarious, as does much of the world when you're sufficiently sleep-deprived.

DIAGONALS is constructed as a dialog between the various performers. The piece is characterized by long scales, which interweave, imitate each other and leave the impression that the performers are jamming. Various highly varietal polyphonic techniques are used. The diagonals, horizontals and verticals are a reference to the emotional ties between performers and audience.

SONDES

A natural starting point for composing a piece for the ensemble Ma, was the inspiration of the Japanese word *Ma* [dimension, interval, distance in space and in time]. *Sondes* is so composed out of a web of different tempi, each one connected to a specified space of time. Each instrument follows *its way*, its own combination of these spaces which throughout the piece cross, overlaps, cooperates with, or not, the others, creating a sort of patchwork, organized in seven sections. The title arose afterwards, *Sondes*, [Sounding lines], and relates foremost to the exploration of the register, towards depth and height. [Madeleine Isaksson]



CONDUCTED BY FILIP RATHÉ

CONCERT

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CHAMP D ACTION
SOLOS

ISCM WORLD MUSIC DAYS 2012

PARCOURS is a theatrical concert for solo flute, electronics and water. The composition - Annelies Van Parys - and set design - Anneleen De Causmaecker - were created in parallel, allowing interaction and cross-pollination. Parcours creates a holistic experience with images, music, people and space. Flautist Jan Van Hoecke traces a path through various costume objects and past different aquariums. Limitations turn into a game, seeking points of contact between the four elements, balancing proportions. The ultimate aim is to discover a new freedom for the flautist, composer and set designer and for the audience as well.

A LA RECHERCHE DE TEMPS confronts the spectator's ears and eyes with a work that is actually always the same, but caught again and again, as it were, in a different dimension of time. It is slowed down or speeded up - sometimes with a video recording of the musician - and then brought back to its natural tempo, making time itself feel tangibly malleable. It is a bit like the children's programme that used to be so popular in which plasticine people morph themselves into different shapes. [2005]

BLACK ROCK UNFOLDING has been commissioned by an man who attended a performance of my opera "*Luomo dal fiore in bocca*". Because the Ensemble ChampdAction was organizing a series of concerts for the occasion of my 50th Birthday, we decided the work would be composed for cellist Arne Deforce and live-electronics. The title of the piece refers to my last ensemble piece "*Cardhu*,"

[a Gaelic word meaning black rock] I developed and/or extended some harmonic and rhythmic ideas of that work, hence the unfolding. The piece is in one continuous movement in roughly five sections, slow-fast-slow-fast-slow. The first section is some kind of presentation of the main material, basically slow but very virtuoso and with lots of sudden changes in dynamics and speed. The second section is a very rhythmical passage with steady [fast] pulse. The third is a slow development of material heard in the first section. The fourth section is an extended kind of extremely hectic cadenza with amplifying "accompaniment" by what gradually becomes almost an army of cellos. After it's climax, the music becomes quite rapidly slow again, to end [similarly as "*Cardhu*"] very quietly and in the high regions of the instrument's range.

GROUND ROUND

For the past couple of years, I have been quite fascinated by the unique sounds created by cattle auctioneers in the United States. Their chant presents specific rhythms, pitches and cadences that serve to intensify the auction process and encourage rapid bidding. The end result is a uniquely musical and mesmerizing form of communication. After listening to and watching several auctions, I decided that this could successfully be explored by utilizing the unique voice-like characteristics of the trombone in conjunction with live electronics. After working on this piece for a while, I couldn't help but think of how strange the auction process must be for the cows themselves.

Ultimately, this dictated the form of the piece and caused me to produce something more darkly humorous than I had originally intended. All audio samples for this piece come from a 20 second clip of auctioneer John Korrey, a short recording of cows in a field and live trombone. The live audio manipulation is entirely controlled via the Max/MSP programming language.

Thomas Moore [trombone]
Arne Deforce [cello]
Benjamin Dieltjens [clarinet]
Jan Van Hoecke [recorder]
Roel Das [electronics]

Luc Brewaeys ^{BE} [1959],
Black rock unfolding [cello & electronics]
 Dur. 17'

Annelies Van Parys ^{BE} [1975],
 A De Causmaecker
Parcours [recorder, electronics
 & scenography] - 2011 - Dur. 8'

Steven Snowden ^{US} - Stephen F. Austin State
 University - YCA [1981],
Ground Round [trombone & electronics]* -
 2010 - Dur. 8'

Serge Verstockt ^{BE} [1957],
A la recherche de temps [clarinet, electronics
 and video] - 2005 - Dur. 13'

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ESTELAS

For *Estelas*, I worked on developing musical materials in different vertical synchronizations. The piece's sections are defined by the various treatments of the musical material introduced at the beginning of the work. The word *Estelas* means "wakes" in English. I chose this title because, in the entire piece, "traces" of every event can be found, often as resonances of B and C pitches, in an interval that works as the conductive line of the work. *Estelas* was written for the Ensemble Contrechamps, in the spring of 2010.

ECOS DE LUZ

In this piece, the musical idea and the title arise simultaneously; the relationship or interaction between the two determines the development of the entire work. The piece is based on play-on-words using mixed elements from different worlds, visual and sound, and the translation of

this play-on-words into music. The initial gesture, built on a brilliant harmony between irregular rhythms, represents a flashing light that progressively generates resonances and echoes. I am working with the idea that identical things never happen twice. Everything is always changing and transforming. The echo of a sound is different from the original sound and each echo impact is different from the one before. The relationship between sound, echo, and space, and its transformation over time is represented in music using time fluids and constant tempo changes. A bright section at the beginning, following nebulous moments, is followed by a moment of darkness and sorrow. The struggle to return to the light eventually leads to the first climax point in the piece. Through another echo process, the climax fades into a fast, dizzying and turbulent section. A new climax then gradually fades and ends with a couple of bars of solo piano. Another

moment of nebula, similar to the moment that followed the initial section, formally used as a separator, leading to a conclusion. This links back to the beginning and the game of echoes, which, this time, originate from the low register, unlike the initial section.

WALLS OF LIGHT

"Walls of Light" [2009] is inspired by different kinds of light – flickering, fluttering, dancing, glowing, refracting and gradually shifting light. The work also owes its inspiration to Sean Scully's series of paintings, entitled "Wall of Light," which I saw at the Metropolitan Museum of Art in New York. The first movement explores flickering, fluttering and glowing kind of light, imagining a candle flame or light dancing upon a wall. The second movement relates directly to Sean Scully's series of paintings, which abstractly depict light as it shines on ancient Mexican stone walls. Scully divides



SPECTRA

CONDUCTED BY FILIP RATHÉ

the canvases into horizontal and vertical rectangles of different colors. This movement is inspired by the angular nature of the paintings, imagining refracted light jumping from one color to the next. The music is jagged but also lyrical, pushing and pulling the music in different directions while also offering a moment of peace when we may focus on a single rectangle, and explore the subtlety of Scully's hues. The final movement is inspired by a sunset, the many colors of the sky glowing and gradually merging from one into the next. The piece was composed for the Aspen Contemporary Ensemble of the Aspen Music Festival and School.

"AVEC DIAMANTS EXTRÊMES"

Subconscious associations generate continuously changing motions in body and mind. Memory, future of our past. The present: never complete and always fading. Music emerging from basic ges-

tures, an incomprehensible narrative translated into sound and seemingly irreversible time. Association as constructive plan, gestures for bricks, motion in/is time. A text of Paul Valéry as departure for a work in progress, consisting of remotely related aphorisms. [Filip Rathé]

Karel Goeyvaerts's "...DAS HAAR" refers to a verse in the Ballade des ertrunkenen Mädchen by Bertold Brecht in which the hair is seen as the final bond with the material world. The piece is based on a personal experience. Faint nocturnal sounds of the electronic equipment surrounding Goeyvaerts during a stay in the intensive care unit, his own faltering breathing, a feeling of anguish resulting in tense and convulsive melodies, finally giving place to euphonious chords, a premonition of an otherworldly light that brings superterrestrial peace and redemption from all earthly conflicts.

An Vercruyse [flute]
Kris Deprey [clarinet]
Frank Van Eycken [percussion]
Luc Van Loo [piano]
Pieter Jansen [violin]
Veerle Van Gorp [violin]
Bram Bossier [viola]
Lieven Baert [cello]
Dirk Veulemans [electronics]

Eric Nathan US - ISCM United States of America - YCA [1983], *Walls of light* [fl, cl, vn, vc, pf, perc.]* - 2009 - Dur. 7'

Demian Luna AR - ISCM Argentina [1975], *Ecos de Luz* [fl/pic, cl/b cl, vn, va, vc, pf, perc]* - 2007/8 - Dur. 9'

Miguel Fariás CL - ISCM Chile SCD-YCA [1983], *Estelas* [cl, vc, perc, pf]* - 2010 - Dur. 12'

Filip Rathé BE, *Avec diamants extrêmes** - 2010

Karel Goeyvaerts BE [1923-1993], *...das Haar* [ob, cl, fg, tp, tb and string quintet] - 1990

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Antwerp [DESINGEL - Blue Hall]



SELECTED PIECES

ECPNMM

John Eckhardt [double bass and electric bass guitar (+ the composers)]

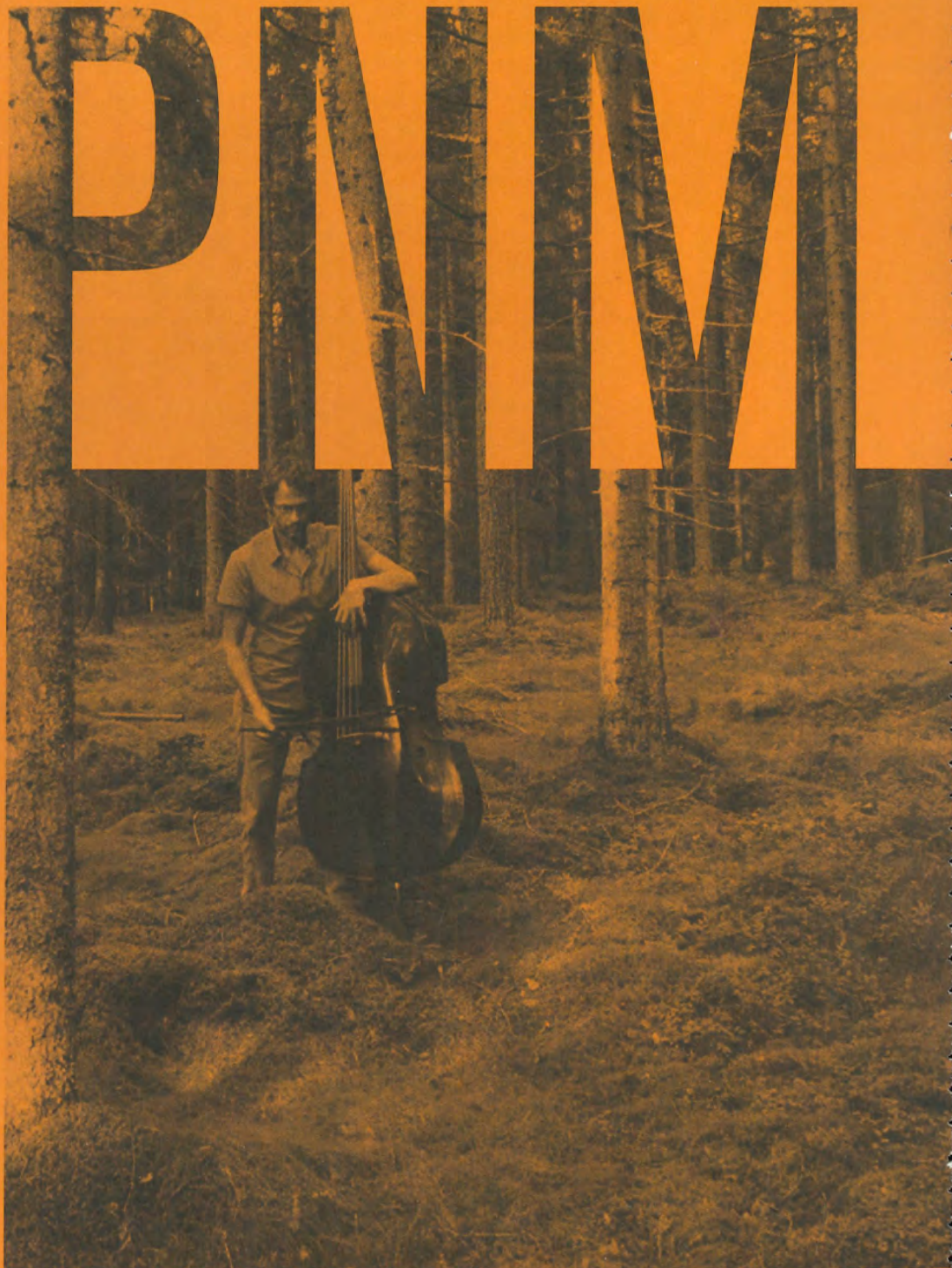
Roberto David Rusconi IT/U.K. [1972],
Elegie [double bass and live-electronics] - 2012**

Alexander Schubert DE - YCA [1979],
Bifurcation Fury [electric bass guitar, live electronics and live-video]** - 2012 - Dur. 10'

Ilya Ziblat Shay IL/NL [1975],
New work [double bass and live electronics] - 2012**

Jasna Veličković RS/NL [1974],
Shadow sound [zither and live electronics] - 2012

Marco Donnarumma IT/U.K - YCA [1984],
Ominous for Xth Sense - 2012**



BIFURCATION FURY

The story begins with two young girls fighting on the street. The winner, for the. A differential equation system undergoes a bifurcation when a qualitative change in its orbit structure appears, as one or more parameters of the dynamical system are changed. Bifurcation theory studies structurally unstable dynamical systems. Dynamic stability refers to perturbations in the phase space - the stability of fixed points and limit cycles. Structural stability refers to perturbations in the function space - the topological stability of orbit structures. Joey Berrenson, walks away and the loser attempts to throw something at him, but it goes through a nearby window. The store owner rushes out and pins adoption procedures. Also, for example: Pitchfork Bifurcation and Supercritical Hopf Bifurcation.

NEW WORK

[solo contrabass and electronics]

The form of the piece is constructed on the base of a pre-recorded composed electronic soundtrack [several sound materials are included, some purely digital, and some originate in acoustic sources]. Through following his part [or rather: reacting, playing together with], the bass player interconnects with this given musical narrative. But in the heart of this piece lies not in this formal relationship of determined progressions, but rather an opposite approach. During the performance, the player is given the option to "interrupt" the constant linear motion: by pressing on a pedal, the movement of the electronic soundtrack is brought to a stop. The protagonist [the bass player] is not anymore required to react to a pre-established chain of events, but rather can now introduce his own ideas, in his own time. And so, the performer is given the possibility to break away from the compulsory motion of time. He can shape a new form and stretch it as long as he wishes, reflecting on the given material.

ELEGIE develops a personal and individual approach to sound intended as

mean towards personal and internal insight. A journey the composer, the performers and the listeners themselves are proposed and challenged to initiate. Sound is intended as a microcosm capable of producing transformations in time and space that directly or indirectly influence the perception and the emotion of the people involved in its performance and fruition. Some "fundamental" frequencies are taken as acoustical roots of sound architectures. The work's structure naturally will spring forth from there production, lived and explored as pure matter that, vertically and horizontally exploding, will be forming structures according to its interaction with the listener perception [Cognitivity, Memory and Psychoacoustics]. Following a precise and natural polarization of the upper harmonics, formants and sub harmonics a tapestry are drawn in a careful web of routes allowing space, time and sound to be experienced as living entity. Every sound is subdivided into high, mid and low frequencies and than be processed and spatialised to fill the audible womb in which the audience seats, the environmental shaping follows a precise set of poetical actions focused at creating expectative and subsequently attend or delude it. All the electronic used has been designed and produced by R.D.Rusconi during a work-stay at Experimental Studio Freiburg. A personal thanks goes to Thomas Hummel and Paolo Squarzon without whose help this work would not have been possible.

SHADOW SOUND

[for zither, metal objects and live electronics]

Shadow sound is the next step of my ongoing investigation into playing instruments without touching them. The performer uses hand-made coils to excite a zithers strings and metal objects. The zither strings and metal objects become resonating bodies when moved by the coil's electromagnetic field and their resonance changes as the coil moves closer or further away. The instruments assume the function of a loudspeaker and are thus deconstructed. The sound material

sent through the coils derives from files found and downloaded from free libraries on the Internet. They vary from aircraft and siren sounds to human voice. They vibrates, communicates, manipulates, moves, agitates and changes. The theatrics of sound reflections create their own unique presence. The original emotional and psychological effect of each found sound gets transformed. The sound - the final product of composition - is a resonance, a shadow of an already existing sound since existing input is used as ready-made to obtain a new output, the performance/composition. In the process one sound reality produces another.

OMINOUS is a sculpture of incarnated sounds. The piece embodies before the audience, the metaphor of an invisible and unknown object enclosed in my hands. This object is made of malleable sonic matter. Similarly to a mime, I model the object in the empty space by means of whole-body gestures. The bioacoustic sound produced by the contractions of my muscle tissues is amplified, digitally processed, and played back through nine loudspeakers. The natural sound of my flesh tissues and its virtual counterpart blend together into an unstable sonic object. This 'oscillates' between a state of high density and violent release. As the listeners imagine the object's shape by following my gesture, the sonic stimuli induce a perceptual coupling. The listeners 'see' the sculpture that cannot be perceived through their sight through sounds. OMN was composed in homage to artist Alberto Giacometti. The piece is an interpretation of a recurrent topic in his work: the "constant irrational search and movement towards an unknown object". This theme is embodied in the threatening bronze-casted sculpture *Hands Holding the Void*, from which this performance was inspired.

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ATLANTIC WALL

ATLANTIC WALL for 7 musicians, electronics and video will be a nice sequel to the previous work Wim Henderickx composed for HERMESensemble. In this composition his aim is to let the electronics merge with the instruments in combination with Kurt Ralske's video. Also the exploring of the concept 'sound and resonance' and further detailed exploration of the human voice were very important in this work. The elements of nature water and fire constitute the underlying strength. ATLANTIC WALL is looking back to the horrors of war, but in an introspective way. It wants to sublimate the deep human pain in an almost spiritual experience. War is brought into relation with compassion. The alternation between emptiness and fullness form the basic idea of this composition. Wim Henderickx chose as subtitle VOIX DE L'OMBRE because the idea of the tone and its shadow was an important starting point in the creation process. The electronics were realised in collaboration with Jorrit Tamminga. The video was created by the American video artist Kurt Ralske, and takes water as its theme and point of departure.

HERMES ENSEMBLE

LE DÉSERT, C'EST CE QUI NE FINIT PAS DE FINIR / L'OcéAN, C'EST CE QUI FINIT DE NE PAS FINIR.

The desert and the ocean are two places where humans cannot live but which offer an open view towards the infinite. This infinite world is imaginary because the ocean always ends on the earth, and the desert would eventually meet the water if it were spread throughout the entire earth. This idea of never-ending extension is an illusion created by the enormous quantity of one same material: water or sand. In this piece, the concept is illustrated by two original musical materials: fluid melodies on one side, having, in my opinion, a kind of analogy to water, and repeated notes on the other side, reflecting a kind of "sand noise." Both elements are multiplied by overlapping orchestration and imitations. An infinity of elements rise out of an original musical idea, creating a kind of sound illusion. As Edmond Jabès described, in a quote underlined by Luigi Nono [as wrote Laurent Feneyrou], "the desert is what never finishes of is never finishing / the ocean, is what finishes to not finish." This description seemed to me to be the best title for such a research.

SRINGARA CHACONNE

Sringara is an Indian 'rasa' or flavour or mood signifying a love-essence, love between man and woman or mother and child. The chaconne consists of four gentle chords. They rise slowly through many transformations. There are more objective events that repeat - like the chaconne - but they crop up almost randomly. This 13-14 minute work is commissioned by, and dedicated to, Lorraine Vaillancourt and her Nouvel Ensemble Moderne, with whom I have happily worked; it is to wish them Happy 20th Birthday.

CONDUCTED BY
MARCO ANGIUS &
WIM HENDERICKX

NHEMAMUSASA

"Nhemamusasa" is an African word meaning "cutting branches for shelter." African soldiers are reported to build shelters from branches during wars. *Nhemamusasa* suggests the war theme. This piece was written as a testimony of the composer's strong feelings about North African crisis. The special use of melodies, gestures, timbres, rhythms and playing styles gives it an ethnic flavor. The music conveys the feeling of distress and indignation of African citizens at war. The piece unfolds with slow and sober low flute croons played over a bleak background while the pulsing of war keeps stirring up. Growing agitation can be heard to suggest the threat of war; contrasting gestures of intrusion and yelling are smashed together and superimposed to suggest the cry of victims. After a heart wrenching cry, the croon turns into a wordless sigh and questioning, the piece concludes with the last tear sadly drying as the violin harmonics fade out.

LA CHUTE DE LA MAISON USHER

Mireille Capelle [moz25]

Kurt Ralske [vi]

Jorrit Tamminga [electronics]

Wim Henderickx ^{III} [1942], *Atlantic Wall*
[ensemble, electronics & video]**

Xavier Dayer ^{CH} - ISGM Switzerland [1972],

*Le désert, c'est ce qui ne finit pas de finir /
L'océan, c'est ce qui finit de ne pas finir*

[Fl, Ob, Cl, Fg, Hn, Tp, perc, 2vl, va, vc, db]* -
2010 - Dur. 13'

Jonathan Harvey ^{UK} - ISGM Britain [1939],

Stringara Chaconne [sinfonietta] -

2009 - Dur. 13'

Chun Wai Wong ^{HK} - ISGM Hong Kong - YCA

[1988], *Wheemamukasa* [fl, cl, vn, va and pf]* -

2011 - Dur. 6'

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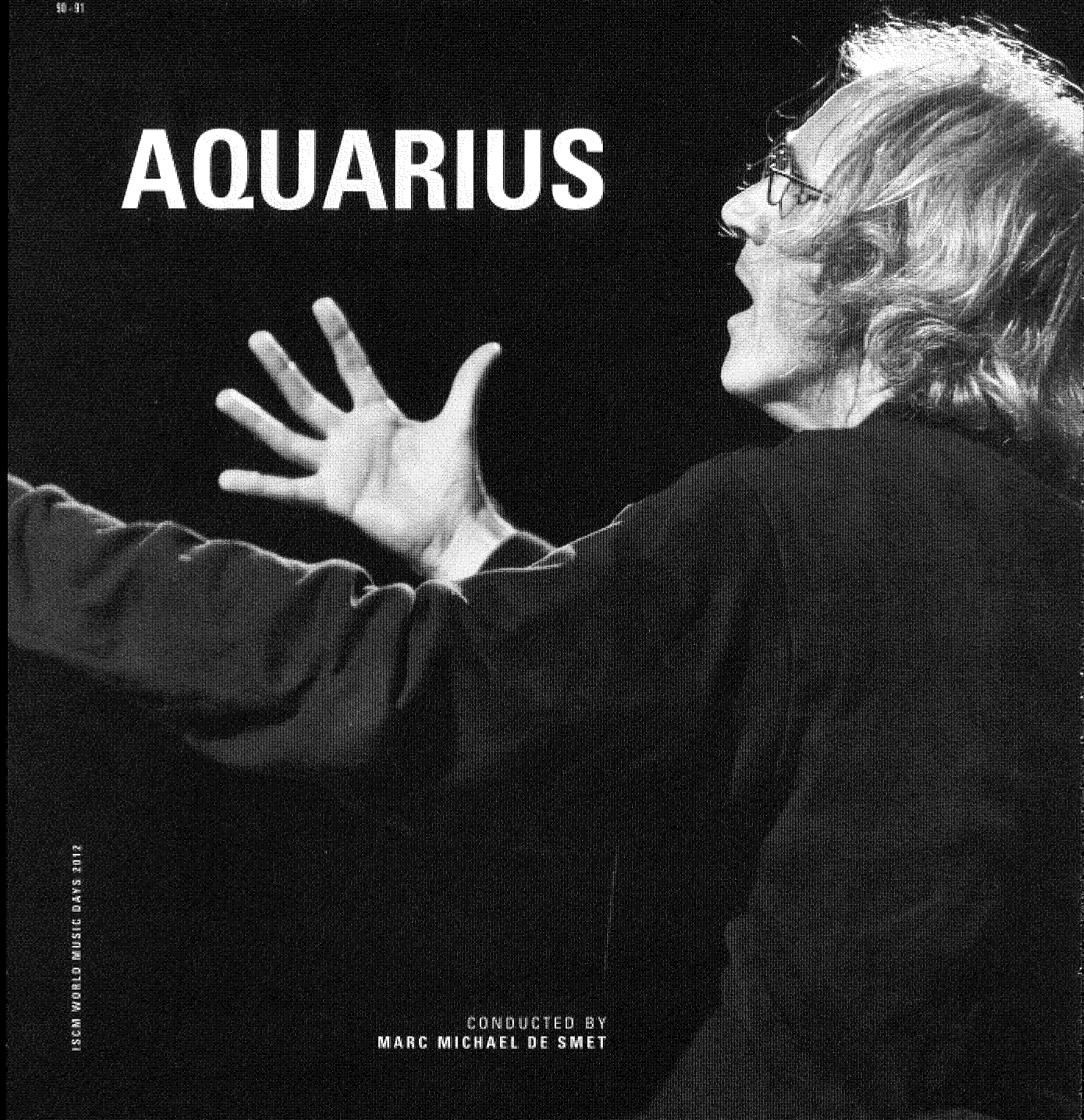
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AQUARIUS



ISCM WORLD MUSIC DAYS 2013

CONDUCTED BY
MARC MICHAEL DE SMET

COMÉDIE 2

Dante's Paradise is an extraordinary place where everything is excessive: too fast, too bright, too dense, too numerous. The poet's perceptions seems to only be describable in new words, which he specifically invents to express the violence of his sensations. At the end of the road comes this wonderful word: "trasumanar" [to go beyond human] and this extreme suggestion for an identity made of multiplicity. In *Comédie 2*, 12 singers performing as soloists are divided into two different worlds and two different superimposed stories that – little by little – begin mixing and recognizing each other. The female voices sing Dante's Italian text and the male voices sing the Latin text *Saul on the Damas road*. Both revelation poems are basic narrations put side by side and connected by a common character: Ananias, amazed by a vision that cannot be understood nor described, for it is only revealed in the realm sensitivity.

DO NOT PASS LIKE A DREAM

This composition for 12 voices a cappella was commissioned in 2009 by the American choir The Esoterics on the occasion of the *POLYPHONOS 2009 International Composition Competition*. It is a part of my cycle «HE COMES» composed on texts of Bengali poet Rabindranath Tagore [1861-1941, Nobel prize in 1913] comprising the following works : «Do not pass by like a dream», «Ever Comes», «Ever Coming» and «Return to Him», and which was premiered in 2008 at TRINAC.

Original text:

Prose translation made by the poet himself from the original Bengali

*In the deep shadows of the rainy July,
with secret steps, thou walkest,
silent as night,
eluding all watchers.*

*Today the morning has closed its eyes,
heedless of the insistent calls
of the loud east wind,
and a thick veil has been drawn
over the ever-wakeful blue sky.
The woodlands have hushed their songs,
and doors are all shut at every house.*

*Thou art the solitary wayfarer
in this deserted street.*

*Oh my only friend, my best beloved,
the gates are open in my house
–do not pass by like a dream.*

Rabindranath Tagore

Song XII from Gitanjali [Songs Offerings]

A BURIED FLAME

A Buried Flame was commissioned by Bath Camerata and directed by Nigel Perrin with the financial support of the PRS Foundation. The texts come from Psalm 69 and three poems from the Poems from Guantanamo collection [University of Iowa Press, 2007] used with permission from the book's editor, Marc Falkoff, and publisher, University of Iowa Press. These poems were written by current and former detainees of Guantanamo Bay, at the time of the publication, and translated into English. 'The poems in this collection were written against enormous odds. The men detained in Guantanamo Bay are routinely held in solitary confinement, condemned without a fair trial, and many are tortured. Through it all, some have taken sanctuary in poetry and through [these poems] we hear their voices and glimpse their innermost feelings. Their poems are a remarkable and moving testimony to the power of the human spirit.' Kate Allen, Director, Amnesty International UK. Composer's note. I was struck by the modernity of these poems and their 'general concern with physical incarceration and oppression rather than with Islam' [as Flagg Miller writes in an introduction to the collection]. At the same time, suffering, oppression and imprisonment has unfortunately been a constant mark of human experience throughout the ages, as seen in Psalm 69, to take an example from Christian tradition. The kernel of this new composition is a recognition, prompted by this collection of poems, that the 'war on terror' has undoubtedly resulted in detention without trial and further injustices; the music exists as a response to the poetry while including the notion that any hope for the future must reside in religions and political cultures talking to one another, and seeking reconciliation.

SUSURRO II

Susurro II [in English: whisper] is the second piece of a series of space compositions using white noise produced by the human mouth as the sound source. It is an electronic music composition written for a non-electronic instrument: the mixed choir. Four whispering consonants, 'ss', 'sh', 'gh', and 'r', are altered by the mouth to produce a range of three relative vertical placements, with no sounds being produced with a distinct pitch. The choir is divided into source groups placed from left to right, along with a group spread throughout the entire space of the choir in the manner of a "mono" sound. The work uses thematic materials of spatial and timbre significance, where musical ideas move to and from the center to the right or to the left of the choir. Choir compositions often include this type of sound material in short introductions or codas. In this case, human whispers were chosen as the primary sound material for the entire piece in order to prioritize spatial structuring elements rather than relying on the inclusion of pitch structures. The result is a pure spatial music composition. In terms of senses and expression, *Susurro II* belongs to an underworld of restrained, soundless speech, of desiccated, colorless, dry flowers, with the barely noticeable presence, at dusk, of the thin space separating life from death. When humans feel the risk of death when surrounded by the unknown in the darkness, spatial sound awareness becomes the primary sense of survival.

Music composed on a poem by James Joyce

*Sleep now, O sleep now,
O you unquiet heart!
A voice crying "Sleep now"
Is heard in my heart.*

*The voice of the winter
Is heard at the door.
O sleep, for the winter
Is crying "Sleep no more"*

*My kiss will give peace now
And quiet to your heart.*

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*Sleep on in peace now,
O you unquiet heart!*

THIS SEA WE CROSS OVER

This Sea We Cross Over is based on a text by Jenny Bornholdt, and used with her kind permission. The piece was commissioned by Choirs Aotearoa of the New Zealand Trust with the support of Creative New Zealand. It was premiered by the New Zealand Youth Choir on 22 February 2010 at the Parliament House in Wellington, and sung at the Shanghai Expo as part of the youth choir's 2010 world tour. According to Jenny Bornholdt, this poem is a memorial to the Anzacs deceased in the World Wars, but it also celebrates the connection between New Zealand and Australia. Therefore, it looks back on the past but also on the future. The sea is used as a connecting point, with the inclusion of other elements such as trade, women's right to vote, singing, migration, etc. Images of sea and water dominate the music, which features long flowing vocal lines.

DIN DEMULT

Din Demult / From Long Ago for mixed choir [2007] is the result of a subjective plunge into an archaic dimension of collective memory, and was inspired by the folklore of African Pygmies [the Aka tribes]. Imitative words, rhythms and syllables making up imaginary words, vocal tones and infra-octaviant structures, are all combined to create a special kind of "text" suggesting a possible ancient

world that still perceptibly echoes to the level of our own carrying human being. The piece is an uninterrupted succession of four movements distinguished by means of language transferred into special types of vocal emissions [movements I - II], as well as through syntactic features combined to create the aesthetic nature of an evolution from "elementary" forms to "music". Following the clear polyphony of the third movement, the homophony takes place when the final part [movement IV] begins. The tension thus highlighted diminishes later on through a process of disintegration into space and time. The choral ensemble consists of 12 parts divided into three groups: A. two sopranos and two altos; B. two mezzo-sopranos and two baritones; C. two tenors and two basses. The work was first performed at the 2007 International Week of New Music in Bucharest and was awarded the Composers' Prize and the Union of Musicologists Prize in Romania.

DIPUKU RAUDA

Dipuky Rauda [DPs' Lament] is a stand-alone work excerpted from the first scene of Act I of the two-act opera *Julius*, written in 2009 and premiered in March 2010. In the opera, set during and after World War II, the chorus is made of DPs [Displaced Persons] of various Eastern European origin, crammed together in a train car. Despite the diverse composition of the group, they all flee the same danger, are uncertain about their future, and

share the same feelings of fear and anxiety. These themes continue throughout the entire opera. The first line of the Lithuanian text, with its hard and emphasized consonants giving the illusion of a speeding train, is repeated and staggered among various sections of the chorus throughout the work. The pervasive secondary harmony alludes to an ancient type of Lithuanian polyphonic song, the Sutartinė, in which the second is the prevailing vertical sonority.

TSANG TSE

Tsang Tse is inspired from the Gong and Drum Patterns [鑼鼓經] found in various traditional Chinese and Taiwanese music pieces. For hundreds of years, the patterns were passed down through a sort of orally pithy formula, which was invented and memorized for the sake of study and performance. In addition to drawing on the imitation of percussive sounds, the texts in this piece rely on certain patterns of the formula: tsang-tse-te[de]-tse, tsang-ling-tse-yi-de-tsang, de-yi-de-de, ling-din-te, etc. "Tsang" illustrates the virulent sound of a large gong, or tutti [large gong, small gong, small hand cymbal and others], while "Tse" describes the sound of a small cymbal or tutti of a small cymbal and a small gong. The piece evolves from non-pitch to pitch, noise to tone, and gradually tone to a full harmony of gong reverberation.

François Cattin CH - ISCM Switzerland [1972],
Comédie 2 - 2008* - Dur. 15'

Eduardo Malachevsky AR - ISCM Argentina
[1960], *Do not pass like a dream* - 2009* -
Dur. 6'30"

Ed Hugues UK - individual submission [1968],
*A buried flame [from "Homeward bound"]** -
2010 - Dur. 6'

Emilio Mendoza VZ - ISCM Venezuela [1953],
Susurro II - 2008* - Dur. 9'

Roland Coryn BE [1938], *Sleep Now,*
O Sleep Now [on a text by James Joyce]

Anthony Ritchie NZ - ISCM New - Zealand
*This Sea we cross over** - 2010 - Dur. 3'20"

George Balint RO - ISCM Romania [1961],
Din Demult - 2007* - Dur. 9'

Charles Halka US - Stephen F. Austin State University
-YCA [1982], *Dipuku Rauda** - 2009 - Dur. 4'

Ching-Wen Chao TW - ISCM Taiwan [1973],
*Tsang Tse** - 2010 - Dur. 9'

BIOGRAPHY

COMPOSERS

Pedro Álvarez was born in Chile in 1980 and is currently based in London. After completing his studies in Composition at Universidad de Chile, he studied privately in London with James Dillon. He is currently finishing an MPhil at Goldsmiths College, University of London. His music has been performed in Europe, the USA and South America as well as at workshops and Reading Sessions with Klangforum Wien, Ensemble Interface, the Arditti String Quartet, ... He has been asked to produce commissioned works for Fondart [Chilean Arts Council] in 2004, 2005 and 2009, and LATEM, PUC in 2006.

Canadian-American composer **Karim Al-Zand [1970]** explores in his works the connection between music and other arts. His music draws inspiration from diverse sources such as 19th century graphic art, popular fables, folk music and jazz. A graduate from Harvard and McGill Universities, Al-Zand has received several national awards. He is currently on the faculty of the Shepherd School of Music in Houston, Texas. Al-Zand is also a founding member of *Musiq* [www.musiqahouston.org], Houston's premiere contemporary music group, which presents concerts featuring new and classic repertoires of the twentieth and twenty-first centuries.

Petra Bachratá [1975] studied composition with Vladimír Bokes at the Academy of Music and Drama of Bratislava and followed many composition courses abroad. She studied medicine and worked as a doctor while completing a specialization in neurology. She received a doctoral stipendium from the Lisbon Foundation for Science and Technology and completed a PhD in composition and electroacoustic music at the University of Aveiro [Portugal]. Her works have been awarded many prizes in Slovakia, the Czech Republic, Italy, Spain, France and Portugal. Her music has been performed throughout Europe, the USA, Brasil, Mexico, Argentina, Chile, Cuba and New Zealand, and has been released on several CDs.

George BALINT [1961], graduated from the National University of Music in Bucharest, where he earned a M.A. degree in conducting. In 2003 he was awarded the Doctor of Music distinction. He is currently a conductor for the National Operetta Theatre in Bucharest. Most of Balint's works can be classified as chamber music. His composition technique emphasizes the importance of the musical project, in a language closely related to the Romanian ethos, seen from the perspective of a modern expressionist. Among the many awards he has received are the 2nd prize for Choral Composition - Tours [France], 1984; the Romanian Union of Composers [UCMR] prize - 2002, 2005, 2007, 2008; the Romanian Academy's George Enescu prize - 2002.

Vykintas Baltakas [1972] is a composer, conductor, programmer and curator, also in the field of electronic music. Born in Vilnius/Lithuania in 1972, he actively participates in the programming of new music both in his capacity as a conductor and in cooperation with his ensemble the Lithuanian Ensemble Network. Apart from Vilnius, he studied composition in Karlsruhe with W. Rihm and conducting with A. Weiss, in Darmstadt and Paris [CNSM & IRCAM]. As a composer and also as a conductor, he has appeared all over Europe. He lives with his family in Belgian town Wilsele. His music is published by Universal Editions.

Malin Bång [1974] resides in Stockholm, Sweden and is the composer in residence as well as a founding member of the Curious Chamber Players [CCP]. Her work includes music for instrumental ensembles, orchestra, staged music, electronic music and instrumental performance pieces. Lately she has been working with members of CCP to explore the extension of the mixed instrumental ensemble with sound objects. Her works have been performed in Europe, the United States and Japan. In 2012, she is staying for a one-year residence in Berlin, invited by the DAAD Berliner Künstlerprogramm.

Pierre Bartholomé [1937] studied piano with André Dumortier at the Royal Brussels Conservatory and with Wilhelm Kempff in Italy. He is, with Henri Pousseur, a founder of *Musiques Nouvelles* and of the *Centre Henri Pousseur*. After embarking on a career as pianist, he took Musiques Nouvelles to many European festivals, while being a producer for the musical services of Belgian television [RTBF]. He subsequently devoted thirty years of his career to orchestral conducting, and for twenty-two seasons he directed the *Orchestre Philharmonique de Liège*. His catalogue notably includes two operas, two oratorios, six works for large orchestra, chamber music, vocal music, instrumental pieces and electronic music. La Monnaie has commissioned two works from him. Having for several years taught musical analysis at the Royal Brussels Conservatory, Bartholomé was composer in residence at the Catholic University of Louvain.

George Benjamin [London, 1960] studied in Paris with Olivier Messiaen and Yvonne Loriod, after which he concluded his studies at King's College Cambridge under Alexander Goehr. His first orchestral work, *Ringed by the Flat Horizon*, was played at the BBC Proms when he was just 20; from the first it achieved a remarkable international performance record, as did two subsequent works. Recent years have seen numerous international retrospectives of his work. As a conductor he regularly appears with some of the world's leading ensembles and orchestras. Benjamin is a *Chevalier dans l'ordre des Arts et Lettres* and is a member of the Bavarian Academy of Fine Arts. He won the Deutsche Symphonie Orchester's first ever Schoenberg Prize for composition. Since 2001, he has been the Henry Purcell Professor of Composition at King's College, London.

Daniel Blinkhorn [1973] is an Australian composer and digital media artist currently residing in Sydney, Australia. His music and audiovisual works have been performed/ screened/ exhibited and cited at numerous international festivals, events and loci. He has studied at a number of universities, earning degrees including a BMus [Hons], an MMus, an MA [Research] and a PhD in Creative Arts. His recent activities include: Radio National artist in residence - ABC, extensive field recording trips throughout the West Indies, Composer-in-Residence at the Visby International Centre for Composers, Sweden, and artist-in-residence as part of an artist/scientist led expedition on a traditionally-rigged tall ship throughout the international waters of the Arctic Circle.

Christian Blom [1974] is an artist living in Oslo, Norway. Along with his activity as a composer, Blom works with kinetic sculptures and mechanical devices. He has a formal background as an og guitarist and composer and holds a Cand. Philol. degree in composition from the University of Bergen. As a member of the Verdensteatret artist collective [2004 - 10] and promoting and developing his own projects, his works are widely performed internationally.

BIOGRAPHY

Philippe Boesmans [1936]

After he studied piano at the *Conservatoire de Liège*, Philippe Boesmans chose for a composer's career. Based in Brussels, besides composing he took up the post of producer at the television company RTBF in 1971, and later became composer in residence at *La Monnaie*, where Gerard Mortier commissioned several of his works, including *La Passion de Gilles* [1983], the *Trakl-Lieder* [1987] and his 1989 orchestration of *L'Incoronazione di Poppea* de Monteverdi. During his career Philippe Boesmans obtained many prizes, among which the Italia prize the Koussevitzky International Recording Prize and the Charles Cros Academy award and recently 'le prix de la critique française' for the best creation of the year.

Luc Brewaeys [1959] studied composition with André Laporte, Franco Donatoni and Brian Ferneyhough. From 1980 to 1984 he had regular contacts with Iannis Xenakis. Since 1985 he works as recording producer at the Flemish Radio & Television [VRT]. Luc Brewaeys was awarded several prizes and distinctions. In 1999 he received the Cultural Prize "Blanlin-Evrart" from the University of Leuven for his entire work. He received many commissions in Belgium and abroad, his works include a.o. 8 Symphonies, 2 String Quartets, Chamber and Solo pieces, some electro-acoustic [& mixed] works and one Chamber Opera. In 2007 his first opera [on Pirandello's "L'uomo dal fiore in bocca"], commissioned by the Belgian National Opera "La Monnaie", got its widely acclaimed premiere in Brussels.

Ivan Brkljačić [1977] is currently in the third year of a PhD program in composition in Belgrade with Prof. Srdjan Hofman. His works have been performed in Romania, Hungary, France, Macedonia, Germany, Poland, Slovenia, Austria, Italy, Czech Republic, Brazil, Sweden and Australia. In April 2010, his composition *Jinx* was selected for the ISCM WMD in Sydney. Brkljačić also writes music for theatre plays. He is Assistant Professor at the Belgrade Faculty of Music. Brkljačić was the artistic director for the 16th, 17th, 18th, 19th and 20th International Reviews of Composers. He was awarded the 2005 Mokranjac Prize for his work *When the Curtain Raises Seven Times* for symphony orchestra.

Santa Bušs [1981] studied at the Music College of Cēsis, the Latvian Academy of Music, and the Hamburg Hochschule für Musik und Theater. She followed various master courses in Latvia and abroad. Her work *Operas Libretu Leksikons* was published in 2004. In 2007, she was awarded the Arnolds Sturms Prize in Composition. Bušs has been composer-in-residence at the Casa Pantrova in Switzerland [2007], Le Ville Matte in Sardinia [2010], Fundación Valparaíso in Spain [2011] and the Visby International Centre for Composers in Sweden [2011]. In 2012 she is residing at the Villa Sträuli in Winterthur [Switzerland]. She has been a member of the Latvian Composers Union since 2010. Her music has been performed in Canada, France, Germany, Italy, Latvia, Lithuania, Slovenia and the UK.

Maarten Buyl [1982] studied at the arts high school for music and dance in Ghent. He continued his education at the Royal Conservatory in Brussels under Jan Van Landeghem [composition] and Peter Swinnen [music technology]. Buyl also studied electronic music with Joris De Laet [2001-2002] and composition with Wim Hendrickx in Antwerp. Besides his activities as a composer, Buyl has also provided the live electronics for ChampdAction, SPECTRA and het Muziekloof/

Toneelhuis. He has also collaborated on a project with Champ d'Action [Reflections], and has composed two commissioned works, ARC, for the Goeyvaerts String Trio, and Caro-Kann, for the Flanders Festival/TRANSIT.

Rodrigo Cádiz [1972] is a composer, researcher and engineer, currently working at the Centro de Investigación en Tecnologías de Audio of the Pontificia Universidad Católica de Chile. He studied composition in Chile with Alejandro Guarello, Aliocha Solovera and Pablo Aranda, and earned his Ph.D. in Music Technology from Northwestern University in 2006. His music has been performed in the US, Europe and Asia, and he was awarded several composition prizes and grants both in Chile and the USA. A member of several associations such as AMC, Seamus, ICMA and Cech, Cádiz is currently an Associate Professor in the Music Institute of the Pontificia de la Universidad Católica de Chile.

François Cattin [1972] studied trombone, conducting, singing, education and musicology at the La Chaux-de-Fonds Conservatory and Bern University, and composition with Eric Gaudibert in Geneva. As a composer, his reflections have increasingly exceeded the strict realm of music. Having recently composed three opera with children, Cattin is passionate about music education and conducts the Lycée Blaise-Cendrars choir, creating original pieces and performances. He recently conducted Sciarrino's *Studi per l'intonazione del Mar* for 100 flutes, 100 saxophones, flute and saxophone quartet, percussion and solo alto at the international festival Les Amplitudes [2007] in the presence of the composer.

Raphaël Cendo [1975] studied piano and composition in Paris [including IRCAM] with Alain Gaussin, Brian Ferneyhough, Fausto Romitelli and Philippe Manoury. He received commissions by such ensembles as L'itinéraire, l'Orchestre National d'Île de France, Ensemble intercontemporain, ICTUS, [...] and his work has been performed in the Centre Georges Pompidou, at festivals such as Mito in Milan, the Venice Biennale, Musica in Strasbourg, Ars Musica, Why Note in Dijon and in Donaueschingen. In 2007 Cendo received the Prix Espoir, and in 2009 the Prix Pierre Cardin from the Académie des Beaux-Arts. Cendo teaches composition at the Conservatory of Nanterre.

Kai-Young Chan [1989] is currently studying for a Master's degree in Music Composition at the Chinese University of Hong Kong. In 2009, he attended the University of Pennsylvania as a Lanson Exchange Scholar, studying theory and composition with Professor Jay Reise and Matthew Schreibeis. Drawing his influences from classical Chinese music, literature and language, Chan has injected these inspirations into instrumentations ranging from standard Western forms to contemporary Chinese ensembles. As a musician, Chan has also participated in various local orchestras as a huqin player, including the Hong Kong Youth Chinese Orchestra and the Academy Chinese Orchestra.

Ching-Wen Chao [1973] is Associate Professor of Composition in the National Taiwan Normal University Department of Music. She was a guest lecturer at Stanford University in 2002-03 and at the University of Illinois, in 2010. She earned her DMA in Composition from Stanford, where she studied with Jonathan Harvey, Brian Ferneyhough, Chris Chafe and Jean - Claude Risset. Chao received many awards in Asia. She has recently collaborated with such performers as the Arditti String Quartet, Klangforum Wien, the Ensemble On_line Vienna, the Eighth Blackbird, Taiwan National Symphony Orchestra, ... and her

works have been premiered in such places as the Electroacoustic Music Society Conference, the Institut fuer Neue Musik und Musikerziehung in Darmstadt, the Dresdner Tage fuer Zeitgenössische Musik, among others.

Un Suk Chin [1961] studied composition at the National University of Seoul with Sukhi Kang. In 1985 she came to Hamburg on a DAAD scholarship, to study with György Ligeti. Chin's work has been performed by prestigious ensembles at many festivals and in concert series throughout Europe, Asia and North America. Chin's list of awards includes the first prize from the Gaudeamus Foundation, the Grawemeyer Award for Music Composition, the first prize in de Bourges International Competition for Electronic Music and the Arnold Schoenberg Prize. She was composer-in-residence with the Deutsches Symphonie-Orchester Berlin and since 2006 with the Seoul Philharmonic Orchestra, and is also artistic director of their contemporary music concert series.

Chiu-Yu Chou [1981] studied composition at the Taipei National University of the Arts [TNUA] and is now a PhD student at the University of Manchester, where she is supervised by Professor Philip Grange. Interested in exploring compositional materials from Eastern and Western traditions in a contemporary context, her music has been performed at many events in Europe and Asia. Recent honors include the first prize of Orchestral Composition Competition held by National Taiwan Symphony Orchestra [2010] and the ISCM-IAMIC Young Composer Award [2011].

Fabian Coomans [1983] graduated in 'Master in Music' of the Royal Antwerp Conservatory. He soon decides to focus on contemporary music and participates in numerous projects with various contemporary music ensembles such as Ictus, Spectra, Nadar, Blindman, ChampdAction, Nahandove, the Liège Philharmonic Orchestra or the Brussels Philharmonic. In 2009 he creates the ensemble 'Besides' with other musicians. He is also co-founder and co-organiser of the festival WHAT'S NEXT, which is held annually in Brussels and is a forum for the development of new music in Belgium and elsewhere. His compositions have been played by the Goeyvaertsstrijktrio, Nadar, the trio Sarrasine, ensemble Aton, ensemble 21, Nahandove and ensemble 'Besides'.

Roland Coryn [1938] earned his Higher Diploma in viola and chamber music at the Royal Conservatory of Ghent, where he also later graduated in composition. For many years he held an important function as a teacher of composition at the conservatory in Ghent. As a composer, Coryn has won numerous prizes, including the Tenuto Prize in 1973 [Quattro Movimenti], the Jef Van Hoof Prize in 1974 [Triptiek], the Koopal Prize in 1986 for his chamber music oeuvre, and the Visser-Neerlandia Prize in 1999 for his complete output. In 1993 he was elected a member of the Academy of Fine Arts, Letters and Sciences of Belgium.

Xavier Dayer [1972] studied composition in his hometown with Eric Gaudibert, and in Paris with Tristan Murail and Brian Ferneyhough [IRCAM]. Dayer received several composition prizes, including the Bürgi-Willert Foundation prize, awarded by Heinz Holliger, and the Sandoz Foundation's FEMS Prize, awarded by Henri Dutilleul. Xavier Dayer has composed for the Grand Théâtre de Genève, l'Atelier lyrique de l'Opéra de Paris, le Festival d'Automne de Paris, IRCAM, the Swiss Chamber Soloists, Contrechamps and many other musicians.

Dayer teaches composition and music theory in Bern [HKB]. He has been the head of the Composition/Theory Master of Arts Department since 2009. He was a composer-in-residence at the Villa Medici in Rome [2008-2009].

Guy De Bièvre [1961] is a self-taught composer and musician. Having received many commissions, he has worked for various contemporary- and experimental-music organizations, including Stichting Logos and IPem in Ghent. He has published theoretical texts in publications such as *Musiktexte* and *MusicWorks*. He researched stationary sounds in the urban sound environment for two years at the theory department of the Jan Van Eyck Academy in Maastricht on a research grant. This resulted in the CD *Manhattan* [linear, circular, lateral]. In 2012 he received his doctorate from Brunel University's School of Arts in London. De Bièvre is currently a guest instructor at RITS in Brussels and at the Royal Academy of Fine Arts in Ghent. Since October 2012 is guest professor at the Technical University in Berlin for a period of 6 months.

Srdan Dedić [1965] earned his degree in composition from the Zagreb Academy of Music under Professor Stanko Horvat, and specialized in electronic music at the University of Strasbourg with François-Bernard Mâche as well as in composition in Amsterdam with Geert van Keulen. A winner of Japanese Government Fellowship Program for Foreign Artists [Bunka-Cho], he studied composition in Tokyo with Joji Yuasa and traditional Japanese instruments with members of the Pro Musica Nipponia ensemble. Since 2005, he has been teaching at the Music Academy in Zagreb University. His works have been performed by distinguished orchestras and performers at festivals such as the ISCM World Music Days in 1997 and 2003. He has received numerous awards such as the 1st prize in the 1988 UNESCO International Rostrum of Composers in Paris, and the 1st prize in the 1995 29th Indiana State University Contemporary Music Festival. Since 1991, he has been developing programs and theories in the area of computer-assisted composition.

Dan Dediu [1967] graduated with a degree in composition from Bucharest Music University and followed postgraduate courses at HMdK in Vienna. He was the artistic director of the International Week of New Music New Music Festival in Bucharest in 1999, 2001 and 2007/8. He has been a Composition Professor since 2003 and in 2008 was elected Rector of the National University of Music in Bucharest. Dediu won prizes and awards for composition in Vienna, London, Paris, Berlin, Budapest, Bucharest, Dresden and Ludwigshafen. The 140 plus works he has produced have been performed worldwide.

Jean-Pierre Deleuze [1954] studied at the *Conservatoire Royal de Bruxelles* with Marcel Quinet. A Master Class with Olivier Messiaen in 1987 had an important impact on his esthetic orientation. In 1989 he was appointed Professor at the Conservatoire Royal de Mons [Belgium]. He has developed a pedagogical program using the critical study of syntax, techniques, forms and styles of great Renaissance and Baroque Masters right through to the techniques of 20th Century composers. In 1998 he was awarded the Irène Fursion Prize for his "Elipsen". He is a member of the Académie Royale de Belgique.

Roderik de Man [1941] studied percussion and music theory at the Royal Conservatory in The Hague. At the same time he was part of Kees van Baaren's composition class and worked in the Electronic Music Studio under the direction of Dick Raaymakers. De Man taught at the Conservatory in The

Hague from 1972 to 2007. He has written instrumental works as well as works for combined instruments and electronics and his music has been performed in many countries in Europe, America and Asia. Several of his compositions were selected for the ISCM World Music Days. Much of de Man's work is available on CD.

Composer, conductor and cellist, **Jean-Paul Dessy [1963]** has conducted more than 120 worldwide contemporary music works and has recorded more than 50 CDs of classic contemporary pieces, receiving numerous awards. He has composed symphonies, chamber music, electronic music and an opera, *Kilda*, which he conducted at the opening of the Edinburgh Festival in 2009. *Le Chant du Monde/Harmonia Mundi* has released 2 CDs devoted to his works: *The Present's presents* and *Prophètes*, for solo cello.

Frederic Devreese [1929] studied at the Brussels conservatory. In 1949 he won the composition prize at the international piano competition in Oostende with his first piano concerto, which as a result became the compulsory work in that competition. In 1958 he started working for the state television [then BRT], where he would later become a director and producer. He also worked for three years at the BRT producing soundtracks, ideal training for his later work as a composer of film music. Devreese has won a number of prizes with his work, including the Prix Italia [1963] for his opera *Willem van Saefthinghe*, the Georges Delerue Award [1994] for *La Partie d'Echecs*, and the Joseph Plateau Prize [1988 and 1990] for the film music to *L'Oeuvre au Noir* and *Het Sacrement* respectively.

Francis Dhomont was born in Paris in 1926. Convinced of the originality of acousmatic art, his production has been, since 1960, exclusively made of taped works. He was named Doctor Honoris Causa by the University of Montreal where he taught Electroacoustic Composition from 1980 to 1996. For 26 years, he worked both in France and Quebec. In 1997, he was invited as a guest speaker in the Deutscher Akademischer Austauschdienst [DAAD] in Berlin. Dhomont was awarded the 1992 Ars Electronica Prize, the 1988 Magisterium Prize in Bourges and received the 1st Prize in Bourges in 1981. Many of his works were selected for the World Music Days and ICMC. He resides in Avignon, France, and pursues an international career.

After having learned various instruments, **Gilles Doneux [1985]** turned to composition in 2005 when he joined the Royal Conservatory of Mons. In his music, Gilles Doneux tries to reconcile his interest for introspective sound with a reflection around social and cultural phenomena. Doneux has written commissioned work from Musiques Nouvelles, Nahandove, Sturm und Klang, Maitrise de la Loire, ArsMusica Festival and Musicafta Festival [Alsace]. Beyond the classical sphere, he also collaborated with several film directors.

Stephan Dunkelmann [1956] graduated in acousmatic composition from the Royal Conservatory of Music in Mons. He received the following awards: the 2004 Prix de Bourges [multimedia music], a jointly awarded Public's Prize at the 2000 Métamorphoses; the 1998 Stockholm Electronic Arts Award; and he was a finalist in the 1991 Luigi Russolo Competition. His acousmatic compositions have been played not only in concerts but also in exhibitions, at dance performances, fashion design shows [Azniv Afsar], cinema [André Darteville, Wim Vandekeybus, Jérôme Thomas, Peter Krüger] as well as by traditional musicians

[Zahava Seewald, Michaël Grébil].

Jean-Luc Fafchamps [1960] studied at the Conservatory of Mons and at Leuven University. As a member of ICTUS he has participated in many premieres by composers including Lindberg, Reich, Aperghis, Mernier, Leroux, Harada and Francesconi. He began his work as a composer in the theatre and dance world. His works have been performed by ICTUS, Musiques Nouvelles, Quatuor Danel, l'Orchestre National de Lille, ChampdAction, among others at a variety of international festivals including Ars Musica, Images sonores, Présences, Musique Action, Musiques Démesurées and Why Note. His work has been recorded on three monograph CDs: *Attritions*, *Melancholia si...* and *'...lignes...'*. Fafchamps teaches musical analysis and composition at the Conservatory of Mons.

Miguel Fariás [1983] studied at the Universidad de Chile and at the *Haute Ecole de Musique de Geneve* and later at the Conservatoire d'Aubervilliers. His works have been performed in South America, Europe and Asia by ensembles including the Ensemble Contrechamps, the Ensemble Aleph, the Ensemble Intercontemporain, the Luxembourg Sinfonietta, the Grup Instrumental de Valencia, among others. Fariás received many prizes in Spain, Germany, Belgium, Korea and the US. In 2008, he was composer-in-residence in the 5th forum for young composers of the Ensemble Aleph in France, and in 2009, he was a laureate of the Reading Panel of the Ensemble Intercontemporain/Ircam. In 2010-2011, he received the Fondation Nadie et Lili Boulanger's scholarship in Paris. He is currently working on a chamber opera piece entitled *Renca, Paris y Liendres* about the mythology of a Chilean neighborhood. This opera is written with the support of the Centre Nadia et Lili Boulanger of Paris. The premiere is scheduled for 2012.

Born in Angola, **Antonio Ferreira [1963]** studied engineering before enrolling in the Sonology Program of the Royal Conservatory in The Hague. Ferreira created several pieces using real time electronics in The Hague, Amsterdam [STEIM], Den Bosch, Cologne, Lisbon, ... and his electroacoustic compositions were selected for presentation in several national and international festivals. A freelance composer, Ferreira is also a consultant in noise pollution and bioacoustics for several private companies.

Gordon Fitzell [1968] is a Canadian composer and media artist. His works have been performed at major international festivals by a host of leading artists including Norwegian group BIT20, Canada's Ensemble contemporain de Montréal, and American sextet eighth blackbird, whose Grammy-winning album *strange imaginary animals* features two of his works. An Associate Professor of Music at the University of Manitoba, Fitzell also leads the eXperimental Improv Ensemble [XIE] and serves as an Artistic Director of GroundSwell, Winnipeg's premiere new music series.

A French composer living in Québec since 2001, **Georges Forget [1978]** began his studies with Christian Eloy at the Conservatoire de Bordeaux in the purest acousmatic tradition. Working on his Masters with Robert Normandeau at the faculty of music of the Université de Montréal, he evolved towards a more melodic approach to electroacoustics. As a multi-talented composer, his work can be heard in a number of theatre pieces, videos and documentary films. Having just completed a PhD in music composition under the direction of Isabelle Panneton and Jean Piché at the Université de Montréal, Georges Forget

continues to explore the use of "melodic" motives as the foundational element of unity and formal perceptibility of the work.

Tomás Garrido [1955] studied viola de gamba and double bass and worked with pop-rock, mediaeval and baroque, flamenco and jazz groups, also participating in *avant-garde* performance. In 1991, he formed the Camerata del Prado chamber orchestra with which he pursues significant activity as conductor. Thus Tomas Garrido's music is a creation involving all these musical experiences, fused internally through the filter of his own personality and which arise in the unity of the new work created.

Composer **Douglas Geers** works extensively with technology in composition, performance, and multimedia collaboration. Geers' works include *Inanna*, a 90-minute multimedia theater piece [2009]; *Calling*, an opera [2008]; *Sweep*, written for the Princeton University Laptop Orchestra [2008]; and *Laugh Perfumes*, a violin concerto [2006]. Geers studied composition and computer music at Columbia University with Tristan Murail, Fred Lerdahl, Brad Garton, and Jonathan D. Kramer. He is an Associate Professor of Music Composition at the City University of New York Graduate Center and the Brooklyn College Conservatory, and is the Director of the Center for Computer Music.

Gilles Gobert [1971] studied at the Royal Conservatory of Music in Mons. He then took master classes with Helmut Lachenmann, Tristan Murail, Magnus Lindberg, Jonathan Harvey and studied at IRCAM. He won the composition contest Operated PRIMA Europa in Rome, Italy. His works have been performed at festivals such as Ars Musica, Images Sonores, Syntax, the Warsaw Autumn and the Spark festival for electronic music and art [Minneapolis, USA]. Gobert teaches electronic composition at the Royal Academy of Music in Liège is a lecturer at the Royal Conservatory of Music in Mons. Gobert has been the musical director of the ON Ensemble since its creation in 2004.

Lucien Goethals [1931-2006] studied in Argentina, and in Belgium at the Royal Conservatory in Ghent. As a composer and a producer for the Belgian radio, he was associated with the Institute for Psycho-Acoustic and Electronic Music [IPEM] in Ghent, and he was part of the SPECTRA work group [1963-1967]. Besides studies with Gottfried Michael Koenig, he furthered his studies in Utrecht [Instituut voor Sonologie] as well as in the use of the computer as a compositional medium. From 1971 he taught music analysis at the conservatory in Ghent. In 1996 the Lucien Goethals Society was founded.

Karel Goeyvaerts [1923-1993] studied at the Royal Flemish Music Conservatory in Antwerp, and pursued studies in composition under Darius Milhaud and analysis with Olivier Messiaen in Paris, where he mastered the 'Ondes Martenot' with the inventor of this instrument. In 1953, Goeyvaerts and Stockhausen, together with several other composers, realised the first music produced by means of electronic generators [in the studios of the WDR in Cologne]. In 1970, he was appointed by the Belgian Radio and Television [BRT] as producer at the Institute for Psycho-Acoustic and Electronic Music [IPEM] in Ghent. After several years, he became the head producer for New Music at Belgian Radio 3 [the classical channel] in Brussels.

Yordan Goshev [1960] graduated in piano and composition from the Bulgarian State Academy of Music. From 1994 to

1999 he taught Score Reading at the State Academy of Music. Since 1988 he has been teaching piano and harmony at the South-Western University in Blagoevgrad. Goshev has written a symphony, chamber instrumental and vocal music, organ works and theatre music. He received the 3rd prize in the Music and Men International Competition [1995] and the 1st prize in the International Classical Guitar Festival [1998]. In 2002, the Perugia Symphony Orchestra conducted by E. Alanda premiered his symphony as part of the Perugia-Music-Europe Festival in Italy.

Daniel Perez Hajdu [1980]. Starting with the image, he crosses the street and reaches the sound. Therefore, attends the Mons Conservatory and its acousmatic department [much talk there about editing, which suits him fine]. Along the way, some exhibitions here and there [assembling, installing or filming]. Some concerts as well, with various groups, and usually with a guitar in hand, playing a style vaguely related to rock and mostly comparable to noisy improvisation. Sounds and music for theatre as well. Some articles, also, on occasion.

Charles Halka [1982] studied at conservatories in the United States, Russia, and Lithuania and holds degrees in both piano and composition from the Peabody Conservatory, where he studied piano with Brian Ganz and composition with Michael Hersch. He is currently completing a Doctor of Musical Arts at the Shepherd School of Music. Halka's compositions have been performed in the United States, Mexico, Russia, and Lithuania. As a U.S. Fulbright grantee, he spent a year in Vilnius, Lithuania, researching Lithuanian music and writing an opera in collaboration with director and librettist Marija Simona Šimulyaitė. His opera *Julius* was premiered in March 2010 in Vilnius. Halka

Jonathan Harvey [1939] studied at Cambridge [UK] and at Princeton. His early interests and influences were Stockhausen [his book on the composer is well-known] and Milton Babbitt. Following an invitation from Boulez at IRCAM, he produced *Mortuos Plango, Vivos Voce, Bhakti*, and a host of other works which they commissioned. Harvey has written music in many genres. He is known to many as composer of inspirational choral music; his four quartets commissioned by the Arditti Quartet are internationally performed and now recorded on Aeon to great acclaim; his three operas, *Passion and Resurrection*, *Inquest of Love* [an ENO commission] and *Wagner Dream* [commissioned by Netherlands Opera] have added lustre to his reputation.

Wim Henderickx [1962] studied composition and percussion at the Royal Conservatoire of Music in Antwerp. He participated several times in the Internationale Ferienkurse für Neue Musik in Darmstadt and attended sonology classes at IRCAM in Paris and at the Royal Conservatoire of Music in The Hague. He teaches composition and music analysis at the Conservatoires of Amsterdam and Antwerp. He is composer in Residence for Music Theatre Transparant.

Heather Hindman [1976] holds a Bachelor of Music degree in theory and composition from the University of Alberta and a Master of Music degree in composition from McGill University in Montreal. Pianist, composer, sound artist and teacher, her music explores the carefully controlled, subtle and explicit use of sound as a structural component, and often draws connections to visual metaphors and everyday experiences, rather than dramatic themes or poetic contexts. Her works have been

performed by pianist Xenia Pestova, the Edmonton Symphony Orchestra, pianist Roger Admiral and the McGill Contemporary Music Ensemble and in festivals such as the MusiMars New Music Festival [Montreal] and the ÉuCue electroacoustic concert series.

Wieland Hoban [1978] studied both music and German at the University of Bristol, and continued music studies at the Music Hochschule in Frankfurt am Main, in the composition classes of Gerhard Müller-Hornbach, Isabel Mundry and Hans Zender. He primarily composes chamber music, which it has been performed all over Europe. Hoban's awards include the third prize from the Viola-Stiftung in Frankfurt am Main, second place in the City of Stuttgart Composition Competition and the Stipend Prize in Darmstadt. He is also busy as an interpreter, working at the International Summer Courses in Darmstadt, and as a translator.

Ed Hughes [1968] studied with Robin Holloway and Michael Finnissy. His work has been performed at Salamanca, Sydney, City of London, and many other festivals. He has written an opera for the Opera Group, and many works for leading British ensembles including the London Sinfonietta, I Fagiolini and the New Music Players. His work has been broadcast on BBC Radio 3 in the UK and stations throughout the world.

Madeleine Isaksson [1956] studied piano, ensemble pedagogy and composition at the Royal Academy of Music in Stockholm, and in Amsterdam with composer Louis Andriessen. In the early 1990s, she moved to Paris, where she has lived and worked since. Isaksson has been influenced by the different traditions and aesthetic features of composers she met, such as Brian Ferneyhough in Stockholm and at the Royaumont composition course in France, Iannis Xenakis, Morton Feldman and Emmanuel Nunes. Her exposure to the music of Giacinto Scelsi in Darmstadt in 1986 also played an important role in her development as a composer.

Daan Janssens [1983] studied violin, piano, music theory and composition at the Bruges and Ghent conservatories. He wrote music for solo instruments as well as large orchestra, but he focuses on chamber music. His works have been performed at several contemporary music festivals as TRANSIT [festival of Flanders], De Nieuwe Reeks and Festival Musica Strasbourg. He collaborated with various prominent Belgian ensembles as the Goeyvaerts string trio, ARSIS4, Musiques Nouvelles and SPECTRA. As a conductor, he performed with Nadar at festivals as TRANSIT, Ars Musica and Darmstädter Ferienkurse für Neue Musik. Since 2007, Daan Janssens is working as a researcher at the royal conservatory of Ghent.

Voldemārs Johansons [Riga, 1980] studied at the Sonology Institute in Den Haag before moving to Naples. Some landmarks of his parcours include : a residency at Association of Icelandic Artists [SÍM], Reykjavík, Iceland, Swedbank Art Award 2009, Audience Award Nomination Purvitis Prize in visual arts 2009 Nomination WORKSPACE '09, Den Haag Mention Festival International des Musiques et Créations Electroniques Bourges, 2008 First prize for the proposal "History - Tactile" [with Kristaps Gelzis & Ilze Mikelsone], memorial for victims of Soviet occupation 2007 Stipendium for study & creative work, State Culture Capital Foundation 2005-9 Research stipendium, Stroom foundation, Den Haag 2006-7 Research residency at STEIM, Amsterdam 2006.

Robert Kamplet [1971] earned a degree in composition and music theory from the Academy of Music in Ljubljana and completed post-graduate studies at the Academy of Music in Ljubljana in the class of Prof. Marko Mihevc. Kamplet has been a lecturer of composition and music theory at the Intermediate Music School in Maribor since 1995. He has been an assistant lecturer in the fields of orchestral score reading and rudiments of jazz improvisation at the Faculty of Pedagogy in Maribor, in the department of music pedagogy since 1999. He also teaches figured bass including organ improvisation and counterpoint at the Organ School in Maribor.

Davorin Kempf [1947] graduated in piano, composition and conducting from the Music Academy in Zagreb. He continued his studies in composition in Stuttgart with Milko Kelemen and Erhard Karkoschka and at the Musikhochschule Köln with Mauricio Kagel. In 1990, he earned his Master of Arts degree in composition/music from the University of Iowa and later his PhD from the Freie Universität in Berlin. Kempf has been a professor at the University of Zagreb since 1995. His compositions have been performed at concerts and music festivals in Croatia and abroad and have been broadcast on the radio and television.

Volker David Kirchner [1942] studied at the Peter Cornelius Conservatory of Mainz with Günter Kehr [violin] and Günter Raphael [composition] and at the Cologne Musikhochschule where he also attended master classes of Bernd Alois Zimmermann. He was solo violist of the Cologne Rheinisches Kammerorchester, and after further studies with Tibor Varga in Detmold, he was taken on as violist in the Frankfurt Radio Symphony Orchestra. Since 1988 Kirchner has worked as freelance composer; his work covers all genres, including numerous works for the music theatre and in particular chamber music and orchestral works.

Hikari Kiyama [1983] graduated from the Tokyo College of Music in 2006. He then followed a sonology course at the Dutch Royal Conservatory in The Hague and composition classes at the *Conservatoire Royal de Mons*. He was a finalist in the Fifth International Jurgenson Competition for Young Composers in Moscow, Russia, 2009 and received 2nd prize and the Prize of the Public in the International Ensemblia Composition Competition in Mönchengladbach, Germany in 2009. Kiyama was nominated in the international composition competition *Forme Uniche Della Continuità Nello Spazio* of Melbourne, Australia, in 2010. He received the Prix de la Ville de Boulogne Billancourt in the 2011 Educational Works Composition Competition of Boulogne-Billancourt.

Maxym Kolomiets [1981] is a co-founder, artistic director, oboist and composer in the Ensemble *Nostri Temporis*. In 1999, he graduated from the Kyiv Specialized Secondary Music boarding school [KSSMS], where he studied the oboe with Prof. O. Shcheglov and composition with Prof. A. Zagaykevych. He graduated from the National Music Academy of Ukraine in 2005 as an oboist [class of Prof. V. Boiko] and in 2009 as a composer [class of Prof. M. Kovalinas]. Kolomiets was awarded 1st prize in the *Gradus ad Parnassum* national competition in Kiev in 2000, won the 2004 Biennial of contemporary arts in Kiev, Ukraine, and received 2nd prize in the 2007 Forum of Creative Youth in Kiev. His music has been performed at international festivals in Belarus, Germany, Russia and Ukraine.

Tatjana Kozlova [1977] is an Estonian composer of Russian descent. She studied at the Estonian Academy of Music and Theatre, and at the Giuseppe Tartini Conservatory in Trieste, Italy. She also attended a number of seminars, masterclasses and summer courses in Latvia, Hungary and Germany. Kozlova has received several awards and prizes for her compositions, in Estonia as well as abroad. In 2006, she was awarded the Kranichstein Music Prize at the International Summer Course for New Music in Darmstadt. In Estonia, she has received the Heino Eller Music Award, as well as the Estonian Music Days Prize [2004, 2005, 2009 and 2011].

Matthias Kranebitter [1980] studied Electroacoustic Composition, Media Composition and piano at the Vienna University of Music, *Contemporary Music Through Non-Western Techniques* in Amsterdam, and composition at the Graz University of Music [with Beat Furrer a.o.]. His music is characterized by new forms of musical expressions reflecting the hyperactive, schizophrenic flitting media society and trash culture, with its attention-disrupting flood of information. Kranebitter has been awarded several prizes, including 1st prize in the Holland Symfonia Project of the 2009 Gaudeamus Music Week. He has been nominated as a composer for the 2011 Impuls Composition Competition and commissioned to write a piece for the Klangforum Wien in 2013.

Veronika Krausas [1963]. The works of composer Veronika Krausas have been performed internationally by the Penderecki String Quartet, the San Francisco Choral, the Alexander String Quartet, ERGO Projects, Toca Loca, and Motion Music. The *Globe & Mail* [Toronto] writes "her works, whose organic, lyrical sense of storytelling are supported by a rigid formal elegance, give her audiences a sense that nature's frozen objects are springing to life."

Johannes Kreidler [1980] studied violin, organ, composition and music theory at the Musikhochschule Stuttgart, before perfecting at the Musikhochschule Freiburg, where he also studied philosophy, at the Sonology Institute [The Hague] and at IRCAM. Since 2006, Kreidler has been teaching music theory and electronic music at the University of Music and Theater of Rostock, Germany, and at the Hochbegabtenzentrum of the University of Music in Detmold, and since 2010, at the Hochschule für Musik und Theater in Hannover. He lives in Berlin.

Artur Kroschel [1973] graduated from the Academy of Music in Poznań and studied electronic music with Lidia Zielińska. In 1999, he received a scholarship from the Polish Ministry of Culture and Arts and in 2000, received the Davidoff Young Composers Award. He followed International Contemporary Music Courses in Kraków-Stuttgart and International Multimedia Art Workshops in Skoki, Poland. Kroschel has received a number of awards and honorable mentions in Poland and abroad. His compositions were performed at many festivals and venues in Poland, Austria, The Netherlands, Mexico and the USA. He holds a PhD in Musical Arts from Wrocław Academy of Music and teaches at the Ignacy Jan Paderewski Academy of Music in Poznań. Kroschel's works include orchestral compositions, chamber music, solo pieces and electronic music.

André Laporte [1931] studied organ and pedagogy at the Lemmens Institute then based in Mechelen, and philosophy and musicology at the Catholic University of Leuven. Like so many Belgian composers, he worked at the Belgian Radio

[BRT, now VRT], first as a producer, later as a program coordinator, a production leader of the BRT Philharmonic Orchestra and ultimately as director of Artistic Ensembles. As early as 1968 he taught at the Royal Conservatory in Brussel and in 1988, he also became a teacher of composition at the Queen Elisabeth Music School in Waterloo. In 1972, together with Herman Sabbe, he set up a new Belgian branch of ISCM, of which he has become an honorary member. André Laporte became a member of the Belgian Royal Academy for Sciences, Arts and Fine Art, a member of the Flemish Music Board and assistant chairperson of the Association of Belgian Composers. He has won numerous prizes. Besides the Lemmens-Tinel prize, he won the Prix Italia in 1976 for his oratorio *La vita non è sogno*. His work has been performed both in Belgium and abroad; in particular, his Kafka opera, *Das Schloss*.

Kristof Lauwers [1978] studied classical guitar with Ida Polck and experimental composition with Dr. Godfried-Willem Raes at the Ghent Royal Conservatory, and specialized in electroacoustic music. He currently works at the Logos Foundation, where he collaborates in the development of <GMT>, a programming language designed for real-time algorithmic and interactive musical applications. A member of the Logos <M&M> ensemble, he develops writing techniques for the robot orchestra, radar and sonar movement sensors and a polyphonic pitch detection device. His music can regularly be heard in and around Flanders, but has also been played at festivals in the Netherlands, France, Poland, Switzerland, Germany and Portugal.

After obtaining a scientific diploma, **Claude Ledoux [1960]** studied painting at the School of Fine-Arts and music at the Royal Conservatory of Liège [Boesmans, Rzewski, Pousseur, Lenfant]. He continued his education abroad with György Ligeti, Franco Donatoni and Iannis Xenakis, and followed courses in musical computing at IRCAM. Ledoux travelled to several eastern countries to conduct research and learn the traditional art of music. As a composer, he won several competitions in Lille, Paris, Lausanne and New York. His music was performed at many venues and festivals across Europe, America and Asia. He was composer in residence at Musiques Nouvelles, the Castello of Umbria and Bozar, and was invited as a guest professor in Brazil. He is now professor of Musical Analysis at the CNSM in Paris and teaches composition at the Mons Conservatory.

Robert Lemay [1960] has received many commissions and grants from different arts organizations and received numerous international awards. Among recent honors include the second prize from the International Competition Prize Luxembourg 2007 and the second prize from the Kazimierz Serocki 10th International Composers' Competition 2006. Lemay has been performed in Canada, the United States, Asia, Europe, South America and Australia [2010 ISCM World New Music Days]. Many of his pieces have also been broadcast on Société Radio-Canada, CBC, Bavarian State Radio, European Broadcasting Union [Luxembourg], Polish National Radio and ABC Classic FM [Australia]. The saxophone is the predominant instrument in his oeuvre.

Jason Long [1985] is a composer and sound artist from Christchurch, New Zealand. He has studied at the University of Canterbury under well-known composers Chris Cree Brown and Gao Ping, and finished his Bachelor of Music degree with a year at the Utrecht Higher school of the Arts, the

Netherlands. With a number of his pieces performed internationally and with music released as far afield as Thailand, New Zealand, France and the USA, Jason has recently received a first class honors degree at the University of Canterbury, and is currently studying towards a Masters degree at Tokyo University of the Arts in Japan with a Japanese government scholarship.

Demián Luna Procupez [1975] studied composition at the Universidad Nacional de Córdoba in Argentina and under Benet Casablanca in Barcelona, and perfected with Jonathan Harvey, Georges Aperghis, Brian Fernyhough, F. Cerha, Kaija Saariaho, Luis De Pablo, Cristóbal Halffter, Alberto Posadas and the Arditti Quartet. He received several awards and honors including the TRINAC 2010 Prize from the National Tribune of Composers in Argentina. He has been commissioned works from many organizations among which AEOS. His music has been performed in prestigious venues in Argentina, Austria, Spain and France.

Clare Maclean [1958] studied composition with Gillian Bibby in Wellington [NZ] and with Peter Sculthorpe and Bruce Crossman in Sydney. At one time she sang with the Sydney Chamber Choir under Nicholas Routley, and this experience, particularly with the renaissance repertoire, influenced her writing style, which often uses modal tonalities and contrapuntal textures. Clare has written several pieces for the Sydney Chamber Choir which have been recorded on CD. Clare lectures at the University of Western Sydney, and lives with her husband John Carroll and family in Penrith, NSW.

Eduardo Malachevsky [1960]. Malachevsky's works have been rewarded on numerous occasions throughout the last nine years. His scores have reached the final stages of national and international composition competitions 18 times in Argentina, Belgium, Germany, Italy, Spain and the United States. His music tends to be deeply appealing, touching, as well as humorous, burlesque and ironic, exploring all subtle facets of the human voice. Malachevsky is the most awarded Argentinean contemporary choral composer, and is simultaneously developing a rich career as a Choral conductor.

Emilio Mendoza [Caracas, 1953] holds a DMA Degree in Composition from the Catholic University of America in Washington DC, and a Composition Diploma in Live Electronics from the Robert Schumann Institut Musikhochschule in Düsseldorf. He currently is a Professor of Music at the Universidad Simón Bolívar in Caracas. He plays the guitar with his Ozono Jazz group, producing music that emphasizes environmental consciousness. Mendoza has been a member of the board of ISCM. He has presented lectures and seminars in Venezuela, Latin America, the USA and Germany. His works have been performed internationally and he has received many awards [the Gaudeamus Composition Prize in the Netherlands, the Premio Nacional de Música in Caracas, the Premio Municipal de Música in Caracas], commissions, research grants and scholarships.

Benoît Mernier [1964] studied organ at the Royal Conservatory in Liège with Jean Ferrard, and with Bernard Focroulle and Jean Boyer in Lille before taking composition lessons with Philippe Boesmans. As a composer, he received several prizes such as the 1990 UNESCO International Composers' Tribune. He was recently commissioned a string quartet by the Koussevitzky Foundation and the Pro Arte Quartet. His

first opera, *Frühlings Erwachen*, was premiered at the *La Monnaie* [Brussels] in March 2007, before being staged in France. *La dispute*, his second opera based on Marivaux, will have its premiere in 2013. Mernier lives in Brussels. He has been teaching improvisation and organ at the Superior Institute of Music and Pedagogy in Namur since 2007. He is a member of the Royal Academy of Belgium in the Fine Arts section.

Fred Momotenko [1970] is a Dutch composer with Russian roots. After studying percussion at the Moscow State University of Culture and Arts he started a master's degree in composition in the Netherlands with Alexander Hrisanide, Willem Jeths and Roderik de Man, with a parallel course in sonology at the Royal Conservatory in The Hague. Momotenko considers composing to be like telling stories that contain various scenes, characters and even adventures. He also believes in emotional music not subordinate to any of its technical qualities, that must keep the listener interested regardless of whether its origins are electronic or acoustic.

With a discography of 12 albums, and numerous performances and broadcasts throughout North America and Europe, Juno-nominated **Jocelyn Morlock [1969]** is fast becoming known as one of Canada's leading composers. Morlock's international career was launched at the 1999 ISCM World Music Days with Romanian performances of her quartet, *Bird in the Tangled Sky*. Her music has received numerous national and international accolades, including the 2005 Montreal International Music Competition, for which she wrote *Amore*, a tour de force vocal work that has since been performed over 50 times and been broadcast numerous times on the radio.

Harald Muenz [1965] is an interdisciplinary artist commuting between Cologne and London. He studied under Helmut Lachenmann, Krzysztof Meyer, Johannes Fritsch, and Clarence Barlow, as well as in the Electronic Studio of Hochschule für Musik Cologne and Cologne University's Phonetic Institute. Harald's music is being performed by important musicians throughout Europe, in South Korea and the US. Muenz is also active as lecturer and author. He was the Artistic Director of the Electronic Studio at Musikhochschule Lübeck. In 2005, he joined the Centre for Contemporary Music Practice at Brunel University West London as a full-time permanent lecturer with the focus on composition.

Mayke Nas [1974] enjoys creating music for musicians breathing simultaneously, for moving chairs and wired blackboards. She considers herself lucky to work with Nieuw Ensemble, Asko|Schönberg, Slagwerk Den Haag, the Royal Concertgebouw Orchestra, Blindman, the Neue Vocalsolisten, Eighth Blackbird, Calefax and other musical wizards.

Eric Nathan [1983] is a doctoral student at Cornell University studying under Steven Stucky, Roberto Sierra and Kevin Ernste. He studied at Indiana University [M.M.], Yale College [B.A.], and The Juilliard School Pre-College Division. His works have been performed in the United States, Europe, Canada and Asia and at numerous festivals, by the Aspen Concert Orchestra, the Daejeon Philharmonic Orchestra, the Omaha Symphony Chamber Orchestra, the Yale Symphony, and the Aspen Contemporary Ensemble, among others.

Sergej Newski [1972] began his studies in his native Moscow at the Tchaikovsky Conservatory, later continuing at the Music Hochschule in Dresden with Jörg Herchet and the

Universität der Künste in Berlin with Friedrich Goldmann and Hartmut Fladt. He has had master classes with Vinko Globokar, Matthias Spahlinger, Helmut Lachenmann, Beat Furrer and Helmut Oehring. His music has been performed at many festivals including Donaueschingen, Wien Modern, Éclat, Gaudeamus Music Week, Berliner Festwochen, ISCM World New Music Days, Moscow Territoryfest and Ultraschall. In 2012, the Wergo label released a portrait CD of him.

Frederik Neyrinck [1985] studied at the Koninklijk Conservatorium Brussel with Jan Van Landeghem [composition] and Piet Kuijken [piano] and at the Hochschule für Musik und Darstellende Kunst Stuttgart with Marco Stroppa [composition]. Since October 2012, he is studying at the Kunstuniversität Graz with Clemens Gadenstätter [composition]. He had the opportunity to collaborate with both Belgian and international ensembles and soloists; during festivals as Transit, November Music Den Bosch, Acanthes Metz... He is composer in residence and one of the founding members of the *Odyssea Ensemble*, a new Belgian chamber music ensemble.

Péter Nógrádi [1952] studied architecture and subsequently composition with Pál Károlyi and István Fekete Győr. He earned his diploma from the Ferenc Liszt Academy of Music in 1984 where he studied under József Soprooni. His music was performed in various concerts and appeared in two recorded contemporary music anthologies. His piece *Divertimento* won the Special Prize from the Association of Hungarian Musicians at the Contemporary Rostrum of the Hungarian Radio in 1986. Among his most prestigious works are *The Esztergom Cantata*, commissioned for the inauguration of the Maria Valeria Bridge by Esztergom, and *The Seasons*, commissioned for the Hungarian Radio. He was awarded the Erkel Prize in 2008.

Riccardo Nova [1960] studied both flute and composition at the G. Verdi Conservatory of Milan, before following advanced studies with Franco Donatoni in Milan and at the Accademia Chigiana in Siena, where he earned a diploma of merit in 1989. He has been working with all main European ensemble such as Ictus Ensemble, Ensemble Moderne, Ensemble inter-Contemporain, Ensemble L'itinéraire, Musiques Nouvelles, Alter Ego etc. His music has been performed on major concert series, including the "Ars Musica" Festival in Brussels, the "Wien Modern" Festival in Vienna. In 2010 he worked on the video opera *PRIMES* co-produced by ICTUS and Opera Lille involving a mixed group of western and south Indian musicians.

Martijn Padding [1956] studied piano and musicology at the University of Utrecht, and composition with Louis Andriessen at the Royal Conservatory in The Hague. His compositions range from solo instrumental works to large-scale orchestral compositions and music theatre. He has written pieces about Thelonious Monk, Gustav Mahler and Arnold Schönberg. His music is often the result of a close working relationship with the musicians themselves. Padding's collaboration, since 1998, with the avant-garde quintet Ensemble LOOS has resulted in a number of works. Padding also has a longtime collaboration with theater artist Paul Koek. He is currently the head of the composition department at the Royal Conservatory of Music in The Hague.

Oleg Paiberdin [1971] studied composition at the Mussorgsky Ural State Conservatory in Yekaterinburg, Russia. He attended many composition master classes and participated in the

Luxembourg Sinfonietta's Workshop for composers in Europe Meets China Festival in 2009. Paiberdin's music was performed in numerous festivals including the International Gaudeamus Music Week, Moscow Autumn, the International Youth Music Forum, the Sonic Fusion Festival, ... He lives in Moscow and has worked at the Moscow Philharmonic Society since 2005. He is the founder and Artistic Director of the Contemporary Music Festival the Other Space and has been the Artistic Director of the Gallery of Contemporary Music Ensemble since 2010.

Enno Poppe [1969] studied conducting and composition at the Hochschule der Künste in Berlin, and completed his studies with courses in sound synthesis and algorithmic composition at the Berlin Technical University and at the Zentrum für Kunst und Medientheorie with Heinrich Taube, followed by a study residency at the Cité Internationale des Arts in Paris. Poppe has already won several international awards for his work and received many commissions from major ensembles and festivals. He has taught composition at the Hanns Eisler Academy of Music in Berlin and has been a guest conductor at the Darmstadt summer course.

Stefan Prins [1979] first graduated in engineering and subsequently studied piano and composition at the Royal Flemish Conservatory in Antwerp, music technology in Brussels and at the Sonology Institute in The Hague. In September 2011, he started a PhD in composition at Harvard University, under the guidance of Chaya Czernowin. He has received several major awards including the Kranichsteiner Musikpreis für Komposition [Darmstadt, 2010]. His music has been performed in Belgium and abroad by Klangforum Wien, Nickel Ensemble, Ictus... and the reFLEXible collective, of which he's a founding member. He regularly collaborates with ChampdAction and is also closely involved with Nadar as a composer, live-electronics-specialist and member of the artistic board.

Godfried-Willem Raes [1952] is active as a concert-organizer, composer/performer and instrumentmaker. In 1968 he founded the Logos- Group out of which grew the Logos Duo, with Moniek Darge as well as the well known experimental-M&M- [Man and Machine] orchestra, operating with his spectacular musical robots. Raes studied musicology and philosophy at the Ghent State University as well as piano, clarinet, percussion and composition at the Royal Conservatory of Music in Gent. He has also published a great number of critical essays and articles in specialized publications.

Takayuki Rai [1954] studied composition with Yoshiro Irino in Japan and Helmut Lachenmann in Germany, and computer music with Paul Berg at the Institute of Sonology in the Netherlands. He worked at the Institute of Sonology as a guest composer in the 1980s. Since 1991 he has been teaching computer music and composition at the Sonology Department, Kunitachi College of Music in Tokyo, and since 2006 at the Lancaster University in The United Kingdom. His works have been selected at numerous international competitions, including the Gaudeamus Competition of Composition and the ISCM World Music Days

Filip Rathé [1966] graduated at the the Conservatoire of Ghent for piano and choir-conducting. At the University of Ghent he acquired a Master Degree of musicology with Professor Herman Sabbe. Today he is a lecturer at the Music Schools of Higher Education in Ghent and Antwerp. Since 1993 he is artistic leader of SPECTRA Ensemble with which he

conducted concerts in Europe and South-America premiering over 130 new compositions. On request of Neue Vokalsolisten Stuttgart he's creating a cycle *No marmore de tua bunda* for six solo-voices. His works were performed a.o. by the Flemish Radio Choir, ASKO [N], SPECTRA Ensemble, Collegium Instrumentale Brugense, Exaudi, Kremerata Baltica and Neue Vokalsolisten Stuttgart.

Steve Reich [1936] received his M.A. in Music from Mills College, where he worked with Luciano Berio and Darius Milhaud. In 1966, he founded his own ensemble, which rapidly grew to 18 members or more. Since 1971, Steve Reich and Musicians have frequently toured the world, and have the distinction of performing to sold-out houses at venues as diverse as Carnegie Hall and the Bottom Line Cabaret. His 1988 piece, *Different Trains*, marked a new compositional method, in which speech recordings generate the musical material for musical instruments. In 1994 Steve Reich was elected to the American Academy of Arts and Letters, to the Bavarian Academy of Fine Arts in 1995, and, in 1999, awarded Commandeur de l'ordre des Arts et Lettres.

Joseph Reylandt [1870 - 1965] studied law at the University of Leuven but in 1891 he interrupted his studies to become a private pupil of Edgar Tincl with whom he studied composition. From then on he dedicated himself exclusively to music. From 1924 to 1945, except 2 years during World War I, he was director of the Municipal Conservatory of Bruges. As a composer, his strongest period of creativity lasted from 1892 to 1944. His musical production is all embracing and the catalogue of his works is extremely varied. Although he lived most of his productive life in the 20th century, he was a belated romanticist. His Gezelle-Lieder reached an international level.

Anthony Ritchie studied composition at Canterbury University and at the Liszt Academy in Hungary, before becoming Composer-in-Schools in 1987. He moved to Dunedin [NZ] in 1988 and was Composer-in-Residence with the Dunedin Sinfonia completing his Symphony No. 1 "Boum". Ritchie has composed film music in collaboration with Natural History NZ, including *Southern Journeys* [2000]. In 2004 his opera, *The God Boy*, was a critically acclaimed success at the Otago Arts Festival. In the last five years he has had 5 CDs of his composition released, including his album *NZ Poets in Song* as well as chamber and orchestral CDs. Anthony is a senior lecturer at The University of Otago.

Fausto Romitelli [1963 - 2004] first studied under Franco Donatoni at the Accademia Chigiana in Siena, and later at the Scuola Civica in Milan. Romitelli is known for its hybridization, breaking down the barrier between art music and popular music. Distortion, saturation, psychedelic rock-inspired compositions and "dirty" harmonies were part of his musical universe, evident in *Acid Dreams & Spanish Queens* [1994], for amplified ensemble, *EnTrance* [1995], and *Cupio Dissolvi* [1996]. The Professor Bad Trip cycle I, II and III, 1998-2000, blending distorted colorations of acoustic and electric instruments as well as accessories like the mirliton and harmonica, was inspired by Henri Michaux's writings under the influence of psychedelic drugs, and recreates a hallucinatory atmosphere. An *Index of Metals* [2003], a video-opera for soprano and ensemble, with video by Paulo Pachini, is Fausto Romitelli final work, the synthesis and summit of his musical language. [Source: Ircam]

Niels Rønsholdt [1978] studied composition at the Royal

Academy of Music in Aarhus [DK] with Karl Aage Rasmussen and Bent Soerensen and privately with Helmut Oehring in Berlin. His works include experimental operas, installations and chamber music. Rønsholdt has produced commissioned works for Akademie der Künste [D], the Sound Around Biennale, Edition Wilhelm Hansen, TRANSIT Festival [B] and The Danish National Opera.

Hugo Ignacio Rosales Cruz [1956] studied at the UNAM National School of Music, the INBA National Research and Documents National Center and was a grantee at the Superior Institute of Art in Havana, Cuba, where he graduated in music, specializing in symphonic composition. He was a co-founder of *Cultura independiente*, MARE, Disonus, and the *Ensamble Nacional de Artes Escénicas*, among others. He was invited to the Latin American and Caribbean Young Composers Meeting at Casa de las Americas. His music has been performed in Cuba, Mexico, the USA, Argentina, France, Italy and Holland.

Roberto David Rusconi [1972] Anglo - Italian composer, resident in London, of stage, orchestral, chamber, choral, and vocal works that have been performed throughout Europe and elsewhere. He is Shortlisted composer of Sound and Music and President of Intrasonus. David Robert R. is also active in other positions: as a pianist, teacher and researcher in the field of cognitive music. In addition, he has worked as a conductor, most often with the Interensemble and has organized various events in Germany and Italy the most important has been the Intrasonus Festival.

Evis Sammoutis [1979] is an Assistant Professor of Music at the Cyprus European University and the Artistic Director of the Pharos Trust International Contemporary Music Festival. Sammoutis holds a PhD in Music Composition from the University of York (under the supervision of Dr Thomas Simaku) and studied as a Fellow at IRCAM in Darmstadt, Voix Nouvelles and Tanglewood where he worked with Brian Ferneyhough, George Benjamin and Augusta Read Thomas, among others. His works have been commissioned by festivals and organizations such as the Venice Biennale, Klangspuren, Royaumont and ARD and performed in more than 35 countries.

Donal Sarsfield [1980] was born in County Mayo, Ireland. He studied composition with Piers Hellawell at Queen's University in Belfast and with Philip Grange and David Berezan at the University of Manchester. As a composer of West Ireland, his music sits uncomfortably between European and American ideals, and though he has no driving aesthetic, he has a strong interest in vocal and choral music. He returned to the University of Manchester in September 2009 to start a PhD in Electroacoustic Composition under the supervision of David Berezan, courtesy of the Irish Arts Council Elizabeth Maconchy Composition Fellowship.

The composer and violist **Max Savikangas [1969]** earned an M.Mus. from the Sibelius Academy in Finland in 1998 after completing studies in music theory, composition, viola and electroacoustic music. For the past several years, Savikangas has been working as a freelance composer, violist and lecturer. He has composed over 80 pieces of instrumental chamber music, vocal music, electroacoustic music and combinations of these. Savikangas is the President of the Finnish Viola Society. He plays on a viola which he has been developing with the Finnish Luther Pekka Mikael Laine since 1998, using computer spectral analysis and new varnishing techniques.

Paul Schollaert [1940] studied at the Lemmens Institute in Leuven, where he conducted the choir while still a student. Priest and composer, he directed the Institute from 1989 to 2005.

Alexander Schubert [1979] studied bioinformatics in Leipzig and multimedia composition in Hamburg. During his studies he has worked as a musician and composer in a variety of different environments. In addition to this, Schubert worked for one year at the ZKM [Centre for Art and Media] in Karlsruhe at the Institute for Music and Acoustics. Since 2011 he's a PhD student in Hamburg and teaches live-electronics at the conservatory in Lübeck.

Composer, musicologist, pianist and teacher, **Vladimir Scolnic [1947]** was born in Ukraine. He has been living in Jerusalem, Israel since 1977. Scolnic's compositions include works for symphonic, chamber, string and flute orchestras, children's choirs, various chamber ensembles, solo instruments, and vocal and educational music. His music has been performed, recorded and broadcast in Romania, the United States, Russia, Poland, Czech Republic, Serbia, Croatia, Hungary, Ukraine, Moldova, Spain, Italy, Germany, France, Thailand, Australia, New Zealand and Israel.

Raminta Šerkšnytė [1975] earned an MA in composition from the Lithuanian Academy of Music and Theatre. She then followed numerous composition master classes in Germany, the Netherlands, Sweden, Norway, France, Latvia and Great Britain. In 2008 she was awarded the Lithuanian National Arts and Culture Prize, the highest artistic distinction in Lithuania. In 2011, she was a laureate in the Coup de Cœur des Jeunes Musiciens composers' competition in Monaco. In 2005 and 2011 her works were selected as recommended recordings at the UNESCO's International Rostrum of Composers in Wien.

Matthew Shlomowitz [1975] is a composer of concert music and performance pieces. Raised in Adelaide, Australia, he now lives in London where he lectures at the Royal College of Music and Syracuse University London Program. He studied at the Sydney Conservatorium and at Stanford University where Brian Ferneyhough supervised his doctorate. Matthew has an ongoing series of duos for visual performer and musician called Letter Pieces, and has formed the Letter Piece Company with dancer Shila Anaraki, recorder player Tomma Wessel, guitarist Tom Pauwels and keyboardist Mark Knoop.

Thomas Simaku [1958] graduated from the Tirana Conservatory and earned a PhD in composition from the University of York where he studied with David Blake. Winner of the much coveted Lionel Robbins Memorial Scholarship, he also was the 1996 Leonard Bernstein Fellow in Composition at the Tanglewood Music Centre in the USA where he studied with Bernard Rands. Simaku's music has been reaching audiences throughout Europe and the USA for over a decade, and it has been awarded a host of accolades for its expressive qualities and its unique blend of drama, intensity and modernism. Simaku's works have been selected by the International Juries of the 1999, 2000, 2001, 2003, 2004, 2005 and 2006 ISCM festivals. Thomas Simaku is a Senior Lecturer at the University of York.

Eric Sleichim [1958] studied at the conservatories of Brussels and Liege. In the '80s he co-founded with Thierry De Mey, Peter Vermeersch and Walter Hus the group 'Maximalist!', that provided music for the first productions of Anne Teresa de Keersmaeker and Wim Vandekeybus. In 1988 Eric

Sleichim founded BLINDMAN a saxophone quartet with a traditional line-up that developed new playing techniques and immensely expanded the repertoire for the saxophone quartet by continuously exploring the interfaces with other art disciplines. In his œuvre, Eric Sleichim prefers to connect to other disciplines and worked choreographers such as Vicente Saez, Meg Stuart, Elisabeth Corbett and Anne Teresa de Keersmaeker and with Jan Fabre for whom he wrote the music for 'L'histoire de Larmes', the opening production of the Avignon Festival in 2005.

Pierre Slinckx [1988] is currently studying composition and musical writings at the Royal Conservatory of Mons. Like many musicians of the younger generation, he was brought to composition through non-classical music and the manipulation of sounds using computers. For that reason, he tends to consider instruments as samplers or synthesizers. He recently composed a piece for a rock band [2e-gtrs, e-bs and drums] which should be the first part of a larger creation. He is also working on an improvised electronic music duet and of course plays in a rock band. His fancy curriculum has yet to be written.

Steven Snowden [1981] composes music for a diverse array of settings including theater, dance, film, multimedia installations, and concert performances. He has focused much of his recent work on interdisciplinary collaborations and is an active performer in both acoustic and electronic mediums. Raised in rural Southwest Missouri, Snowden began composition studies in 2002, earned his Master's degree in composition from the University of Colorado and is currently pursuing his DMA at the University of Texas in Austin. He is a co-founder/director of the Fast Forward Austin new music organization. He was in the final round of applicants for a 2011-2012 Fulbright Grant to develop interactive motion tracking systems in Portugal.

Spanish composer **Mauricio Sotelo [1961]** studied composition with Francis Burt at the Vienna University of Music. He also studied electroacoustic music with Dieter Kaufmann and conducting with Karl Österreicher in Vienna. Sotelo was awarded the Spanish National Music Prize [2001], among other distinctions.

Adam Stansbie [1981] is a sound artist involved in the creation and performance of electroacoustic music. He has presented works at festivals and concerts throughout Europe, Asia, North and South America and Australia and has won numerous awards, including the Residency Prize of the Bourges International Competition [France, 2006], the 1st prize of the Metamorphosis International Acousmatic Competition in Category A [Belgium, 2006], and the 1st prize of the Destellos Competition [Argentina, 2010]. Adam has worked in various prestigious European studios, including the IMEB in France [2007, 2008], Musiques & Recherches in Belgium [2009], VICC in Sweden [2010], EMS in Sweden [2011] and USSS in the UK [2010]. He has also taught at several UK Higher Education institutions and is currently a Senior Lecturer in Music, Sound and Performance at Leeds Metropolitan University.

Peter Swinnen [1965] studied at the Royal Conservatory in Brussels before continuing at the Muziekkapel Queen Elisabeth in Waterloo with André Laporte. He has taken master classes with Michael Finnissy and Brian Ferneyhough. Swinnen taught cello at several music schools and now teaches analysis, music technology and composition at the Royal Conservatory in

Brussels. In 2008 he was appointed director of the conservatory and the year after received his doctorate in the arts. Swinnen also works freelance for Flemish Radio and Television and is frequently asked to provide live electronics and sound direction for live recordings. He has won the National Composition Competition of the Queen Elisabeth Competition twice: in 1997 with *Canzone* and in 2001 with *Ciaccona*.

Jens L. Thomsen [1980] is the founder and leader of the ORKA experimental and innovative Faroese band known for their self-built instruments and unique sound. In 2006, Jens earned a BA with honors in Music Technology from Thames Valley University. In 2010 and 2011, he composed and performed music for runway shows by clothing designer Barbara Gongini at the Copenhagen Fashion Week. Besides having toured in Europe and North America with various artists, he is credited on more than thirty album releases, including releases by ORKA, Eivør Pálsdóttir, Martha Wainwright and Travis.

Benjamin Thorn [1961] is a composer, performer and music editor. His music has been performed throughout the world, published in Germany, the USA, Canada and Australia and appears in exam syllabuses throughout the world. He has written music for solo instruments, orchestras, choirs and theatrical performances and has received worldwide acclaim for his compositions, including *The voice of the crocodile* [Moeck]. His musical contribution includes a number of educational works such as *Recorders at Large*, a two-volume collection of mostly Australian music published by Currency Press.

Anna Thorvaldsdóttir's [1977] music is frequently performed in Europe and the US. Based in Reykjavik, Iceland, and San Diego, California, her works have been nominated and awarded on several occasions, including the 2010 Europa Prize in Berlin and the Nordic Council Music Prize 2012. Thorvaldsdóttir earned her BA in composition from the Iceland Academy of the Arts and her MA from the University of California, San Diego, in 2008.

Costas Tsougras [1966] began his musical studies in Volos [accordion and classical harmony] and continued in Thessaloniki where he studied counterpoint, fugue and composition with Christos Samaras. He holds a BA and a PhD in music analysis from Aristotle University of Thessaloniki. He is an assistant professor of music analysis at the Music Department of the A.U.Th. and teaches theory and composition at the State Conservatory of Thessaloniki. A member of the Greek Composers' Union, his compositions have been performed in Greece and abroad by acclaimed orchestras, ensembles and soloists, while his musicological research has been published and presented at conferences in Greece and throughout Europe.

Onur Türkmen [1972] completed his master and doctoral studies at Istanbul Technical University's Center for Advanced Musical Research [MIAM]. He teaches in Bilkent University's Music and Performing Arts Department. Türkmen has written for the Bilkent Symphony Orchestra. His pieces have been performed by numerous ensembles, including the Duo Arcobaleni, the Istanbul Modern Music Ensemble, the Bilkent Su Trio, the Adapter Ensemble, the University of Memphis Contemporary Chamber Players, the Razumovsky Ensemble, the Trio Fem, the Duoist and Anahata Ensemble. His latest commissions include pieces for the Hezarfen-Yurodnycollobration and MusMa 2012 projects.

Helena Tulve [1972]'s music is characterized by constant change and processes closely tied to the notion of previousness. Her music grows out of simple starting impulses simultaneously affected by wild and organic patterns and synchronization. Tulve's most noteworthy teachers have been Erkki-Sven Tüür and Jacques Charpentier. In addition to musical composition, she also studied Gregorian chant, which is one of the elements that keep her perpetually interested in vocal musical traditions. Tulve has worked with video artists, written film music, and released two albums; *Sula [Melt]* and *Lijnen*.

Hans Tutschku [1966] studied electronic music composition at the Dresden College of Music and has been a member of the Weimar Ensemble for Intuitive Music since 1982. Starting in 1989, he had the opportunity to participate in several of Karlheinz Stockhausen's concert series to learn the art of sound engineering. In 1991/92, he studied sonology and electro-acoustic composition at the Royal Conservatory in The Hague and at IRCAM in Paris. Since September 2004, Hans Tutschku has been working as a composition professor and has led the electroacoustic studios at Harvard University [Cambridge, USA]. In 2005, he received the Culture Prize of the city of Weimar.

Bart Vanhecke [1964] studied composition from André Laporte at the Royal Conservatory in Brussels and with Franco Donatoni at the Accademia Musicale Chigiana in Siena, Italy. In addition to his work as a composer, Vanhecke teaches music theory, music culture and flute at the academy in Overijse-Tervuren-Hoeilaart. He is currently conducting a study of the systematisation of atonality, amotivity and dissonance. Bart Vanhecke's works have been performed at festivals such as Ars Musica, the ISCM World Music Days and TRANSIT. Ensembles he has worked with include the Neue Vocalsolisten Stuttgart, Ensemble Recherche, Ensemble Phoenix Basel, Het Collectief, Walpurgis, Spectra Ensemble, Ictus, Jan Michiels, Quatuor Danel and Frederik Croene.

Annelies Van Parys [1975] studied composition at the University College Ghent, Royal Conservatory with Luc Brewaeys. In 2011 she was Laureate from the Royal Flemish Academy of Belgium. She has been performed by all major Belgian Ensembles and many ensembles abroad [Asko/Schönberg Amsterdam, Cantus Zagreb, SMCQ Montréal, Ensemble Recherche Freiburg...] as well as most Belgian orchestras, at major festival venues such as Ars Musica, Kunstenfestivaldesarts, Edinburgh International Festival, Rotterdam Operadagen, New York, Rome and Singapore. She is composer in residence for Muziektheater Transparant since 2007 and currently teaches analysis and orchestration at the University College Brussels, Royal Conservatory and is Honorary Ambassador for the Ghent Conservatory.

Jasna Veličković [1974] is a composer, performer and sound artist currently living in Amsterdam, Holland. Her recent works, such as *Last Song and Shadow Studies*, explore the sound extension of traditional instruments through the use of hand-made electronic devices. Her compositions often derive from existing pieces from which the music has been distorted or shadowed.

Daniele Venturi [1971] holds a degree in Choral Music, Conducting and Composition. After his studies at the Bologna Conservatory, he improved his technique attending the master classes of Giacomo Manzoni, Fabio Vacchi and Ivan Fedele. He also studied with Franco Donatoni, Adriano Guarnieri, Gérard Grisey, Jean-Jacques Nattiez, Luis de Pablo, Fausto Razzi and Piero Bellugi. He has received various commissions from

important festivals and his compositions have been performed by famous artists and broadcast by Radio Tre Suite, Emilia-Romagna Radio and RAI Italian Broadcasting. In March 2009, he was selected by the IAMIC [International Association of Music Information Centers] to represent Italian composers in Toronto [Canada]. In October 2010, he became the only European composer to reach the final stage of the 27th JSCM Award Composers Competition in Tokyo for his piece *Angels' strings*.

Serge Verstockt [1957] studied music theory, clarinet and electronic music at the Antwerp Conservatory. In 1983 he studied at the 'Instituut voor Sonologie' in Utrecht with Godfried Michael Koenig where he concentrated on formal compositional methods and developed the programme 'Trans'. In 1988 he founded the ensemble ChampdAction which would devote particular attention to new technological developments: live electronics, interactive computerised works, etc. In the 1990's, with the computer as a catalyst, imagery began to become a constant factor in his work and this resulted in a long-standing collaboration with architect Werner Van dermeersch.

Tim Vets [1974] studied jazz guitar and composition at the Antwerp Conservatory. Shortly after finishing his studies he won the international jazz composition competition in Helmond. He has played as a soloist with the Flemish Radio Orchestra and the Prometheus Ensemble, and also had his own quartet with whom he performed his compositions. Vets works with the ensemble ChampdAction as a musician, composer and visual artist. In 2011 he composed the music for the theatrical production *Portrait* by Thomas Ryckewaert/Wolff.

Herman Vogt was born in Drammen, Norway, in 1976. He studied composition from 1999 to 2004 at the Norwegian Academy of Music. In 2003, Vogt studied composition at the Royal Conservatory in The Hague, Netherlands with Martijn Padding and Louis Andriessen. Vogt has received commissions and his works have been performed by numerous Norwegian ensembles and musicians, as well as international musicians including the Finnish Ensemble UNKO, the Danish ensemble Athelas, cellist Timo-Veikko Valve and pianist Bernadette Balkus.

Mihaela Vosganian [1961] received a degree in composition and a PhD from the Bucharest University of Music where she is currently professor of composition, polyphony and contemporary languages. She has won prizes including the Romanian Union of Composers Prizes for symphonic work [2009]. Recorded on 12 CDs, her music has been performed in Romania and internationally [Europe, USA, Canada, Asia, Australia]. President of Romanian Association of Women in Music, and founder and Artistic Coordinator of **Inter-art Group** she has been the Director of International Week of New Music [2003, 2010] and of MultiSonicFest [2003-2008].

Richard Whalley [1974] was appointed lecturer in composition at the University of Manchester in 2004, and is the founder and director of Vaganza, the university's new music ensemble. As a composer, he had the opportunity to work with some outstanding soloists and ensembles in the UK and abroad, including Richard Casey, Caroline Balding, Oliver Coates, the Hilliard Ensemble, Psappa, the Quatuor Danel, Dinosaur Annex, the Atem Trio and Ensemble 10:10. As a pianist, his repertoire extends from Bach and Beethoven to Nancarrow and Ligeti, and he has premiered a number of works, including Camden Reeves's *Diablo Canyon* and Kevin Malone's *M'Bongo*. He has taught composition and performed on the piano at the ARAM-Poitou Summer School

in France each summer since 2010. He studied at University of York with Roger Marsh and Nicola Lefanu, and at Harvard University with Mario Davidovsky and Joshua Fineberg

Chun Wai Wong [1988] graduated from the music department of The Chinese University of Hong Kong in 2010, and is currently studying composition at The Hong Kong Academy for Performing Arts. Wong was the winner of the 2011 New Generation Concert and was awarded the Composers and Authors Society of Hong Kong Scholarships in 2010. He has also written pieces for large ensembles comprised both of Chinese and western instruments, which were performed at the 2008 and 2010 Bauhinia concerts [Composition Showcase by the students of the Chinese University of Hong Kong's Music Department].

Xin-ming Yang [1950] Yang Xinmin graduated from the Sichuan Conservatory of Music's composition department in China and has worked as a composer and composition professor in that same school for many years. Xinmin is a member of the International Computer Music Association and the Chinese Musicians Association's Sichuan Branch. In the past several years, he has written many instrumental and vocal commissioned works for symphonies, concertos, chamber music, choruses, pieces for film and television programs, as well as several computer music and electronic music pieces. Xinmin's work has been performed in the United States, Korea, Hongkong and other international venues Xinmin has won numerous national awards.

Ji Sun Yang [1979] studied composition at Sook-Myung Women's University in Seoul, then moved to the Netherlands to continue her studies at the Royal Conservatory of The Hague. She studied with Sue-Yeon Hong, Gilius van Bergeijk and Martijn Padding, earning her Bachelor of Arts and Master's degrees in 2007. She was a selected composer at the 2010 ISCM New Music Festival in Sydney. She is currently working on her PhD at the University of York under Thomas Simaku.

Hui Ye [1981] studied composition and electronic music in the Chinese city of Canton, and later at the University for Music and the Performing Arts in Vienna, with Detlev Mueller-Siemens, Germán Toro-Peréz and Karlheinz Essl. Since 2010 she has been studying digital art at the University for Applied Arts in the Austrian capital. She works as both a composer and performer of computer music and electro-acoustic music. Besides creating multidimensional installations, she also performs as an improviser using electronic media. Her work has been performed at several festivals including Carinthischer Sommer, and by Jeunesse Wien, Platypus, Das Kleine Symposium and other ensembles.

Do-Won Yu [1976] graduated from Seoul National University in South Korea. He earned a Master of Music in composition and sonology from the Royal Conservatory of The Hague, Netherlands, where he studied under Professors Martijn Padding, Clarence Barlow and Richard Ayres. He holds a second Master degree from Royal Holloway, University of London in England, where he studied under Prof. Julian Johnson. Yu has been commissioned works from the Kumho Asiana Cultural Foundation in Korea and the 2008 De Suite Muziekweek in the Netherlands. He was composer-in-residence for the 2012 Seoul Spring Festival, and currently works as a teacher and lecturer at Seoul National University, Chonnam National University, Sungshin Women's University, Sangmyung University, Suwon University, Konkuk University and Chugye University in Korea.

Ilya Ziblat Shay [1975] is a composer and bass player, born in Haifa, Israel and currently residing in the Netherlands. His music shifts between freedom and fixedness, exploring combinations of written material together with guided improvisation and various aspects of flexibility. He composes both for instruments and for electronics. He is regularly working with the trio Hatzatz, and collaborates with soprano Elisenda Pujals Picó. Ilya holds a bachelor degree in composition from the Rubin academy, Tel Aviv University, and a master's degree from the royal conservatory, the Hague. He is currently a PhD candidate at the Orpheus Institute / Leiden University.

PERFORMERS

AGARTHA. In a unique ensemble such as Agarth, with the bayan and the viola as main instruments [played by An Raskin and Bram Bossier], one can expect something quite adventurous and revelatory. To offer a wide variety of projects, Agarth combines various instruments with a specific musical tradition and history. Furthermore the ensemble tries to find a balance between the classical world and contemporary culture by means of new compositions, and by exploring common ground in different artistic disciplines.

Marco Angius is the founder and Music Director of the ensemble Algoritmo. Since 2011 he is the artistic coordinator of the Ensemble Accademia Teatro alla Scala, where he is conducting the contemporary as well as the lyric repertory. In 2012 he conducted Jakob Lenz by Wolfgang Rihm at the Teatro Comunale in Bologna.

Andrey Baranov studied with L. Ivashenko, V. Ovcharek, P. Popov, P. Amoyal and K. Blacher, and has taken master-classes from Pauk, Kushnir Issakadze and Kashkashian among many others. Laureate of 2010 Indianapolis, Sendai, Unisa, Oistrach and Paganini [Moscow] international competitions, the young Russian Violinist is among the most recognized violinists of today. At the age of only 23 Baranov was appointed position at Conservatoire de Lausanne as teaching assistant to Pierre Amoyal. Baranov has since been in demand in teaching at international masterclasses - he has been invited to institutions in Bangkok, Chicago Riga and more. In 2011 Baranov joined MusicAeterna Symphony orchestra in Perm State Theater as guest concertmaster by the personal invitation of maestro Teodor Currentzis. In 2012 he was the first laureate of the Queen Elisabeth Music Competition.

Aquarius borrows its name from the opera of Karel Goeyvaerts [1923-93], perhaps the most important Belgian composer after 1950, and represents innovation, adventure, internationalism, erudition and spirituality. The chamber choir has a warm heart for contemporary music, embracing all forms where old and new, classical en popular, sacred and secular, progressive and conservative are combined. The choir organises thematic concerts, portraits, creations and multimedia projects. Flemish choir music and creations occupy pride of place in the repertoire. Meanwhile Aquarius has already given hundreds of concerts, home and abroad and produced several CDs and DVDs.

BESIDES Non-standard instrumentation, contemporary chamber music in a brand-new package, humorous, interdisciplinary... those are the basic ingredients of Besides. With the tradition of written music as a starting point, an important part is always reserved for live electronics, performance and improvisation

when brainstorming for new programme concepts. The individual musicians each work in very different fields of the musical spectrum. This fact, together with the uncommon combination of harp, saxophone, drums, violin, cello, flute, e-guitar, piano and electronics, gives Besides its unique signature sound. The creation of new repertoire will therefore only be possible through constantly looking for collaborative ventures with composers, sound artists and specialised performers.

BLINDMAN was founded in 1988 by Eric Sleichim as a saxophone quartet. In 2008 it became a collective in which the 20 years of stage experience accumulated by the original quartet - BLINDMAN [sax] - is shared with three young quartets: BLINDMAN [drums], BLINDMAN [vox] and BLINDMAN [strings]. A collective composed entirely of quartets: unique in the music world. Four quartets, two generations, countless possibilities for 'unheard of' cross-fertilisation. A highly individual repertoire of old and new. As always, BLINDMAN embraces other artistic disciplines, delights the eye, questions the ear and considers experiment of paramount importance.

Jaan Bossier studied clarinet with Walter Boeykens and piano with Robert Groslot at the Royal Conservatory in Antwerp. He has been a clarinetist with the Mahler Chamber Orchestra since 1997. He has worked in this capacity with conductors and soloists such as Claudio Abbado, Daniel Harding, Pierre Boulez, Sir Neville Marriner, Kurt Mazur, Anne-Sophie Mutter, Murray Perahia and Vadim Repin, and tours around the world. Since 2003, he has been the bass clarinetist of the Lucerne Festival Orchestra at the invitation of Abbado. In December of that year, he made his conducting debut with the Belgian contemporary music ensemble ChampdAction, in which he has already played clarinet for years. Bossier is laureate of the Belfius prize.

BRUSSELS PHILHARMONIC was established in 1935 under the aegis of the public broadcasting network. The orchestra has performed with leading conductors and soloists and in the course of its existence has created new works by world-famous composers such as Stravinsky, Messiaen and Francesconi. Since 2008, Music Director Michel Tabachnik has been a key figure in the work of Brussels Philharmonic. Adopting a creative and audience-friendly approach, he combines the great orchestral repertoire with music from the 20th century. His credo: 'We are not a museum, but a platform for living music.' Together with the orchestra, Tabachnik has given warmly received concerts both at home and abroad.

Géry Cambier studied percussion with Georges-Elie Octors and then contrabass with Christian Vander Borcht. He has had master classes from Stephano Scodanibbio and Thomas Martin, and specialized in the baroque contrabass [*violone*] with Maggie Urquhart at the Royal Conservatory in The Hague, as well as with Anthony Woodrow. Since then, he has taken a dual course, playing contemporary music on contrabass, electric guitar and percussion with the ICTUS ensemble, as well as playing baroque music. As a baroque contrabassist he plays with the Orchestre Baroque de Namur, Les Agrémens and the basso continuo ensemble Caryatide. Cambier regularly plays with La Petite Bande, Le Choeur Mondial, Les Talens Lyriques, Currende, Il Fondamento, Il Seminario Musicale, Ex Tempore and Anima Eterna. He has made many recordings for television, radio and CD with these ensembles.

The mezzo-soprano **Mireille Capelle** sang as member of the

ensemble of Flanders Opera. More recently she participated in the world premiere of Cuadro Cervantino of Lucien Goethals. Capelle is head of the department Vocal Studies and singing teacher at the Conservatory of Ghent.

CHAMPD ACTION was founded in 1988 at the initiative of artistic director Serge Verstockt, who wanted to create a platform for performing contemporary music in Flanders. Initially their primary interest was Flemish composers - an interest that resulted in many Flemish premieres, which they put on the international map. This mission has expanded, and now has an added focus on both the use of electronics and new technology as well as a great openness for other artistic disciplines. Working with the American label Mode Records, the ensemble has set up its own experimental CD series, the first of which, round the Finnish composer Kaija Saariaho received international acclaim. They recorded a portrait CD with early and late works by Luc Brewaeys for the Etcetera label. The ensemble also set up its own archive series and a studio series at the same time. ChampdAction has worked with internationally renowned performers such as Jan Fabre, Josse De Pauw, Vinko Globokar, Richard Barret and Irvin Arditti.

Paul De Clerck studied viola with Schiffer at the Royal Conservatory in Brussels, and subsequently with Gertler, Giuranna and Vardi. He was a member of the chamber orchestra I Fiamminghi, the Arriaga String Quartet and Brussels String Quartet, solo violist with the Symphony Orchestra of La Monnaie, and has played with Ensemble Modern Frankfurt and ICTUS. He has played as a soloist with conductors including Benzi, Tamayo, Cambreling, Layer, Montgomery, Rundel, Schönwandt, van Immerseel and Octors. De Clerck teaches viola at the Brussels Conservatory and at the Orpheus Institute in Ghent, and gives master classes in and outside of Belgium. As an actor-musician, he has worked with the Needcompany, Dito Dito and Stan theatre companies. De Clerck is a winner of the Belfius Classics Competition.

Arne Deforce is known for his driven and impassioned interpretations of contemporary and experimental music. He is active in improvisation with live electronics and in mixed-media performances with Peter Jacquemyn, Mikka Vaino and Phil Niblock, and has worked on projects with the Centre Henri Pousseur, Ircam and the Gram Lyon. He has worked with Harvey, Parra, Rihm and Lachenmann, and many composers have written pieces for him, including Barrett, Brewaeys, Chong, Cendo and Curran. Deforce is also active in the ChampdAction and ICTUS ensembles and is one half of a duo with pianist Daan Vandewalle. Until 2010 he was the artistic director at the Centre Henri Pousseur.

Graduated in art history and antiquity, **Frank Deleu [1952]** has specialized in musicology and studied carillon at the Mechelen Royal Carillon School. In 1980, he became the first laureate of the International Carillon Competition in Dijon. Frank Deleu is also active as city carillonneur: first in Izegem and Courtrai, presently in Damme and Menin. He regularly performs in Belgium and abroad, and has been on tour in America and Canada. He is a director of the Flemish Carillon Association and has been on the board of the World Carillon Federation since 2006. In 2008 he succeeded to Aimé Lombaert and became carillonneur of the city of Bruges.

Benjamin Dieltjens is mainly active as a chamber music player and is regularly invited as such at many international festivals. In 1998 he was one of the founding members of the

contemporary music group Het Collectief. He was a member of the former Ensemble für Neue Musik Karlsruhe directed by Peter Eötvös. He also forms a duo with his brother Thomas Dieltjens [piano]. Since 2007, Dieltjens has been principal clarinet at deFilharmonie and he is a member of the Orchestre des Champs Elysées. In 2008 he was invited principal clarinet at the Royal Concertgebouw Orchestra Amsterdam. He teaches at the Royal Conservatory in Liège.

Johan Duijck [1954] is a multi-talented musician: he is a choir conductor, composer, pianist and teacher. He has become internationally renowned through conducting the *Vlaams Radiokoor*, the *Academy of St Martin's in the Fields* [London], the *European Youth Choir* and the *Gents Madrigaalkoor*. The most important chamber and radio choirs throughout Europe and Latin America often invite him to be a guest-conductor. He sits on many juries for international conductors' courses and choir festivals.

E-XXI is a student ensemble that concentrates on contemporary repertoire, set up in 2010 at the WHAM [Working Group for Contemporary and Current Music at Antwerp Royal Conservatory]. For an entire academic year, the students in Ensemble XXI study this repertoire and the corresponding specific playing techniques. The ensemble is coached by composers such as Wim Henderickx, Luc Van Hove and Luc Brewaeys, and conductors including Koen Kessels and Filip Rathé. It has worked with French composer Jérôme Combier, Belgian composers Benoît Mernier and Frank Nuys and jazz composers Anders Jormin and Vijay Yjer.

The Hamburg based **John Eckhardt** is a versatile chamber musician and improviser. His work both as a double bass soloist and ensemble musician in contemporary music [among others with Ensemble Modern, Klangforum Wien, musikFabrik NRW, Evan Parker, Elliott Sharp, MalcolmGoldstein] led him to many venues and international festivals. His solo CD "Xylobiont" [PSI rec.] and his recordings of various kinds of contemporary music such as Xenakis' seminal masterpiece "Theraps" [Mode rec.] brought him worldwide attention. In addition, he is involved in a number of club music, drone and sound art projects as a bass guitarist and composer. John lives within hearing distance of the Hamburg harbor.

ENSEMBLE INTERCONTEMPORAIN brings together 31 excellent soloists who share a passion for the 20th-century and contemporary music repertoire. The ensemble was founded by Pierre Boulez in 1976, and its current musical director is Susanna Mälkki. Ensemble intercontemporain is continually seeking to extend playing techniques and to create mutually enriching encounters with other art forms. They do so working closely with many contemporary composers. In addition, the ensemble fulfils an important educational function, both in training young musicians and conductors, and in its outreach programmes.

Dominica Eyckmans Apart from being a freelance classical and contemporary viola-player [solo, improvisation, contemporary music ensembles, chamber music...], Dominica is also a performer using dance and voice. Her aim is to 'sculpt' sound with those tools, both acoustically and electro-acoustically, the latter using movement sensors placed on the body. The sensor system of Logos Foundation for their Namuda-performances is eminently useful for her sculpting purposes as well.

The **FLEMISH RADIO CHOIR** is a professional chamber choir

of 24 singers whose programme includes works from the entire repertoire, with particular attention to Flemish and contemporary music. It was founded in 1937 by what was then the NIR/INR [the Belgian national broadcasting corporation]. Since 1998, the year when it became independent from the network, the choir has grown from a studio ensemble into a concert ensemble. Its close ties with public broadcasting can be seen through numerous studio productions and participation in events organised by radio and television. Nearly all of its concerts are recorded by the Flemish classical Radio station, Klara, and hence the choir has built up a unique collection of recordings, including of works by Flemish composers.

Jurjen Hempel studied conducting with David Porcelijn and Kenneth Montgomery at the Utrecht Conservatory. He was invited by Seiji Ozawa to participate in the Tanglewood Conducting Class, where he worked with Bernard Haitink and Lorin Maazel. Hempel's passion for contemporary music takes him regularly to concerts conducting the London Sinfonietta, Asko | Schönberg Ensemble, the Nieuw Ensemble, the Netherlands Blazers Ensemble, Ensemble Contrechamps and Orkest de Volharding. Hempel is also active in the opera world, where the high points have been performing in Gergiev's Marrinsky Theater in St. Petersburg - as its first-ever Dutch conductor - and the premiere of Brian Ferynhough's opera *Shadowtime* during the Munich Biennale.

HERMES ENSEMBLE is an Antwerp based collective for contemporary music and art, founded by Koen Kessels in 2000. The repertoire and performance practice of the classical avant-garde are the starting points of the productions, but the ensemble consciously strives to cross artistic borders; on one hand it searches confrontations with early music, popular and world music, on the other hand it investigates synergies with other disciplines such as [music] theatre, fine arts, video, film and multimedia. Many of the events explicitly have a visual character, and often take place at unusual, appropriate locations.

The Brussels chamber music group **HET COLLECTIEF** can be said to be unique. Working consistently from a solid nucleus of five musicians, the group has created an intriguing and idiosyncratic sound, achieved by an unfamiliar mix of strings, wind instruments and piano. As regards repertoire, Het Collectief returns to the Second Viennese School, the roots of modernism. Starting from this solid basis, Het Collectief explores important twentieth-century repertoire, including the very latest experimental trends. In addition to that, with their adaptations of early music they hope/aspire to contribute in their own way to the current debate about the role and place of early music in our time.

I SOLISTI DEL VENTO [1987] is Belgium's most significant wind ensemble and ensures the interpretation, exploration, spreading and valorisation of the main wind repertoire from Mozart until the present day. Through the artistic direction of Francis Pollet the ensemble has developed into a flexible formation which can equal any top international wind ensemble for [chamber] music. I Solisti's outstanding musicians perform in the most important concert locations and festivals, both in Belgium and abroad. I Solisti builds bridges towards other disciplines of arts in order to carry out the value of wind music to other horizons.

Jorge Isaac began studying recorder at the age of six at the Sebastian Lozano music school in Valencia [Venezuela]. In

2002 he finished his studies with Walter van Hauwe at the Amsterdam Conservatory, and became a recorder instructor at the same conservatory himself shortly after graduating. Isaac has won many international awards including the Gaudeamus Prize and the Jur Naessens Music Award. He is in demand as both a soloist and a chamber player, and has played with the Asko | Schönberg Ensemble, the Nieuw Ensemble, Nederlands Kamerorkest, the Netherlands National Ballet and De Nederlandse Opera, among others.

Polish harpsichordist **Goska Isphording** studied at the Music Academy of Cracow, and later at the Royal Conservatory in The Hague, where she studied with Patrick Ayrton. She specialized in contemporary harpsichord techniques with Annelie de Man at the Amsterdam Conservatory, and during this period also worked with Elisabeth Chojnacka at the Mozarteum in Salzburg. She won the Krzysztof Penderecki International Competition of Contemporary Music and was acclaimed during the Gaudeamus competition in the Netherlands. Isphording has appeared in new-music venues such as the Audio-Art Festival, International Festival of Contemporary music and Days of Krakow Composers in Poland, De Suite Muziekweek and the Netherlands' Cross-Linx Festival.

Yuki Kakiuchi After his degree at the Tokyo Fine Arts University, Yuki Kakiuchi is perfecting his training in Europe with the greatest conductors [Seiji Ozawa, Leopold Hager, Jorma Panula, Gianluigi Gelmetti, Isaac Karabtschevsky et Kotaro Sato]. He conducts such orchestras as the Brasov Philharmonic, Salzburg Youth Philharmonic Orchestra, and the Osaka Philharmonic. In September 2011 Kakiuchi wins the "Grand Prix de Direction" of the 52th Besançon Young Conductors Competition.

Signe Klejs studied interactive design at the Kolding School of Design and at the Universität der Künste in Berlin. She has made much use of new technologies in her scenography, interactive installations and communications design. She and Niels Rønsholdt form the Klejs & Rønsholdt duo, creating scenery, concert performances and installations. The main focus in their work is on the various forms of interaction between physical action and a digitally generated response to it. Desire and the different forms of distance between people are recurring themes in their work.

LETTER PIECE COMPANY is a London and Brussels-based performance company founded in 2008. The group consists of dancer and choreographer Shila Anaraki, pianist Mark Knoop, guitarist Adam de la Cour, composer Matthew Shlomowitz and recorder player Tomma Wessel. The group was originally formed in order to perform Matthew Shlomowitz's *Letter Pieces*, short performance pieces combining physical action, text and sound. The aim in founding Letter Piece Company was to elaborate on this idea on a larger scale

British pianist **Ian Pace** studied at Chetham's School of Music, The Queen's College, Oxford University and the Juilliard School in New York. His most influential teacher was doubtless György Sándor, who had studied with Bartók. Pace has a vast repertoire with a special focus on contemporary British, German and Italian composers as well as on the 'classic composers' of modern music such as Boulez, Stockhausen, Ligeti, Nono and Cage. He has premiered more than 100 pieces for piano solo, including works by Finnis; Ferynhough and Dillon.

With more than 40 years of experience <M&M ENSEMBLE>

consists of 50 robots, including organs, percussion, brass, woodwind and prototype instruments. Created at the Logos Foundation, it specializes in performances combining humans and machines: musicians, performers, poets and dancers explore the possibilities of interaction with each other and with the fascinating musical automatons. All interfaces [wireless gesture control, real time sound analysis, microwave, radar, sonar, etc.] and robots are designed and constructed by Dr. Godfried-Willem Raes.

Thomas Moore graduated from Indiana University. At the age of 22, he moved to Europe and studied at the Hogeschool voor de Kunsten in Utrecht [NL]. He has since appeared as a trombone soloist in many ensembles and orchestras, and joined ChampdAction as a permanent member in 2011. Also a composer, Moore has written works for Free Impulse, 3Moore, chamber groups from the Orquesta Sinfonica de Minería, Jan Smets, and the Municipal Fanfare Band of Berendrecht.

After receiving her master's in Music Pedagogy at the Lemmens Institute in Leuven, **Els Mondelaers** also received a master's in Classical Singing from the Ghent Conservatory, where she also specialized as a soloist in contemporary music. She has performed as a soloist with many ensembles and musical-theatre companies including VocaalLAB, Transparant, LOD, ChampdAction, doelenEnsemble, Asko | Schönberg ensemble, Slagwerkgroep Den Haag, Atlas ensemble and Nieuw Ensemble. In September 2009 she was invited by the Lucerne Festival Academy to perform Berio's *Sinfonia* conducted by Boulez.

Ever since its establishment in 1962, **MUSIQUES NOUVELLES** has been developing, highlighting and promoting contemporary music in all its formal, geographic and cultural diversity, and has, over the years, vastly increased its commissions and productions in Belgium and worldwide. At both national and international festivals, within inventive European projects, Musiques Nouvelles invests its music with an abundant sense of feeling and emotion.

NADAR was founded in 2006 by a number of young musicians with a common passion for contemporary music. Nadar wants to offer a forum to young composers, both on a national and an international level, through commissions, intense collaboration, workshops, and creation concerts. Nadar conceives cunning concepts, fresh modes of presentation and original combinations of different media, never avoiding artistic risks. The ensemble was soon noted by the big festivals in Belgium and abroad, positioning itself in the contemporary landscape at the cutting edge.

Izumi Okubo studied at the Toho School of Music in Tokyo before moving to Paris where she graduated from the CNSM in violion with Michèle Auclair and postgraduates in chamber music with Jean Hubeau. After being enrolled as co-soloist at the "Concerts Colonne" orchestra in Paris, she settles in Liège where she teaches [Royal Conservatory] and works at the Philharmonic Orchestra as cosoloist since 1985. She has frequently performed with ensembles such "Musiques Nouvelles", "Xenakis Ensemble", and as a soloist.

ON ENSEMBLE was founded in 2004, and devotes itself almost entirely to the interpretation of the contemporary repertoire, with a strong interest in live electronics. The septet [soprano, flute, clarinet, violin, cello, piano, percussion] considers itself as a "tool" for composers and has a strong link

with "Le Forum des compositeurs" as well as with "Centre Henri Pousseur". It has premiered pieces of numerous composers, among them Franck C. Yeznikian, S. Klemola, D. Bosse, P. Bartholomé. Having performed in festivals such as Ars Musica and the Nordic Music Days, the ON ensemble also undertakes projects in new concert venues.

Alain Pire studied the trombone at the Royal Conservatory of Music of Liege with Guillaume Ackermans and with Wim Becu [sakbut] and Benny Sluchin for contemporary repertoire. Since 1980, he is trombone player at the Royal Philharmonic Orchestra of Liege and is since 2001 their first solo trombone. He frequently performs with the Ictus Ensemble as with Musiques Nouvelles until 1997. Pire has always sought to enrich and diversify his playing and instrumental research by setting up different chamber music formations - the *Liege Trombone Quartet* [1983-1996], the Brass Label brass quintet [1996-2000], 'L'autre trio' [with violinist Izumi Okubo and pianist Marcel Cominotto].

QUATUOR DANIEL was founded in 1991 in Brussels. Their repertoire ranges from classical Haydn quartets to the works of contemporary composers. The quartet has worked with many famous contemporary composers including Dusapin, Harvey, Rihm, Gubaydulina and Lachenmann, as well as with undiscovered talent of a younger generation. Besides these many activities, they take a keen interest in amateur musicians, as well as in exchanges with musicians and artists from other backgrounds.

An Raskin has dedicated herself to giving the bayan a solistic place in current concert life. Numerous compositions have been dedicated to her, and she has performed more than 100 premieres. Both as a soloist and as a chamber musician she has performed in most European countries, the U.S.A. [New York] and Japan [Osaka]. With the American viola player Kim Kashkashian she gave in 2007 the world première of the het work 'Neharot, Neharot...', for viola, bayan and strings by the composer B. Olivero. Together with viola player Bram Bossier she founded in 2005 the ensemble 'Agartha'.

SPECTRA [1993] consists of eight musicians, working intensively together to create a unique sound and musical coherence. The ensemble contributes impassioned to the promotion of Flemish contemporary music in the international music scene. SPECTRA creates many commissions in continuous dialogue with referential pieces, using a wide variety of presentational forms such as concerts, happenings, musical theatre and multimedia events. Its undogmatic programmes and idiosyncratic performances are highly appraised by organizers and creative artists alike. They collaborated with composers such as Francesconi, Gervasoni and N.A. Huber and performed at festivals such as Ars Musica, Transit, Musica Nova Brazil, November Music, Musica Sacra, Huddersfield, Traiettorie, Biennale Venezia and the Aurora Festival.

Jan Van Hoecke is a Belgian recorder player. In 2006 he obtained his masters degree - with the highest distinction - under the guidance of Bart Coen at the Royal Conservatory of Brussels. Jan attended master classes with teachers like Gerd Lünenbürger, Maurice Van Lieshout, Eva Legêne and others. He is very much into performing historical as well as contemporary music. He underwent further training in contemporary music from Bart Bouckaert, Tomma Wessel and Antonio Politano. Since 2009 he is teacher at the Conservatory of Lausanne [Switzerland].

Roeland Vanhoorne studied saxophone at the Conservatory of Ghent with Willy Demey, and clarinet with David Van Maele. Having founded/participated in many jazz combo's, he joined BI'ndman [sax] four years ago.

The recorder player **Tomma Wessel** focuses on performing contemporary music. She has given first performances of compositions by amongst others Luc Brewaeys, Alvin Curran, Michael Finnissy, Moritz Eggert, Helmut Oehring, Frederic Rzewski, Volker Staub, Serge Verstockt, Errollyn Wallen and Christian Wolff. She is a founding member of APSARA, an ensemble including recorders, dealing with all aspects of contemporary music. Tomma Wessel teaches contemporary recorder music at the Conservatoire Royal de Bruxelles and at the University College Ghent. She is currently working on a PhD on the recorder, at the Faculty of Arts of Leiden University and the Orpheus Institute in Ghent.

ORGANIZATIONS

The **CENTRE HENRI POUSSEUR** was founded in Liege in 1970 by Henri Pousseur and Pierre Bartholomé. Besides these two Walloon composers, later artistic directors included Pascal Decroupet, Marie-Isabelle Collart, Claude Ledoux, Arne Deforce and Stephane Ginsburgh. Initially called *Centre de recherches et de formation musicales de Wallonie*, its name was changed at the beginning of the directorship of Stephane Ginsburgh and Marie-Isabelle Collart in 2010. The Centre Henri Pousseur has come to specialize in the creation of electronic and mixed music. It takes on and supervises projects from all three of Belgium's communities [French-, Flemish- and German-speaking] and also from abroad. The Centre Henri Pousseur organizes an annual competition to promote the works created within its walls. It also holds an annual festival called Images Sonores, which functions as an exhibition space for the works created during the competition.

The **ECPNM** is the European union of organizations concerned with the promotion of contemporary music, especially music of the 21st century. Among its 60 members are famous festivals of contemporary music as well as small local concert organizers and new music ensembles. Its aim is to improve the international cooperation and the coordination of new music events in Europe.

MUSIQUES & RECHERCHES [1982] is focused on the promotion of electroacoustic and more particularly acousmatic music. It organises yearly the international acousmatic festival 'L'Espace du Son' in Brussels, as well as a dozen of concerts in Belgium and abroad. Every two years, it coordinates the competitions *Metamorphoses* [acousmatic composition] and *Espace Du Son* [spatialisation]. It welcomes composers in residence and provides summer workshops in its three studios [8.1, 5.1, and analogic]. It is the publisher of the review *Liens* and of the CDs *Metamorphoses*. Its library contains an extensive number of books, CDs, DVDs, tapes and scores dedicated to electroacoustic music and music in general.

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20:30 **Quatuor Tana**

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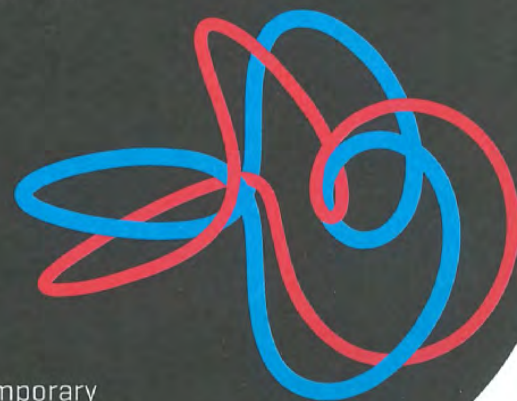
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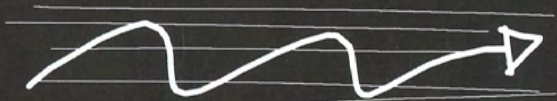
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