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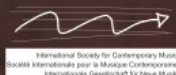
WORLD NEW MUSIC DAYS 2025

THIRST FOR CHANGE

PORTUGAL - MAY 30TH to JUNE 7TH



MISO MUSIC
PORTUGAL



Com o Alto Patrocínio
de Sua Excelência



O Presidente da República

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Message from the ISCM President

The International Society for Contemporary Music (ISCM) is an international network of member organizations from around fifty countries, devoted to the promotion and presentation of contemporary music - the music of our time. Through ISCM, our members promote contemporary music in all its varied forms, strengthening musical life in their local contexts and making their music and its creators known to world.

The 2025 World New Music Days festival in Lisbon and Porto marks the ISCM's first return to mainland Europe since 2019, and its first presentation in Portugal. We are very excited to be hearing this diverse world of music performed and presented by so many outstanding Portuguese performers, curated with care and vision by the ISCM's Portuguese Section Miso Music Portugal.

Under the headline Thirst for Change, this festival encourages us to reflect thoughtfully on the importance of water to life on earth. As the music from our many diverse member organizations flows in and out of these spaces, as water does on earth, the potential for new life is facilitated and realized, as do our conversations about music and cultural life. We gather to celebrate and experience the many profound influences of cultural exchange by listening together, thus experiencing the world more deeply and consciously, and thus enriched we then carry those experiences back to our homes.

Glenda Keam
ISCM President

Com o Alto Patrocínio
de Sua Excelência
Under the High Patronage of the
President of the Portuguese Republic



O Presidente da República

ISCM World New Music Days 2025 in Portugal
Thirst for Change / Sede de Mudança
30 May to 7 June - Porto and Lisbon

The Journey Has Been Long!

In 1999, Miso Music Portugal* joined the ISCM - International Society for Contemporary Music - as the new Portuguese Section, following approval at the General Assembly held in Romania. This invitation, extended by the ISCM Executive Committee, came after the dissolution of the previous Portuguese Section in 1995, marked by the irreplaceable loss of Jorge Peixinho - a leading figure on the Portuguese musical scene. A visionary composer, influential pedagogue, and tireless cultural promoter, his legacy continues to inspire generations and deserves the highest recognition. Following Jorge Peixinho's passing, it fell to a new generation of composers - among them the members of Miso Music Portugal - to continue the work he had begun: opening Portugal to the international contemporary music scene.

Thus, in the year 2000, Miso Music Portugal participated for the first time in the ISCM World New Music Days (WNMD) held in Luxembourg. Since then, we have maintained a continuous and active presence, representing Portugal with works by many Portuguese composers at this prestigious international festival. Over the past 25 years, we have often nurtured the dream of bringing the WNMD to Portugal. There were attempts, projects, and shared aspirations - but also obstacles, challenges, and repeated delays. Yet, as the saying goes, "Only those who stop fighting are defeated". The conditions were finally met through perseverance, conviction, and tireless work to host this worldwide celebration of new music in Portugal.

This moment holds very special significance. It occurs at a time of great artistic vitality in our country. Portuguese contemporary music has increasingly asserted itself through the quality and diversity of its creative proposals. This growth is mainly due to the extraordinary development of music education in Portugal, the emergence and professionalisation of numerous orchestras, ensembles, soloists, and composers, and the long-standing efforts, past and present, of key institutions which today position Portugal as one of the emerging centres of contemporary music creation in Europe.

This festival is, therefore, more than an achievement: it is a meeting point, a window to the world, and a celebration of music of research and invention as a future-forward musical language. Organising the ISCM World New Music Days for the first time in Portugal represents our deeply felt responsibility. We have embraced this challenge with the explicit purpose of honouring and promoting the ISCM's vision, safeguarding its historic mission, and celebrating the remarkable journey of this centenary organisation, a global reference for promoting new music. For decades, the ISCM has played a crucial role in the circulation of ideas, cultural exchange, and the building of bridges of mutual respect between peoples from all around the world through

contemporary music. Carrying this legacy forward, now on Portuguese soil, is a source of great pride.

The programme we present in Portugal is thus the result of a long, demanding, and deeply collaborative process. It involves not only artistic commitment and the logistics of dozens of events but also ongoing dialogue with creators, performers, institutional partners, and artistic and technical teams – all driven by the belief that music plays an essential role in contemporary society.

In this spirit of openness, attentiveness, and celebration of artistic diversity we welcome all those who join us for this festival – artists, audiences, international delegations, and cultural and educational institutions.

Particularly, we are very honoured by the presence of the large ISCM community, representing a rich tapestry of cultures, traditions, and innovations.

Together, ISCM members bring not only the diversity of sounds and ideas that defines contemporary music, but also the spirit of dialogue, exchange, and collective imagination that is the beating heart of the ISCM.

May this edition of WNMD in Portugal be not only a moment of artistic excellence but also a space for encounter, reflection, and shared experience.

An Inclusive and Plural Vision of Contemporary Musical Creation

From the outset, we wanted this festival to reflect an inclusive and plural vision of contemporary musical creation. Its programme embraces aesthetic diversity, and a multiplicity of languages and geographies, always guided by rigorous standards, however subjective the notion of quality may be when speaking of art. We sought a conscious balance between thought and technique, originality and musical depth.

Therefore, we chose not to entrust curatorial responsibility to a single artistic director.

Instead, we decided to establish an expanded international jury of 18 individuals of recognised merit in the global music landscape, representing a wide range of cultures, schools, and sensibilities. This approach aimed to ensure fairness, representativeness, transparency, and integrity in the selection process.

Each work submitted through the Call for Works was assessed by at least three international jury members in strict accordance with the principle of avoiding conflicts of interest. Although many members were themselves composers, we ensured that none had access to works with which they had any personal, institutional, or professional affiliation.

And here I wish to express my public gratitude to all members of the jury: Adrian Moore (United Kingdom), Ângela da Ponte (Portugal), Doina Rotaru (Romania), Flo Menezes (Brazil), Franz Martin Olbrisch (Germany), Gilles Gobeil (Canada), Guillaume Bourgogne (France), John McLachlan (Ireland), Lorraine Vaillancourt (Canada), Masataka Matsuo (Japan), Michal Rataj (Czechia), Miguel Azguime (Portugal), Peter Swinnen (Belgium), Petter Sundkvist (Sweden), Ramón Souto (Spain), Rozalie Hirs (Netherlands), Rui Penha (Portugal) and Valerio Sannicandro (Italy).

Their work was extensive and demanding. Even so, the generosity, skill, and enthusiasm with which they embraced this task were truly remarkable. On numerous occasions, jury members expressed their genuine excitement at the quality and diversity of the works received – a fact which only made the selection process even more difficult and, in some ways, even “painful”. Had we programmed everything that deserved to be heard, these World New Music Days in Portugal would have lasted a month!

To this principal selection were later added the proposals and preferences of the artistic directors of the ensembles, orchestras, soloists, and guest conductors, as well as the inevitable constraints on available resources. It’s always like this!

In this context, my role was far less that of a traditional “artistic director” and much more that of a coordinator of multiple visions and collective intentions – rightly so. The richness of this programme arises precisely from this confluence of perspectives, from the coexistence of different ideas of what new music is – and can be – today, as it has always been.

Programming Strategies

The proposal that Miso Music Portugal submitted in 2022 to the International Society for Contemporary Music for the organisation of the World New Music Days in Portugal already clearly and consciously contained all the founding elements of our artistic, educational, and cultural mission.

From the outset, establishing an expanded international jury capable of ensuring a rich, diverse, and representative selection of works from around the world reflected our vision of a truly plural and global festival – a space where all voices could be heard, regardless of geography, aesthetics, creed, gender, or generation. From the beginning, we also insisted on the presence of Portuguese musicians in every concert as a clear affirmation of the extraordinary capabilities of the new generations of performers in Portugal. Generations that distinguish themselves not only by their technical virtuosity and musical qualities but, above all, by the openness, creativity, and dedication with which they embrace the challenges posed by new musical languages – thus marking a true paradigm shift in the way contemporary music is performed, felt, and communicated in our country.

Another cornerstone of our proposal was integrating technological resources across all festival programmes. It has become indispensable due to the increasing centrality of electronic, digital, and multimedia means in contemporary musical creation. The World New Music Days in Portugal thus aspires to be not only a stage for aesthetic exploration in music but also of sound itself, of image, and the interaction between acoustic and electronic, between the physical and the digital – responding to the call of those composers working at the forefront of musical innovation.

Equally important, we wanted to encourage and support the physical presence of composers, facilitating their travel to Portugal and enabling direct encounters between creators and audiences. This kind of contact is one of the great values of the ISCM. It represents a rare opportunity to give voice to those

who write the music, to hear the stories behind the scores, and to humanise the act of listening - making the festival not just a sequence of concerts but an expansive meeting of ideas, cultures, and creative experiences.

Finally - and perhaps most importantly - this project aspires to foster lasting relationships between composers and performers. We aimed to provide the time, space, and conditions for these encounters to take place in a real, organic, and artistic way. Because we believe the best results arise not only from technical mastery, but from collaboration, dialogue, and creative affinity. What we are planting here are seeds for the future, in the fertile soil of musical art and mutual listening.

Musical Art and Ecological Awareness

Beyond its role as a space for celebrating contemporary musical creation, the ISCM World New Music Days 2025 in Portugal also embraces an environmental and ecological dimension, made explicit through its theme, Thirst for Change.

This theme aims to establish a dialogue between ecological policy and artistic expression, highlighting one of the most fundamental dilemmas of our time: growth or life?

In this context, water - a vital and vulnerable element - assumes a central role, particularly in Portugal, where increasing scarcity already poses a tangible threat to communities.

With its centenary history and global reach, the ISCM World New Music Days offers a privileged platform for stimulating reflection and raising awareness around these pressing issues. The 2025 edition in Portugal is thus a unique opportunity to dedicate time and space to an ecological agenda that is becoming increasingly urgent and unavoidable.

We understand that music, as an art form, is not confined to the aesthetic realm of sound and silence: it reflects the pulse of societies, expressing collective concerns, anxieties, and hopes. The current climate crisis demands more than political responses or technological advances; it calls for a new emotional and collective awareness that can mobilise, sensitise, and transform. It is precisely in this realm that artistic and musical creation can play a decisive role: awakening the senses, inspiring action, and forging new imaginaries capable of projecting sustainable futures. The programme has, where relevant, given prominence to works that directly explore these themes and includes a colloquium titled Thirst for Change, bringing together invited thinkers and composers to deepen the reflection on the role of art in fostering ecological consciousness.

The World New Music Days 2025 will thus be an artistic platform that affirms that music is also a form of action - and that listening is also a form of transformation.

Dialogue Between the Global and the Local

At the heart of the festival's programme lies the Call for Works launched as part of the World New Music Days 2025, carefully structured around 14 distinct musical categories, embracing a wide diversity of formations and performance contexts:

- Orchestra

- Large Ensemble
- Medium Ensemble
- Small Ensemble
- String Orchestra
- String Quartet
- Trios
- Duos
- Percussion Ensemble
- Solo Works (soprano, clarinet, saxophone, piano and cello)
- Youth Choir
- Solo Portuguese Guitar
- Electroacoustic / Acousmatic Music
- Audiovisual Installations

(In all these categories, the inclusion of electronic and multimedia elements was possible.)

These categories did not arise by chance: from the beginning, they reflected the artistic choices and commitments assumed by the festival team in dialogue with Portuguese performers and our partner ensembles and orchestras, with whom we have built strong, mutually respectful and collaborative relationships.

These artists and institutions - from different regions of the country and representing varied aesthetics and artistic paths - enthusiastically accepted the challenge to co-build this first Portuguese edition of one of the most prestigious international events dedicated to contemporary music.

The definition of these categories was thus guided by the standard of interpretative excellence currently existing in Portugal, ensuring that every selected work would find performers who are technically prepared, artistically experienced, and fully committed to contemporary repertoire.

This commitment went even further. All the performers involved - from soloists to large orchestral formations - contributed actively to what we might call a "Portuguese festival within the World New Music Days". Not only through their presence and interpretation of the works selected via the Call for Works but also by including pieces by Portuguese composers in their concert programmes - effectively creating a bridge between the Festival Música Viva and the World New Music Days since the former temporarily gives way to the latter in 2025.

These artistic choices reflect the living reality of the Portuguese musical scene - the aesthetic and artistic affinities of performers with specific works or composers and a clear desire to give voice to Portuguese creation within a truly international framework. Thus, each concert is more than a sequence of performances: it is a testimony to the dialogue between global and local creation, international contemporary music, and Portuguese music's plural richness today.

In some instances, the programmes were further enriched by elective affinities - artistic connections between works or composers that emerged spontaneously during the programming process - or by the express desire to celebrate landmark composers whose works serve as bridges between generations

and as beacons of contemporary creation.

The result is reflected in 27 performances and additional parallel activities across nine intense days of programming, featuring over 140 works representing 44 countries, with 40 works by 40 different Portuguese composers – a number that demonstrates the vitality and diversity of contemporary music created in Portugal.

The Performers and the Partners

Beyond the decades-long trajectory of musical development already mentioned in this text – made possible thanks to a few key institutions within the Portuguese music landscape, as well as the work of several individuals who might well be considered both mission-driven and visionary – the realisation of this festival would never have gone beyond a mere idea were it not for:

- The numerous partners who, from the very beginning, joined forces with Miso Music Portugal (in alphabetical order): Calouste Gulbenkian Foundation, Casa da Música, Centro Cultural de Belém, Culturgest, Jerónimos Monastery, MAAT – Museum of Art, Architecture and Technology, Metropolitana, National Coach Museum, São Luiz Municipal Theatre.
- The support of institutions that believed in the importance of this initiative (in alphabetical order): BPI / “la Caixa” Foundation, Calouste Gulbenkian Foundation, DGArtes, Lisbon City Council, Odemira City Council, Seixal City Council.
- The musical excellence, enthusiasm and commitment of the orchestras and ensembles that joined the WNMD 2025 (in alphabetical order): Camerata Alma Mater, Concrète [Lab] Ensemble, Children’s and Youth Choir of the University of Lisbon, Gulbenkian Orchestra, Komorebi Duo, Lisbon Metropolitan Orchestra, MPMP Património Musical Vivo, Nova Era Vocal Ensemble, Porto Symphony Orchestra, Remix Ensemble, Soloists Quartet of the Metropolitana, Sond’Ar-te Electric Ensemble, Sond’Ar-te Trio.
- And the outstanding conductors and soloists performing in the WNMD 2025 (in alphabetical order): Ana Pereira, Ana Paula Rodrigues, André Henriques, Andrea Conangla, Brad Lubman, Camila Mandillo, Elsa Silva, Emily Hindrichs, Erica Mandillo, Filipe Quaresma, Frederic Cardoso, Gonçalo Pinto, Henrique Portovedo, Hugo Vasco Reis, Ilan Volkov, Jade Mandillo, Joana Cipriano, Joana Negrão, João Barros, João Casimiro de Almeida, João Quinteiro, José Eduardo Gomes, José Pedro Ribeiro, José Pereira, Miguel Amaral, Mrika Sefa, Nuno Abreu, Nuno Pinto, Nuno Rodrigues, Pedro Carneiro, Pedro Neves, Raúl da Costa, Rita Castro Blanco, Rui Silva, Vítor Vieira. To all of them – individuals and institutions alike – we owe our gratitude for their commitment and enthusiasm.

And finally, before all and above all, a deep and unforgettable gratitude goes to the team at Miso Music Portugal, who for four years have dedicated themselves tirelessly to preparing this unprecedented event for all of us in Portugal!

Miguel Azguime

Miso Music Portugal Artistic Director
Lisbon, 25 April 2025

MISO MUSIC PORTUGAL

40 YEARS OF COMMITMENT TO CONTEMPORARY MUSIC

Founded in 1985 by composers Miguel Azguime and Paula Azguime, Miso Music Portugal is a pioneering institution in the field of contemporary music, celebrating 40 years of continuous and dedicated activity in 2025. A private non-profit organisation, it has played a central role in shaping Portugal’s contemporary musical landscape and asserting its relevance on the international stage. At the core of Miso Music Portugal’s mission is the promotion of contemporary creation, particularly through the support of living composers, the development of electroacoustic and experimental music, and the use of new technologies in artistic expression. Its activity spans a unique ecosystem that encompasses creation, production, programming, research, education, publishing, and documentation.

Commissioning and Promoting New Works

Over four decades, Miso Music Portugal has commissioned and premiered more than 200 new works, by both Portuguese and foreign composers. These commissions have contributed significantly to the expansion of the repertoire for a wide range of formats, from solo instruments to orchestra, from acousmatic pieces to multimedia operas, always with a focus on innovation, experimentation, and artistic risk.

A Pioneer in Electroacoustic Music and Spatial Sound

Miso Music Portugal established the first studio for electroacoustic music in Portugal in the early 1990s – the Miso Studio – which has remained a reference for sound production, spatialisation, and technological research. It also founded the Loudspeaker Orchestra, Portugal’s first acousmonium, dedicated to the diffusion of electroacoustic works in immersive sonic environments. With about 40 loudspeakers, this mobile loudspeaker orchestra allows for the projection of sound with spatial precision and artistic nuance, creating a unique listening experience.

A Home for Performers and New Ensembles

Through the creation of the Miso Ensemble, first, and later the Sond’Ar-te Electric Ensemble, Miso Music Portugal forged a unique platform for the performance of contemporary chamber music with electronics. The Sond’Ar-te Electric Ensemble, combining acoustic instruments with live electronics, has premiered over 100 works and performed in major festivals and venues across Europe, Asia, and the Americas.

The Portuguese Music Research and Information Centre and Miso Records Label

Miso Music Portugal is also home to the Portuguese Music Research and Information Centre (MIC.PT) and Miso Records. MIC.PT is Portugal’s national centre dedicated to the documentation, promotion, and publishing of Portuguese contemporary art music. Since 2001, it has provided an open-access platform with composer biographies, works catalogues,

recordings, scores, and research tools. MIC.PT also produces interviews, publications, and media content, and actively publishes and distributes scores by living Portuguese composers.

A member of the IAMIC network, MIC.PT is a key resource for musicians, researchers, educators, and cultural institutions in Portugal and internationally.

Miso Records is a label devoted to the release and international dissemination of contemporary music recordings. The label documents and preserves the work of composers and performers, including premieres, electroacoustic works, and opera productions, making Portuguese contemporary music accessible worldwide.

Programming and International Dialogue

Since 1992, Miso Music Portugal has organised the annual Música Viva Festival, a major international platform for contemporary music in Portugal, hosting hundreds of composers, performers, and researchers from around the globe. As the Portuguese Section of the International Society for Contemporary Music (ISCM) since 1999, Miso has ensured Portugal's active participation in global artistic networks, culminating in the country hosting the ISCM World New Music Days 2025.

Educational and Outreach Initiatives

Committed to building future audiences and nurturing young talent, Miso Music Portugal has developed extensive education and outreach programmes, including workshops, masterclasses, and pedagogical concerts. These initiatives target schools, universities, and the general public, demystifying contemporary music and promoting its values of creativity, diversity, and critical engagement.

A Legacy of Innovation - A Future of Possibility

As it marks its 40th anniversary, Miso Music Portugal stands as a beacon of artistic innovation and cultural resilience. With an unwavering commitment to artistic freedom, technological exploration, and international collaboration, it continues to shape the future of music in Portugal and beyond.

MISO MUSIC POTUGAL TEAM

Paula Azguime · executive director
Miguel Azguime · artistic director
Jakub Szczypa · production & organisation
Maria da Paz Carvalho · production & organisation
Estrela Barradas · organisation assistant
Jade Mandillo · organisation assistant
Pedro Boléo · journalist
Andre Bartetzki · technical production
Cláudio de Pina · technical production
Perseu Mandillo · technical production
Eduardo Serra · technical production
Ana Sofia Malheiro · digital communication
Sara Maia · digital library
Leonardo Edmundson Andrade · intern

ISCN WORLD NEW MUSIC DAYS 2025

HOSTED BY: MISO MUSIC POTUGAL

A structure funded by the Ministry of Culture / Directorate-General for the Arts (Portugal)

MEMBERS OF THE INTERNATIONAL JURY FOR THE WNMD 2025 CALL FOR WORKS

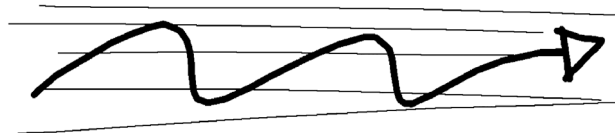
Adrian Moore (UK),
Ângela da Ponte (Portugal),
Doina Rotaru (Romania),
Flo Menezes (Brazil),
Franz Martin Olbrisch (Germany),
Gilles Gobeil (Canada),
Guillaume Bourgogne (France),
John McLachlan (Ireland),
Lorraine Vaillancourt (Canada),
Masataka Matsuo (Japan),
Michal Rataj (Czechia),
Miguel Azguime (Portugal),
Peter Swinnen (Belgium),
Petter Sundkvist (Sweden),
Ramón Souto (Spain),
Rozalie Hirs (Netherlands),
Rui Penha (Portugal),
Valerio Sannicandro (Italy)

FUNDING & SUPPORT



THE INTERNATIONAL SOCIETY OF CONTEMPORARY MUSIC

ISCM



International Society for Contemporary Music
Société Internationale pour la Musique Contemporaine
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 Hong Kong Chinese Orchestra
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ISCM PAST FESTIVALS

1923 - Salzburg	1974 - Netherlands
1924 - Prague/ Salzburg	1975 - Paris
1925 - Prague/ Venice	1976 - Boston
1926 - Zürich	1977 - Bonn
1927 - Frankfurt	1978 - Stockholm/Helsinki
1928 - Siena	1979 - Athens
1929 - Geneva	1980 - Israel
1930 - Liège/Brussels	1981 - Brussels/Ghent
1931 - Oxford/London	1982 - Graz
1932 - Vienna	1983 - Aarhus
1933 - Amsterdam	1984 - Toronto/Montreal
1934 - Florence	1985 - Netherlands
1935 - Prague	1986 - Budapest
1936 - Barcelona	1987 - Cologne/Bonn/Frankfurt
1937 - Paris	1988 - Hong Kong
1938 - London	1989 - Amsterdam
1939 - Warsaw/Krakow	1990 - Oslo
1941 - New York	1991 - Zürich
1942 - San Francisco	1992 - Warsaw
1946 - London	1993 - Mexico
1947 - Copenhagen/Lund	1994 - Stockholm
1948 - Amsterdam/Scheveningen	1995 - Essen
1949 - Palermo/Taormina	1996 - Copenhagen
1950 - Brussels	1997 - Seoul
1951 - Frankfurt	1998 - Manchester
1952 - Salzburg	1999 - Romania/Moldavia
1953 - Oslo	2000 - Luxembourg
1954 - Haifa	2001 - Yokohama
1955 - Baden-Baden	2002 - Hong Kong
1956 - Stockholm	2003 - Slovenia
1957 - Zürich	2004 - Switzerland
1958 - Strasbourg	2005 - Zagreb
1959 - Rome	2006 - Stuttgart
1960 - Cologne	2007 - Hong Kong
1961 - Vienna	2008 - Vilnius
1962 - London	2009 - Sweden
1963 - Amsterdam	2010 - Sydney
1964 - Copenhagen	2011 - Zagreb
1965 - Madrid	2012 - Belgium
1966 - Stockholm	2013 - Košice/Bratislava/Vienna
1967 - Prague	2014 - Wrocław
1968 - Warsaw	2015 - Ljubljana
1969 - Hamburg	2016 - Tongyeong
1970 - Basel	2017 - Vancouver
1971 - London	2018 - Beijing
1972 - Graz	2019 - Tallinn/Tartu
1973 - Reykjavik	2022 - Auckland/Christchurch
	2023 - Johannesburg/Cape Town
	2024 - Faroe Islands
	2025 - Lisbon/Porto

WORLD NEW MUSIC DAYS 2025 CONCERTS



WNMD 2025 · CONCERT 1

30-05-2025 · 19h00

Foyer do Grande Auditório, Centro Cultural de Belém, Lisbon

TIMELESS MUSIC | MÚSICA SEM TEMPO Instrumentos tradicionais

Rui Silva · adufe

Bruno Gabirro · adufe & electronics

Miguel Amaral · Portuguese guitar

Joana Negrão, Ana Paula Rodrigues · cantadeiras

BRUNO GABIRRO, RUI SILVA (Portugal)

Harmoniemusik

BRUNO GABIRRO, RUI SILVA (Portugal)

Delay

CARLOS PAREDES (Portugal)

Fantasia n.º 2

CARLOS PAREDES (Portugal)

Canção

JIANING HE (China) YCA

Fluttering with the wind

ISCN Shanghai Section submission

MIGUEL AMARAL (Portugal)

Variações sobre um tema de Carlos Paredes

TRADITIONAL (Portugal)

Cantigas de Adufe

Lá cima ao castelo

Divina Santa Cruz

Ausência

Eras tão bonita

YCA · ISCN Young Composers Award candidate

The World New Music Days festival's welcome concert at the Foyer of Belém Art Centre Main Auditorium focuses on contemporary perspectives on Portuguese traditional instruments. The Adufe&electrónica performance, by Bruno Gabirro and Rui Silva, is an experimentation and research project exploring the possibilities of the Portuguese instrument adufe and its live electronic transformations, crafted in close relation between composition and performance. The Portuguese guitar performance includes works from the traditional repertoire for this unique instruments, with pieces by Carlos Paredes (one of the most important Portuguese guitar 20th-century composer and performer), and also recent works by Miguel Amaral and the premiere of *Fluttering with the wind* by the Chinese composer Jianing He. The inspiration for this piece for Portuguese guitar and electronics is the cloud movement, in line with the WNMD 2025 theme, "Thirst for Change".

Rui Silva, adufe player and percussionist, and Miguel Amaral, guitarist, are two outstanding examples of highly accomplished musicians who have brought a new technical, expressive, and musical vitality to traditional Portuguese instruments.

PROGRAMME NOTES

BRUNO GABIRRO (Portugal, 1973)

RUI SILVA (Portugal, 1984)

Harmoniemusik (2021-2022)

Delay (2021-2022)

This project aims to bring the adufe into a musical tradition, the classical music one, from which it has been detached. Although it is part of the collective imagination of the Portuguese people, even outside the regions where it is native, it has always been confined, except in one exceptional situation or another, to the music of the popular tradition from which it originated. While this condition has attributed it a mythical aura, it has also taken away real possibilities for development and expansion as an instrument in itself, both in terms of instrumental technique and construction. The inclusion of electronics, particularly real-time electronics, comes naturally in the exploration and discovery of the possibilities of the adufe and its treatment within a musical tradition where electronics have been developing for a century, having expanded greatly in the last 50 years and today being an active and integral part of classical musical practice and thought. It also makes it possible to create a link with the history and tradition of the adufe through existing phonographic recordings, and as a link between two musical worlds, for despite being both musical, they are different in many respects. We are therefore proposing a project that, with the ultimate goal of presenting new pieces for adufe and electronics in concert, encompasses not only the writing and public performance of these pieces but also all the work of experimentation and research, whether in the studio, in the relationship between composer and instrumentalist, or in direct contact with the adufeiras and groups of adufeiras who have kept the adufe and its tradition alive. Given the unprecedented, investigative and work-in-progress nature of the project, the work has been developed since 2019 in various artistic residencies, studio moments and concerts.

JIANING HE (China, 1996) YCA

Fluttering with the wind (2024), for Portuguese guitar and electronics

ISCN Shanghai Section submission

White clouds rose from the distant mountains, swaying and drifting into the air. I am willing to go away with the wind like white clouds and end freely. The clouds are slowly dissipating under the sunlight but have been shattered by the wind. They are weak and don't know where they are flying. The sky is so high, and the colours have faded. If only we could follow the dragon and take off, it would also nourish all things and help the vicissitudes of life. The work is written for Portuguese guitar and electronic music, with four-channel prerecorded voices and a lot of use of reverse bedding as the background layer, creating a romantic and swaying atmosphere.

MIGUEL AMARAL (Portugal, 1982)

Variações sobre um tema de Carlos Paredes (2023)

Variações sobre um tema de Carlos Paredes is an unfinished work. Following the centuries-old tradition of variations, whose reference work is the famous Goldberg Variations by J.S. Bach, I decided, in the centenary year of Carlos Paredes' birth, to write ten variations on his *Verdes Anos*. This piece is a tribute to Carlos Paredes that looks to the future, departing from tradition to a universe of contemporary sound. Until now, seven variations have been written and here I will add the piece *Canção de Carlos Paredes* as the last variation.





WNMD 2025 · CONCERT 2

30-05-2025 · 21h00

Grande Auditório, Centro Cultural de Belém, Lisbon

ORCHESTRAL MYSTERIES | MISTÉRIOS ORQUESTRAIS

Orquestra Metropolitana de Lisboa

Pedro Neves · conductor

Camila Mandillo · soprano

CLAUDE VIVIER (Canada)

Lonely Child

JINWOOK JUNG (South Korea) YCA

Unerasing

ISCM Wallonia-Brussels Section submission

JOÃO MADUREIRA (Portugal)

Greeting

SONIA BO (Italy)

Variazioni di luce

Individual submission

GYÖRGY LIGETI (Hungary)

Mysteries of the Macabre

YCA · ISCM Young Composers Award candidate

The opening concert of the ISCM World New Music Days 2025 features works for voice and orchestra, with soprano Camila Mandillo performing alongside the Orquestra Metropolitana de Lisboa, conducted by Pedro Neves. The programme with voice includes *Lonely Child* (1980), a deeply lyrical and introspective piece for soprano and orchestra by Canadian composer Claude Vivier, and *Mysteries of the Macabre*, a work that brings together three arias - veering between sarcasm and absurdity - from György Ligeti's opera *Le Grand Macabre*, in an arrangement by Elgar Howarth. Additionally, the programme presents three 21st-century works:

Unerasing (2018) by young South Korean composer Jinwook Jung, nominated for the ISCM Young Composers Award, a piece that musically reflects on the erasure of colonial history and, through its title, proposes an "un-erasing" that exposes the colonial violence nationalisms seek to obscure.

Greeting, a serene and luminous work by Portuguese composer João Madureira, conceived as a gesture of gratitude.

And finally, *Variazioni di luce* by Italian composer Sonia Bo, which draws inspiration from a theme in Mozart's *Symphony No. 40*, transforming classical material through a contemporary lens of brightness and energy.

This concert offers the opportunity to hear a leading orchestra, whose remarkable journey has left an indelible mark on the Portuguese musical landscape since its foundation nearly 35 years ago, here conducted by the masterful hands of its artistic director and principal conductor, Pedro Neves.

The young soprano Camila Mandillo is one of the most promising voices of her generation, known for her vocal expressiveness and interpretative maturity. She was recently named a Rising Star for the upcoming season by the European Concert Hall Organisation (ECHO), establishing herself on the international classical and contemporary music scene.



PROGRAMME NOTES

CLAUDE VIVIER (Canada, 1948-1983)

Lonely Child (1980)

Lonely Child is a long song of solitude. For the musical construction I wanted to have total power for expression, for musical development on the piece I was composing without using chords, harmony or counterpoint. I wanted to work up to very homophonic music that would be transformed into one single melody, which would be "intervalized." I had already composed a first melody heard at the beginning of the piece for dancers. I subsequently developed this melody in five "intervalized" melodic fragments that is by adding one note below each note, which creates intervals—thirds, fifths, minor seconds, major seconds etc. If the frequencies of each interval are added, a timbre is created. Thus, there are no longer any chords, and the entire orchestra is then transformed into a timbre. The roughness and the intensity of this timbre depend on the base interval. Musically speaking, there was only one thing I needed to control, which automatically, somehow, would create the rest of the music, that is, great beams of color! (Claude Vivier)

JINWOOK JUNG (South Korea, 1994) YCA

Unerasing (2018)

ISCM Wallonia-Brussels Section submission

For the purpose of nationalism, many countries and cultures in the modern world try to "erase" the negative images of their colonialism from history books and media. Through this work, I try to bring back poetically and "un-erase" the shame that each society tries to hide and lie. In the piece, my compositional purpose is not only to embody the spatial and temporal perspective based on colour but also to try to convey the message hidden in the shadows indirectly.

JOÃO MADUREIRA (Portugal, 1971)

Greeting (2010)

Greeting is a short piece for classical orchestra, composed in response to a friendly challenge from Piñero Nagy and premiered in 2010 at the Estoril International Music Festival. On occasion of the opening concert of the World New Music Days 2025, I'm listening to it right now and it sounds strangely contemporary... *Greeting* is not a nostalgic piece, but it undoubtedly carries within it an awareness of Europe's musical past, which, paradoxical as it may seem, belongs to our present age, if we consider a temporal dimension beyond an epochology, which tends to artificially circumscribe the artistic phenomenon. This awareness of the historical continuum as something that inhabits each one of us shapes the entire musical discourse of my short piece. I wrote *Greeting* aware that the European musical avant-garde, with all its academicism and prejudices, has always given way to an inclusive mode of seeing musical reality, in which apparently irreconcilable elements integrate, in the end, the very same artistic phenomenon.

SONIA BO (Italy, 1960)

Variazioni di luce (2022)

Individual submission

The I Pomeriggi Musicali orchestra in Milan asked me to write a piece with a very famous theme. I chose the first theme of the *Symphony No. 40* by Mozart. I decided not to use it as a theme for variations but to quote it at some points, using very different instrumentation and cutting it to reduce it till the starting cell. The other musical sections that prepare or connect the quotations are all constructed upon melodic lines of the symphony's first movement. The piece is also connected to the theme of the ISCM festival: as water is one of the most important sources of human beings, masterpieces of the past still make our musical work grow and develop. Our thirst for music research can find great support and power in a deep reflection on an evergreen past.

GYÖRGY LIGETI (Hungary, 1923-2006)

Mysteries of the Macabre (1996)

I composed my opera *Le Grand Macabre* from 1974 to 1997. The *Mysteries of the Macabre* are arrangements of three coloratura arias of the chief of the "Secret Political Police" which have been arranged (beautifully!) for chamber ensemble by Elgar Howarth. My friend Howarth had conducted the world premiere of the opera in Stockholm in 1978 and some of the further productions. The half-nonsense text is an immediate - however more accurate - continuation of the idea of my works *Aventures* and *Nouvelles Aventures*, but there is no chromatics in the music any more. (György Ligeti)



WNMD 2025 · CONCERT 3

31-05-2025 · 15h30 & 16h00
Sala 2, Casa da Música, Porto

15h30 MEET THE COMPOSERS #1 · pre-concert talks

16h00 FLEETING TIME | TEMPO EFÉMERO

Sond'Ar-te Electric Ensemble

Pedro Carneiro · conductor

Silvia Cancela · flute; Nuno Pinto · clarinet; Vítor Vieira · violin; Catarina Gonçalves · viola;
Luís André Ferreira · cello; João Casimiro Almeida · piano; João Dias · percussion

DMITRI KOURLIANDSKI (Russia)
Bagatelle 5

TATJANA KOZLOVA-JOHANNES (Estonia)
Ainult õhk (Just Air)
ISCM Estonian Section submission

KRISTS AUZNIKS (Latvia) YCA
Turning the Wheel
ISCM Latvian Section submission

RUI PENHA (Portugal)
Pendulum

AGATA ZEMLA (Poland) YCA
To bee or not to bee?
ISCM Polish Section submission

PATRICIA SUCENA DE ALMEIDA (Portugal)
Instabile Tempus

YCA · ISCM Young Composers Award candidate

MEET THE COMPOSERS #1 · pre-concert talks participants:

Tatjana Kozlova-Johannes, Krists Auznieks, Rui Penha, Agata Zemla,
Patrícia Sucena de Almeida

The conductor Pedro Carneiro leads the unique Sond'Ar-te Electric Ensemble in a concert featuring works by Portuguese composers Patrícia Sucena de Almeida and Rui Penha.

The programme also takes us eastward, with pieces by composers from Poland, Russia, Latvia and Estonia:

To bee or not to bee?, by Agata Zemla, rightly in tune with the Festival theme by a composer who is also a biologist;

Turning the wheel, by the award-winning Latvian composer Krists Auznieks;

Just Air, a recent work by Estonian composer Tatjana Kozlova Johannes, for ensemble and piano;

And Bagatelle No. 5 for six players by Russian composer Dmitri Kourliandski, who has been living in exile in Paris in opposition to the Putin regime.

Pedro Carneiro is widely recognised as one of the leading percussionists of his generation, with an international career that has seen him perform as a soloist with some of the world's most prestigious orchestras and ensembles. As a conductor, he maintains an active and distinguished profile, and his long-standing collaboration with the Sond'Ar-te Electric Ensemble stands as a testament to artistic excellence.



PROGRAMME NOTES

DMITRI KOURLIANDSKI (Russia, 1976)
Bagatelle 5 (2023)

Bagatelles is a cycle of pieces I started in 2016. Each piece focuses on a simple everyday object (ruler, knitting needle, wrapping paper, balloon, music box, etc.). The sound of each object generates free associations, which become the stimulus for the ensemble material. The ensemble complements or amplifies the sound properties of the object, entering into a dialogue with it or creating the environment in which the object exists. For me, this relationship must be built not on material analysis but on free association and intuition. The 5th Bagatelle is the first piece I composed in 2023, after a year of silence following the beginning of the Russian war against Ukraine and my immigration.

TATJANA KOZLOVA-JOHANNES (Estonia, 1977)

Ainult õhk (Just Air) (2023)
ISCM Latvian Section submission

The work is inspired by an image, one part of which is "just air" - something neutral, cold, mystically cosmic, and perfectly empty. The other part is a "blower" or someone who "breathes life into" embodying something inevitably human - fragile, lonely, warm and vulnerable. It is not clear what the contact points between the "blower" and "air" are, or whether they are part of the same reality.

KRISTS AUZNIKS (Latvia, 1992) YCA

Turning the Wheel (2022)
ISCM Latvian Section submission

In the Deer Park, the highest Wheel has been set in motion. It cannot be turned back. At that hour, at that moment, in an instant of time, the proclamation reached the world, and the Ten-Thousand World Systems shook and shook again. An immeasurable splendor was seen throughout the world, surpassing the splendor of all the gods.

RUI PENHA (Portugal, 1981)

Pendulum (2012), for flute, clarinet, violin, cello, piano, video & live electronics

Pendulum, for flute, bass clarinet, piano, violin, violoncello, real-time video and electronics, is a study on dynamic spatialisation. Digital models of physical elements are used to generate both spatial and musical gestures, being presented during the performance in a video controlled in realtime by the pianist. These models include simple pendulums, pendulum waves, multi-body gravitational systems and elastic systems. It was commissioned by Sond'Ar-te Electric Ensemble in 2012, and it has since been performed by several groups around the world. It is available as a recording by Sond'Ar-te Electric Ensemble, and it also exists as a multimedia installation that has been presented in art galleries in Portugal.

AGATA ZEMLA (Poland, 1994) YCA

To bee or not to bee? (2021)
ISCM Polish Section submission

The piece reflects bees and their social structures as well as the cycle of their life, including the stages of the queen, workers, and drones. To bee or not to bee? aims to make the audience think about these small animals, insects, that we cannot live without on the planet Earth. Inspiration for this piece also encompasses the book by Maja Lunde - History of the Bees. The piece's live electronics include the electric sounds of bees. The work's premiere occurred at the Musica Electronica Nova Festival in May 2023, in Wrocław (Poland).

PATRICIA SUCENA DE ALMEIDA (Portugal, 1972)

Instabile Tempus (2016)

Attention, so that you do not waste the moment that is only yours. Awakening, reflection. Awareness of time and its particularities. Past, Present and Future - a continuum that is not always linear. These are the pillars that support the piece Instabile Tempus, composed for flute, clarinet, violin, cello and piano, which includes previously recorded audio excerpts, in which the Past 'is' nothing, the Future 'is' uncertain, the Present 'is' inconstant, Attention, so that you do not waste the moment that is only yours. The musicians, as well as conventionally playing, combine the vocal sound with the breath, simulating together with the recorded audio excerpts, a choir without bodies. In the first version, it was represented by a set of men's and women's 'props/suits' arranged on supports; in the second version, the representation was made only with hangers hung in a sculptural manner. Aiming for a cohesive and fully interactive result, this objective was achieved by harmonizing various elements of equal importance. The perception between inner and outer time, associated with the internal structure we build to guide us against adversity and the difficulty of identifying each moment in time, acts as a wake-up call so that we don't fall into inertia, into limbo, but remain vigilant and live fully in the time that belongs to us.



WNMD 2025 · CONCERT 4

31-05-2025 · 18h00

Sala Suggia, Casa da Música, Porto

MEET THE COMPOSERS #2 · in-concert talks

SPRINGS OF MUSIC | PRIMAVERAS DA MÚSICA Orquestra Sinfónica do Porto Casa da Música

Gamelão

Coro Participativo

Brad Lubman · conductor

Emily Hindrichs · soprano

VELJKO NENADIĆ (Serbia, 1993) YCA
Gorgons – Three Mythical Creatures
ISCM Serbian Section submission

HELENA SKLJAROV (Croatia, 1993) YCA
The Portrait of Dora P.
ISCM Croatian Section submission

YURI DEMETZ (Italy, 1998) YCA
All-encompassing Snapshots
Individual submission

JOÃO CALDAS (Portugal, 1995) YCA
Esta Montanha já foi Fogo WP

JAMES TENNEY (USA, 1934-2006)
Last Spring in Toronto

LIZA LIM (Australia, 1966)
Fatimah/Jubilation of Flowers

YCA · ISCM Young Composers Award candidate
WP · world premiere

MEET THE COMPOSERS #2 · in-concert talks participants:
Veljko Nenadić, Helena Skljarov, Yuri Demetz, João Caldas

The Porto Symphony Orchestra Casa da Música performs very recent works by composers born in the 1990s, including *Esta Montanha já foi Fogo* (paraphrase of a comment by the painter Paul Cézanne), a 2024 piece by the Portuguese composer João Caldas, who was Young Composer in Residence at Casa da Música in 2023. In this programme, we can hear *Last Spring in Toronto* by James Tenney, a pioneer in electronic music in the USA and a piece for soprano and orchestra by the Australian Liza Lim. A concert conducted by the Brad Lubman with the presence of Emily Hindrichs, a soprano with great experience in the field of opera, alongside a Participatory Choir and the Gamelão Ensemble from Casa da Música. Several works presented are candidates for the Young Composers Award at the World New Music Days 2025.

This will be a moment of extraordinary artistic richness, promising a musical experience fully worthy of the talent and excellence of the performers involved.

PROGRAMME NOTES

VELJKO NENADIĆ (Serbia, 1998) YCA
Gorgons – Three Mythical Creatures (2022)
ISCM Serbian Section submission

Stheno, Euryale, and Medusa, daughters of the sea god Phorcys, were foremost among mythical beasts in Greek mythology. In early classical art, they were portrayed as winged female creatures; their hair consisted of snakes, and they were flat-nosed, with tongues lolling out. The music of *Gorgons – Three Mythical Creatures* seeks to evoke and transpose the essence of these beasts through two contrasting musical states: a state of trance/chaos – characterized by fast, energetic, and aggressive sections, dense textures, and extreme registers (in the first and third movements); and a meditative state – characterized by inner stillness and contemplation (in the second movement). While certain elements of these three movements consist of fragments derived from Balkan traditional music (specific ornaments, asymmetrical aksak rhythms, microtones, and heterophony), the folklore present throughout the composition is primordial and transgeographical, not tied to any particular region.

HELENA SKLJAROV (Croatia, 1993) YCA

The Portrait of Dora P. (2023)

ISCM Croatian Section submission

This symphony was composed for a concert commemorating the 100th anniversary of the composer Dora Pejačević's death. Its performance by the Croatian Radio-Television Symphony Orchestra with maestro Pascal Rophé occurred in March 2023. This symphony incorporates video and electronics as integral components, depicting the process of painting a portrait of Dora Pejačević. Throughout the symphony, the portrait's creation unfolds, starting with using only three primary colours. Dora's compositions serve as the source of sound for each primary colour, gradually merging as the symphony progresses. More or less modified quotations from Dora's works can be heard throughout the composition. The symphony title is a play on Dora's signature, reflecting her practice of using only the initial of her first name (D. Pejačević) to conceal her gender to secure performance opportunities for her compositions, given the prevailing attitudes towards female composers at the time. The video and title emphasise Dora's challenges as a woman in music.

YURI DEMETZ (Serbia, 1998) YCA

All-encompassing Snapshots (2022-2023)

Individual submission

The oxymoron in the title refers to a feeling of inner unrest and urgency created by the desire to obtain a boundless and all-encompassing impression of a specific situation; a necessity to almost "inhale" everything surrounding in a direct and visceral way. It is, in particular, this idea of vigorously, almost spasmodically inhaling that plays a central role in this piece, as it is being musically transferred onto the whole orchestra. The musically represented physical gestures range between deep and robust lunge-filling inhalations, restless and convulsive gasps and frantic but hesitant exhalations. There are also some moments in which the actual sound of an analogue photo camera is being represented and orchestrated. This creates a contrast between the forceful breaths and the simplicity of capturing a photograph. The act of taking a picture with the photo camera itself represents an attempt to channel that very feeling of urgency.

JOÃO CALDAS (Portugal, 1995) YCA

Esta Montanha já foi Fogo (2024)

There is a certain danger in writing about music, especially music yet to be heard. Words may help to reveal the sounds, but they can also obscure what remains unsaid. And what remains unsaid is always almost everything. With this in mind, I offer only a few brief notes on what shaped this piece into what it is. The mountain in the title refers to Montagne Sainte-Victoire, which Paul Cézanne painted countless times throughout his life. And it is after Cézanne that *Esta Montanha já foi Fogo* – directly translated to *This Mountain Was Once Fire* – comes into being. In his conversations with Joachim Gasquet, Cézanne speaks of his search for the force of things, the virginity of the world, his attempt to capture this force – which lies beyond the figurative – on canvas. Without any pretension of reaching Cézanne's metaphysical vision, it is nonetheless through this gaze – or should I say, listening? – that this piece was written. The music is raw, at times rough. Not necessarily violent, but rather unfinished, unrefined matter. The different "sonic characters" of the piece each possess their own materiality, their own colour, their own texture. Among them, the most fertile and vital in capturing this telluric force is the percussion section, with ten suspended cymbals and two tam-tams. The sound matter of these cymbal tremolos forms a convex force – from the inside out – in which one can hear water, earth, air, and, of course, fire. The directors Jean-Marie Straub and Danièle Huillet – who introduced me to Cézanne – remind us that the camera must not only be an eye, but a gaze. I agree, and for me, composing must also be a way of listening. Listening, like Cézanne, for the fire in things.

"Regardez cette Sainte-Victoire, quel élan! Ces blocs étaient du feu... Il y a encore du feu en eux..." (Paul Cézanne)

JAMES TENNEY (USA, 1934-2006)

Last Spring in Toronto (2000)

This work represents a culmination of Tenney's long-standing engagement with gamelan music, following earlier compositions like *The Road to Ubud* (1986). Tenney explores the fusion of Western orchestral textures with the intricate rhythms and tunings of the gamelan ensemble, creating a unique sonic landscape that reflects his interest in alternative tuning systems and spectral harmonies. It stands as a testament to Tenney's innovative spirit and his ability to bridge diverse musical traditions, offering listeners a meditative and immersive auditory experience.

LIZA LIM (Australia, 1966)

Fatimah/Jubilation of Flowers (2021-2022)

It's the third and final part of Liza Lim's Annunciation Triptych, a cycle of orchestral works celebrating three female spiritual figures: Sappho, Mary, and Fatimah. This piece centers on Fatimah al-Zahra, daughter of the Prophet Muhammad, revered in Islamic tradition as the "seed of light." The music unfolds in a devotional and elegiac tone, reflecting on themes of lamentation and love. Through this piece, Lim explores the transformation from deep listening to expressive voicing, embodying a journey from receptivity to response.



WNMD 2025 · CONCERT 5

01-06-2025 · 15h30 & 16h00
Sala 2, Casa da Música, Porto

15h30 MEET THE COMPOSERS #3 · pre-concert talks

16h00 EXTRAORDINARY CLARINET | CLARINETE EXTRAORDINÁRIO

Nuno Pinto · Frederic Cardoso · Gonçalo Pinto · clarinet

EMILY DOOLITTLE (Canada)

Gannetry

ISCM Scottish Music Centre submission

JAN DUŠEK (Czech Republic)

Unsent Letter

ISCM Prague Spring Festival submission

ALEXANDRU MURARIU (Romania)

Knots III

ISCM Romanian Section submission

KOMEI ITOH (Japan)

OBJECTs253

ISCM Japanese Section submission

BARBARA JAZWINSKI (Poland)

Soliloquy

ISCM USA Section submission

ALEXIS BACON (USA)

In the Foreign Land

Individual submission

JOÃO PEDRO OLIVEIRA (Portugal)

Time Spell

MEET THE COMPOSERS #3 · pre-concert talks Participants:

Alexandru Murariu, Alexis Bacon, Barbara Jazwinski, Emily Doolittle, Jan Dušek, Komei Itoh

Nuno Pinto is a clarinetist deeply committed to the music of our time. For this performer - open to a wide range of aesthetic approaches - no technical challenge is insurmountable.

At Casa da Música, Nuno Pinto presents a programme of 21st-century works for solo clarinet, featuring compositions from across the globe: from Romania to the United States, Poland to Canada, and the Czech Republic to Japan. The recital also includes Time Spell, a piece for clarinet and electronics by Portuguese composer João Pedro Oliveira.

For this concert, Nuno Pinto is joined by two of his students: Gonçalo Pinto, currently completing his studies at ESMAE, and Frederic Cardoso, an accomplished clarinetist with an emerging international career. Their presence on stage reflects both the close bond between teacher and student, and the widely recognised pedagogical excellence that defines Nuno Pinto's artistic and educational work.

PROGRAMME NOTES

EMILY DOOLITTLE (Canada, 1972)

Gannetry (2021)

ISCM Scottish Music Centre submission

Gannetry is a graphically notated work for clarinet and live electronics, based on the sound world of a gannet colony. I'm fascinated by the rich interweaving of guttural sounds as tens of thousands of gannets nest, spar, soar, and dive. This piece was composed in tandem with Dawn Wood's writing of her poem Gannet Rock, with my ideas for the piece helping shape her poem, and vice versa. Piece and poem can be performed separately, or interwoven in performance. Gannetry was commissioned by Ruta Vitkauskaitė and the Modern Chants project for clarinetist Jo Nicholson, with funding from Creative Scotland.

JAN DUŠEK (Czech Republic, 1985)

Unsent Letter (2019)

ISCM Prague Spring Festival submission

Everyone of us has probably written or will write a letter that is important to us, but still decide not to send it to the addressee. Sometimes perhaps because the emotions it captures are too strong, other times because we are afraid of hurting

that person. Whatever the message of the letter is at the time, we decide not to share it with anyone. Sometimes the letter stays with the sender and may be found many years later, other times it is irretrievably destroyed and forgotten. I have tried to infuse similar thoughts into this piece, to express strong emotions that could be either unpleasant, frightening or, on the contrary, too strong for the reader. And it could have been a declaration of love or, on the contrary, remorse, sadness, disappointment, joy or anger... I wanted the composition to allow for different interpretations, to give the performer the opportunity to embody the writer and to finish, to complete the composition in terms of expression. But in the end, I prefer not to send it to the addressee. It should therefore, for all its emotionality, remain very intimate, introverted, unsent. The composition was commissioned for the 72nd Prague Spring International Music Competition 2020.

ALEXANDRU MURARIU (Romania, 1989)

Knots III (2024)

ISCM Romanian Section submission

Knots is inspired by a throat singing technique originating from the northern part of Romania (Maramureş), a subgenre of the "Doină" called "Horea cu noduri", which translates roughly to "singing in knots". This piece is a third attempt to transpose into contemporary music this Romanian traditional technique that is slowly disappearing due to its complexity and demandingness on singers' voices. Although it significantly resembles the well-known yodelling technique, its aesthetics and meaning are quite the opposite, as the Romanian traditional singing technique is rather used in sad songs.

KOMEI ITOH (Japan, 1961)

OBJECTs253 (2023)

ISCM Japanese Section submission

This piece was composed with the image of arranging various "musical objects" in the flow of time. I composed those objects using four musical elements: sub-tone passage, multiphonic sounds, sounding slap passage, and glissando. These are arranged to be generally symmetrical. I added two melodic objects to the middle and end of that series of objects. Moreover, I set up a prologue and epilogue. Each object is punctuated by a very light tongue ram. Three numbers "2.5.3" shown in the title are used on determining values of few parameters. Mr. Ryuta IWASE made the premiere of OBJECTs253 in March 2024 in Tokyo, Japan.

BARBARA JAZWINSKI (Poland, 1950)

Soliloquy (2017)

ISCM USA Section submission

Soliloquy was composed for Esther Lamneck. The work is highly virtuosic, exploring idiomatic and colouristic characteristics of the clarinet in different registers and dynamic levels. It also attempts to create a sonic environment that bridges experiences from the composer's own musical heritage that spans different continents and artistic traditions.

ALEXIS BACON (USA, 1975)

In the Foreign Land (2018)

Individual submission

Joseph von Eichendorff's poem In der Fremde is a portrait of a mysterious man who finds himself in a lonely forest as a thunderstorm threatens. The speaker's parents are long dead, and no one in the forest recognizes him anymore. Robert Schumann chose the poem as the first song of his Leiderkreis Op. 39, one of my favorite Romantic song cycles. Throughout the course of the cycle, we never learn whether the forest is literal or figurative, as the singer's emotional state vacillates wildly from song to song. When Gregory Oakes asked me to write a work for solo clarinet, I wanted to explore both the sound of the clarinet as it is played in Romantic music and the use of extended techniques and microtones. These sound worlds contrast, as mysterious air and rustling sounds alternate with pure arpeggios and romantic melodies. As this was my first composition to use microtones, I truly felt that I was in a foreign musical world. In the Foreign Land is dedicated to Gregory Oakes, in gratitude for his willingness to explore sounds with me.

JOÃO PEDRO OLIVEIRA (Portugal, 1959)

Time Spell (2004), 11'

Time Spell uses transformed repetition as basic construction material. The structure of the work is very close to a ritornello where repeated moments are transformed to create the illusion of a constant development. The inspiration for this idea comes from the story of a man condemned to live the same day till the end of his life. Therefore, he must invent new and different ways of overcoming the repetition and finding the new.



WNMD 2025 · CONCERT 6

01-06-2025 · 18h00

Sala Suggia, Casa da Música, Porto

MEET THE COMPOSERS #4 · in-concert talks

IMAGINARY VAMPYRES | VAMPYROS IMAGINÁRIOS Remix Ensemble Casa da Música

Ilan Volkov · conductor

Digitópia · electronics

OMRI ABRAM (Israel)
Time passes Time
ISCM Israeli Section submission

JANA KMIT'OVÁ (Slovakia)
Sie fuhr in die nacht
ISCM Music Centre Slovakia submission

JUG MARKOVIĆ (Serbia)
Gramatik WP
Winner of the 2019 ISCM Young Composers Award

PEDRO LIMA (Portugal) YCA
You Should (Should!) Be Dancing! WP

OLGA NEUWIRTH (Austria)
Vampyrotheone

YCA · ISCM Young Composers Award candidate
WP · world premiere

MEET THE COMPOSERS #4 · in-concert talks Participants:
Omri Abram, Jana Kmit'ová, Jug Marković, Pedro Lima

The Remix Ensemble Casa da Música, conducted by Ilan Volkov, with the participation of Digitópia, a digital music platform based at Casa da Música, brings together, in this programme, works by renowned figures, such as the Austrian composer Olga Neuirth, and pieces by composers of succeeding generations from Slovakia, Serbia, Israel and Portugal. The programme includes a new composition by the 2019 Young Composers Award winner, the Serbian composer Jug Marković, and a world-premiere piece by the young Portuguese composer Pedro Lima.

The Remix Ensemble is an outstanding group that has established a new technical and expressive paradigm in the service of contemporary music performance. It was pioneering – and remains exemplary.

PROGRAMME NOTES

OMRI ABRAM (Israel, 1986)
Time passes Time (2019)
ISCM Israeli Section submission

Time passes Time is an examination of movement and stasis. Can the two coexist at the same time? What musical textures does this entail? The title of the piece is taken from a poem by Anne Carson, in her tantalizing book *Red Doc*. Here are a few lines: "Time Passes Time does not pass. Time all but passes. Time usually passes. Time passing and gazing. Time has no gaze. Time as perseverance. Time as hunger. Time in a natural way..."

JANA KMIT'OVÁ (Slovakia, 1976)
Sie fuhr in die nacht (2023)
ISCM Music Centre Slovakia submission

The composition *sie fuhr in die nacht* was written in 2023 as a commission by the Viennese Ensemble XXI. Jahrhundert, to which it is also dedicated. Its creation was also supported by the Austrian Ministry of Culture. The piece was inspired by a poem with the same title written by the Spanish poet José Birés. The composition uses the human breath in many ways. At the same time, the "colour of the ensemble" is extended by adding instruments such as chimes, recorder's head joints, metal spirals, and church/altar bells. The first performance of the piece took place on September 18, 2023, in the Vienna Konzerthaus under the baton of Peter Burwik.

JUG MARKOVIĆ (Serbia, 1987)
Gramatik (2024-2025)
Winner of the 2019 ISCM Young Composers Award

Gramatik is music that is free from verbal narrative, with no intention beyond its sonic self. Drawing energy from the imaginary melos of Byzantium, it weaves archaic modal fragments, microtonal inflections, and restless pattern-like textures into a mesmerizing landscape. A sense of obsessiveness runs throughout. Motifs repeat persistently, yet are always subtly transformed. Endless ornaments evolve and unfold in an elusive flow that feels both intoxicating and euphoric. *Gramatik*'s hypnotic and immersive atmosphere suggests a search for something beyond ourselves – within ourselves.

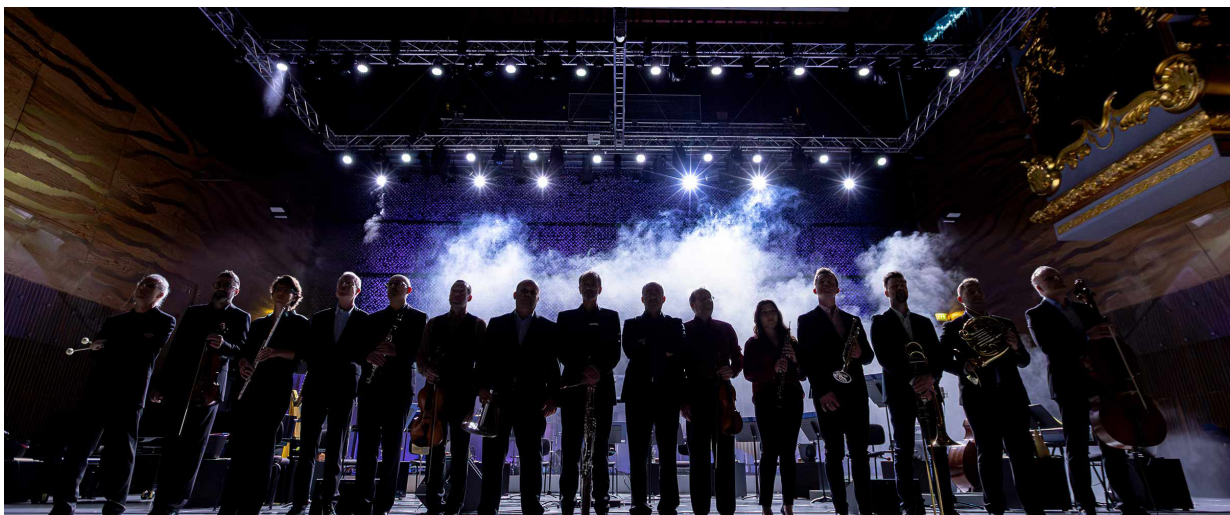
PEDRO LIMA (Portugal, 1994) YCA
You Should (Should!) Be Dancing! (2025)

OLGA NEUWIRTH (Austria, 1968)
Vampyrotheone (1995)

Vampyrotheone is a chamber ensemble work composed by Austrian composer Olga Neuirth in 1995. The piece is scored for three soloists and three ensemble formations, creating a complex interplay of sound and texture. Neuirth's innovative approach often involves unconventional instrumentation and the integration of electronics, challenging traditional musical boundaries.

In *Vampyrotheone*, Neuirth explores themes of fragmentation and juxtaposition, employing a rich tapestry of sonic elements that reflect her interest in blending different musical genres and styles. The composition is characterized by its dynamic contrasts and the use of extended techniques, offering listeners an immersive and thought-provoking experience.

This work exemplifies Neuirth's commitment to pushing the limits of contemporary music, inviting audiences to engage with sound in new and unexpected ways.





WNMD 2025 · CONCERT 7

02-06-2025 Sound Installations · Vernissage 15h00
until 16-06-2025
MAAT Central, Lisboa

INTERARTS | INTERARTES

ANNA KATRIN EGILSTRØD (Faroe Islands)

Viti

ISCM Faroe Islands Section submission

ERIK DÆHLIN (Norway)

Flickering Sites

ISCM Norwegian Section submission

MARTA CERQUEIRA & SIMÃO COSTA (Portugal)

#6 Propagação

Individual submission



PROGRAMME NOTES

ANNA KATRIN EGILSTRØD (Faroe Islands, 1981)

Viti (2021)

ISCM Faroe Islands Section submission

VITI - the observing existence in the never-ending intricate web of consciousness. In the work, I play with the Faroese words viti (lighthouse), vit (we) vitið (consciousness). Here, the lighthouse symbolises the observing being, that through its questioning observation - of all the messy threads spun throughout one's life, entangled into other messy threads from other beings, cultures and environments - gets more conscious.

Concept and Composition: Anna Katrin Ø. Egilstrøð

Film: Anna Katrin Ø. Egilstrøð and RAMMATIK (Marianna Mørkøre and Rannvá Káradóttir)

Dancers and co-coreographers: Búi Rouch, Rannvá Guðrunardóttir Niclasen, Kristina Ougaard Sørensen and Katya R.D.Nielsen.

ERIK DÆHLIN (Norway, 1976)

Flickering Sites (2023)

ISCM Norwegian Section submission

Flickering Sites is based on site-specific recorded sounds from Fredrikstad, Norway, and photos from the same sites. The material stems from a vast landscape - a shipyard closed down in 1988, dating back to the 1700-century. Here, Norwegian timber was shipped to European countries when they started getting short of wood for houses and sailboats. Here, tons of rock from the same countries used as ballast was dumped, carrying seeds and plants that could never travel that far on their own. Here, nearly 500 boats and ships have been made for national and global shipping, not to mention substantial whaling ships that participated in the almost total extinction of some whale species.

MARTA CERQUEIRA & SIMÃO COSTA (Portugal, Marta Cerqueira: 1983, Simão Costa: 1979)

#6 Propagação (2021)

Individual submission

Propagation is a feminine noun in Portuguese and is defined as: communication by contagion, the act or effect of propagating, the reproduction of a living being (and its diffusion in an environment), the mode of transmission of light and sound. It's about hyperbole, an exaggerated vision of the potential of sound to generate movement and thus an illusion of life. It's like the Waters of March, a promise, a becoming in potency. It's about seeds of light, projected onto tracing paper, vibrating.

Artistic direction: Marta Cerqueira and Simão Costa Curation and co-direction: Catarina Pires · Communication: Mariana Luisa Santos · Audiovisual recording and documentation: Bruno Canas · Support: Fundo de Fomento Cultural - Rep Portuguesa · Ministério da Cultura · Acknowledgements: Atelier Concorde, Teatro da Voz · Technical support: MSM Studio, Catarina Códex, MILL - Makers In Little Lisbon · Production: Cócix - ac.





WNMD 2025 · CONCERT 8

02-06-2025 · 17h00

Pequeno Auditório, Centro Cultural de Belém, Lisboa

PIANO MARATHON | MARATONA DE PIANO (1)

Elsa Silva · piano

GLEND KEAM (New Zealand)

Mind Springs
NGUYEN HONG ANH (Vietnam) YCA

Quiet Moment

ISCN Vietnam Contemporary Music Centre submission

LUCIANO BERIO (Italy)

Sequenza IV
JORGE PEIXINHO (Portugal)

Harmónicos
BENCE KUTRIK (Hungary)

Chorale Machine

ISCN Hungarian Section submission

YCA · ISCN Young Composers Award candidate

The first concert of the Piano Marathon at the ISCN World New Music Days 2025, performed by exceptional pianists deeply engaged with contemporary repertoire, features Elsa Silva — a pianist who combines remarkable technical refinement with extraordinary care and commitment in conveying the expressive essence of every work she performs.

In this programme, Elsa Silva brings together recent works by composers from Hungary, New Zealand, and Vietnam, alongside two landmark pieces from the 1960s: *Harmónicos* by Portuguese composer Jorge Peixinho, and *Sequenza IV* by Luciano Berio, presented in celebration of the centenary of his birth.



PROGRAMME NOTES

GLEND KEAM (New Zealand, 1960)

Mind Springs (2017)

The initial images that preceded the composition of this work were of water springing and bubbling from the ground, and New Zealand's geysers with their accompanying babbling flow of mineral-laden water that over time build sinter structures and pathways. Also, a boiling kettle (for a cup of tea – a necessity in the compositional process). But as the piece took form it became clear this was not made of bold, grand explosions but rather a more contemplative series of leaps that were inward-looking. The work leaps (springs) between sections that are harmonically unified but texturally and gesturally quite disparate, with interruptions from some rather demanding birds, sections that motor along, and thick chordal sections like a small forest of shadowy statues. There are a few musical statues in this diverse landscape: Olivier Messiaen, Gabriel Fauré, Keith Jarrett, Robert Wyatt, Jenny McLeod and Gillian Whitehead may perhaps be seen standing in the shadows, but probably most prominent are the distorted echoes of the most statuesque composer of western traditions to date, J.S. Bach.

NGUYEN HONG ANH (Vietnam, 2005) YCA

Quiet Moment (2023)

ISCN Vietnam Contemporary Music Centre submission

Quiet Moment depicts the emotional fluctuations of a wandering soul. It encompasses dreamy and ethereal elements, contemplations, reflections, etc., with the character's illusions immersed in his own moments of silence. Using various pentatonic scales and their numerous variations, *Quiet Moment* makes everything sink into its silence.

LUCIANO BERIO (Italy, 1925-2003)

Sequenza IV (1966)

Sequenza IV for piano can be considered as a journey of exploration through the unknown and known regions of instrumental articulation and colour. Two independent harmonic sequences unfold simultaneously, at times interpenetrating each other: a real one on the keyboard and a virtual one – so to speak – by means of the sustaining pedal. In *Sequenza IV*, as in the other *Sequenzas*, I elaborated a polyphony of actions, intended as an exposition and superimposition of different instrumental characters and gestures. *Sequenza IV* was written in 1966 for Jocy de Carvalho.

(Luciano Berio)

JORGE PEIXINHO (Portugal, 1940-1995)

Harmónicos (1967)

Harmónicos is a work conceived on a mono-structure, a block of higher harmonics of a virtual fundamental sound. Over a necessarily long period of time, this single block undergoes multiple transformations, according to an almost kaleidoscopic criterion of maximum variability of sound parameters (intensity, rhythm, timbre) and morphology (selection of partial harmonic blocks, melodic fragments, registers). The performers must react to the stimuli provoked by the reproduction of the musical material produced by themselves, through a tense and intensive game of recreation.

BENCE KUTRIK (Hungary, 1976)

Chorale Machine (2022)

ISCN Hungarian Section submission

The piece was created in multiple phases; originally, I started working on it in 2017 with the idea of a Hommage à Ligeti piece. The original version remained in the drawer for years, and then, in 2022, composers were asked to write reflections on selected Liszt pieces for a concert. I chose *The Grey Clouds* for two reasons: firstly, this is not a typical Liszt piece but a late, somewhat more transcendent work; secondly, I believe the musical image depicts a calm-before-storm atmosphere, where the clouds are gathering, but the storm has not yet struck. This could also be a portrayal of the present era. The original title of my piece was *Prelude*; however, after the premiere, it was given the final title, *Chorale Machine*, referring to the musical material and contemporary life, which, like a machine, continuously generates the problems of today's "grey clouds".



WNMD 2025 · CONCERT 9

02-06-2025 · 18h00

Pequeno Auditório, Centro Cultural de Belém, Lisboa

PIANO MARATHON | MARATONA DE PIANO (2)

José Pedro Ribeiro · piano

CÂNDIDO LIMA (Portugal)

Paráfrase sobre "Lettera Amorosa" de Claudio Monteverdi WP

CARMEN CÂRNECI (Romania)

HESPER(I)A

ISCM Arfa submission

HUGO RIBEIRO (Portugal)

Études for piano solo WP

PIERRE BOULEZ (France)

12 Notations

YCA · ISCM Young Composers Award candidate
WP · world premiere

José Pedro Ribeiro is a young pianist of remarkable talent and musical sensitivity, who frequently performs music from the 20th and 21st centuries.

In the second concert of the Piano Marathon at the ISCM World New Music Days 2025, he will present the world premiere of works by Cândido Lima and Hugo Ribeiro – the latter composed in response to a direct commission from the performer himself – alongside a piece by Romanian composer Carmen Cârnci.

The recital concludes with an early work by Pierre Boulez: the 12 Notations, a historic serial composition comprising twelve short movements by the French composer, which continues to be revisited from new angles by contemporary pianists.

PROGRAMME NOTES

CÂNDIDO LIMA (Portugal, 1939)

Paráfrase sobre "Lettera Amorosa" de Claudio Monteverdi (2024), WP

This work of memory of Renaissance and medieval memories, of poets and musicians from ancient and future times is at the same time a glorification, appropriation, transgression, projection and expansion, through metaphors and analogies, of the concrete world of the word through sound abstraction, semantically far removed from the objectivity of the concept and the notion of paraphrase. The Renaissance semantics of Lettera Amorosa's music is projected and expanded in the various modern senses of this series of recitatives, psalmodes, chorales and madrigals. The work was presented and premiered as an improvisation, in its original and embryonic form, by the composer, at Casa Fernando Pessoa, in Lisbon, in 2013, and in 2015 it took on the autonomous form of a concert work. The listener and analyst will be able to reveal the bridges and boundaries between this clearly 'retro' language and what is hidden in contemporary terms: Pérotin, Bach, Boulez...

HUGO RIBEIRO (Portugal, 1983)

Études for piano solo (2025)

no programme notes

CARMEN CÂRNECI (Romania, 1957)

HESPER(I)A (2016)

ISCM Arfa submission

There is, in HESPER(I)A - waters, lights (2016), a continuous flow - a sonic metaphor of a path leading towards an Eden space: the garden guarded by the four nymphs-daughters of Atlas, Hesperia being one of them. This flow is created by the alert and always surprising rhythm. Also characteristic of the piece is the theme of graceful playing (giocosos), which mainly uses the high register of the instrument and Baroque-like ornamentation: grace notes, trills, and tremolo. HESPER(I)A - waters, lights is narrative and evocative at the same time, still the primary character of the work is an exuberant one.

PIERRE BOULEZ (France, 1925-2016)

12 Notations (1945)

Pierre Boulez's "Douze Notations pour piano" was written in 1945, while he was a student of René Leibowitz. With him, he learned to analyze the works of Berg, Webern and Schoenberg. As a sort of exercise on the number 12, Boulez wrote 12 little pieces, each 12 bars long based on the 12-tone technique. These are beautifully written pieces and full of exuberant contrasts.





WNMD 2025 · CONCERT 10

02-06-2025 · 19h00

Pequeno Auditório, Centro Cultural de Belém, Lisboa

PIANO MARATHON | MARATONA DE PIANO (3)

Mrika Sefa · piano

SILVIA BORZELLI (Italy)

A self-portrait (with Anatsui in the background)

ISCM Netherlands Section submission

CARLOS MARECOS (Portugal)

A Casa do Cravo

BRUNO GABIRRO (Portugal)

3 Miniaturas (mar, per piano, sobre a brevidade)

LUIGI NONO (Italy)

...sofferte onde serene...

Mrika Sefa is yet another outstanding pianist featured in this marathon dedicated to the piano. A performer of great virtuosity, she is deeply committed to new music, actively collaborating with various contemporary and experimental music ensembles and projects.

In this concert – the third event in the Piano Marathon of the ISCM World New Music Days 2025 – she will perform recent works by Bruno Gabirro, Carlos Marecos, and Silvia Borzelli, as well as *...sofferte onde serene...* (1976) by Luigi Nono, a work for piano and electronics born from the Italian composer's collaboration with pianist Maurizio Pollini.



©Adriana Romero

PROGRAMME NOTES

SILVIA BORZELLI (Italy, 1978)

A Self-portrait (with Anatsui in the background) (2022)

ISCM Netherlands Section submission

A Self-portrait was commissioned by Amici della musica di Firenze, Bologna Modern, and Gabriele Carcano, who asked me to write a piece about Africa and the music of Ligeti and Debussy. Titled as a homage to Ligeti's work and his *Self-Portrait with Reich and Riley* (with Chopin in the background), it also honours El Anatsui, a Ghanaian sculptor known above all for his majestic sculptures/ tapestries made with recycled materials such as printing plates and liquor bottle caps, crushed and connected together with meticulousness and geometric vision. The bottle caps come from superalcohols used by Europeans as currency, symbolizing a means of submission during an era of slavery and colonization. Textures/ patterns, cells repeating and juxtaposing, similar and changing in profile and dynamics, refer to the textures of Anatsui but also to rhythms, mechanisms of Ligetian proximity, profiles/ waves of a distorted Debussyan nature evoking mbola's timbre. All these references are woven throughout, ultimately forming a self-portrait.

CARLOS MARECOS (Portugal, 1963)

A Casa do Cravo [The House of the Carnation] (2019)

This piece is inspired by the Alentejo landscape, its emptiness, its silence, and the church bells that break that silence. At the same time, it recalls memories of the April 25, 1974 Portuguese revolution. However, this is not a piece about the so called "hot summer," but rather about the Alentejo lands and landscapes in the present time, a region that lived that period intensely and still holds those moments in its memory. One evidence is the house in Santiago do Escoural that still has a carnation painted on the front of the house since April 25, 1974. Some of those memories appear in the central section of the piece, where the piano paraphrases Zeca Afonso's "Grândola Vila Morena" and the electronics feature excerpts of songs by Sérgio Godinho, José Mário Branco, GAC voices, and again Zeca Afonso. In the end, those memories dissolve into the Alentejo soundscape. The electronic part includes radio recordings from 1974-75, made by me on tape between the ages of 10 and 11, and later recovered. During many of the street events of the "hot summer" of 1975, my family would be out on the streets, and when I was too young to go, I stayed home recording the live radio coverage of those events. The piece also subtly refers to an episode in 1979, in the same town of the house of the carnation, where two locals were killed in a conflict during the restitution of land in Alentejo, at the end of the agrarian reform period. Since then, many utopias have faded, but the memory remains of thousands of people in the streets, experiencing freedom passing through their lives, perhaps in an exaggerated and urgent way, but genuinely; everything felt so urgent... As Sérgio Godinho says in one of his songs: "Waiting so many years makes everything more urgent." Thus, in the joy and melancholy of revisiting that period, this piece finds its inspiration. As José Mário Branco once said: "Was all the struggle worth it? Yes. It was..."

(Carlos Marecos)

LUIGI NONO (Italy, 1924-1990)

.... sofferte onde serene ... (1976), 14'

As my friendship with Maurizio Pollini deepened, and my astonished awareness of his pianistic style grew, a harsh wind of death swept away the 'infinite smile of the waves' in my family and in Pollini's. This common experience brought us closer together again in the sadness of the infinite smile of the 'serene waves suffered'. This shared experience brought us even closer together in the sadness of the infinite smile of the 'serene waves suffered'. This is also the meaning of the dedication 'to Maurizio and Marilisa Pollini'. In my home on the Isle of Giudecca in Venice, we continually hear different bells ringing, their sounds reaching us day and night, through the mist and with the sun, with different resonances and different meanings. They are signs of life on the lagoon, on the sea. Invitations to work, to meditate, warnings. And life goes on, in the subdued and serene necessity of 'balancing the depths of our being', as Kafka puts it. Pollini, live piano, is amplified by Pollini, piano elaborated and composed on tape. Neither contrast nor counterpoint. Pollini's studio recordings - above all his attacks of sound, his extremely articulate way of striking the keys, his various fields of intervals - were subsequently composed on tape, again at the RAI phonology studio in Milan, with the help of Marino Zuccheri. The result is two acoustic layers that often merge, thereby neutralising the mechanical strangeness of the recorded tape. Between these two layers, we studied the ways in which sound is formed, in particular the use of the vibrations of pedal strokes, which are perhaps particular resonances 'on the depths of our being'. These are not 'episodes' that exhaust themselves in succession, but 'memories' and 'presences' that are superimposed and, as memories and presences, merge with the 'serene waves'.

(Luigi Nono)



WNMD 2025 · CONCERT 11

02-06-2025 · 22h00
O'culto da Ajuda, Lisboa

A LAUGH TO CRY | UM RISO PARA CHORAR a new op-era project

Miguel Azguime · libretto, music
Paula Azguime · staging, sound projection
Pedro Neves · conductor
Andre Bartetzki · live electronics, technological director
Perseu Mandillo · VFX & 3D

Camila Mandillo · soprano
Andrea Conangla · soprano
André Henriques · baritone
Miguel Azguime · speaker
Jade Mandillo · speaker

Sond'Ar-te Electric Ensemble

Silvia Cancela · flute
Nuno Pinto · clarinet
Vitor Vieira · violin
Jorge Alves · viola
Luís André Ferreira · cello
Francisco Cabrita · piano
João Dias · percussion
Miso Studio · electronics

PROGRAMME NOTES

MIGUEL AZGUIME (Portugal, 1960), PAULA AZGUIME (Portugal, 1960)

A Laugh to Cry (2013)

A Laugh to Cry is a scream. *A Laugh to Cry* is a warning. *A Laugh to Cry* is a new world. *A Laugh to Cry* is a utopia.

A Laugh to Cry is conceived as an initiatory journey – a passage through the darkness of night towards the light of dawn, led by the dream of those who dare to dream.

Crossing the night means confronting the destruction we are bringing upon ourselves, a destruction that reflects our own self-annihilation. In the face of despair and apparent dead ends, one must ask: is humanity's only possible response its own suicide?

Suicide may seem like a release from the deadlock – but art stands in denial of suicide. Because art is a life force. It is generative. It is regenerative.

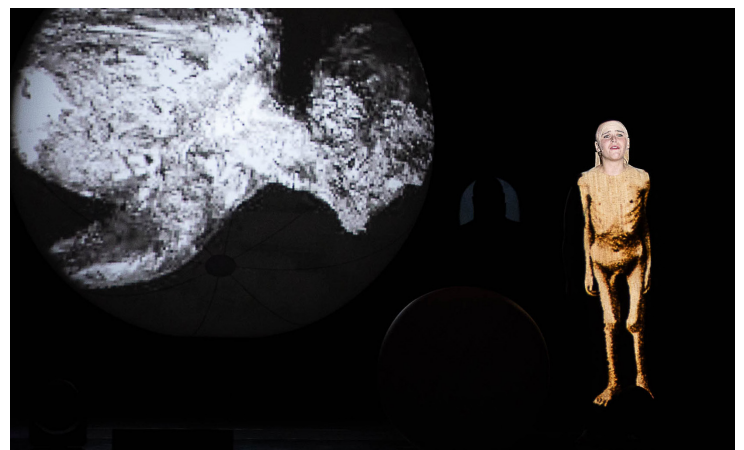
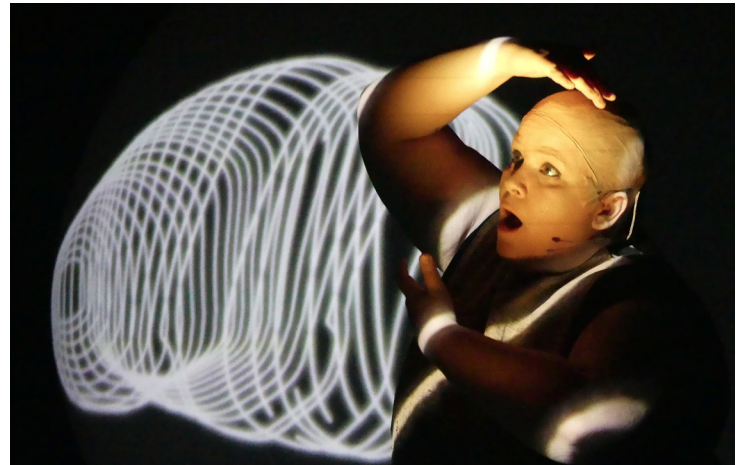
A Laugh to Cry is therefore not a narrative of resignation, but one of resistance. It denounces and reveals, but also imagines and proposes. It is a sonic and poetic act that demands attention – an opera that transcends conventional form to become a philosophical and emotional reflection on the very condition of being human.

This work confronts destruction with the dream of transformation. It affirms that in creation lies the possibility of renewal – and in the power of art, the refusal of silence.

A Laugh to Cry with staging and video by Paula Azguime and with music and multilingual libretto by Miguel Azguime (Portuguese, French, English, and several other languages) is a metaphysical theatre that puts eternal archetypes to music.

The interpretation involves five characters, represented by two sopranos, a bass, two narrators, seven acoustic instruments and electronic means in real time.

In this opera, we once again hear the exceptional Sond'Ar-te Electric Ensemble, this time under the direction of conductor Pedro Neves, leading a cast of outstanding Portuguese singers: Camila Mandillo, Andrea Conangla, and André Henriques.





WNMD 2025 · CONCERT 12

03-06-2025 · 15h00
O'culito da Ajuda, Lisboa

EXTRAORDINARY CELLO | VIOLONCELO EXTRAORDINÁRIO

Filipe Quaresma · cello

GEORGE CHRISTOFI (Cyprus)

Reflect

Individual submission

CARLOS BRITO DIAS (Portugal) YCA

[depois]

TOMASZ SKWERES (Poland)

Suite Macabre

ISCN Austrian Section submission

LUÍS TINOCO (Portugal)

Prolonging

KAIJA SAARIAHO (Finland)

Sept papillons

YCA · ISCN Young Composers Award candidate

A recital by the cellist Filipe Quaresma with recent works by the Portuguese composers Carlos Brito Dias and Luís Tinoco and the Polish Tomasz Skweres. Furthermore, we will listen a piece by the Cypriot George Christofi and Sept papillons by Kaija Saariaho, an outstanding Finnish composer who passed away in 2023. Filipe Quaresma is a cellist with a varied repertoire. He often plays present-day music of different aesthetics and collaborates regularly with contemporary composers.

PROGRAMME NOTES

GEORGE CHRISTOFI (Cyprus, 1983)

Reflect (2008-2016)

Individual submission

Reflect, composed for a workshop at the Music Department, York, for Cellist Rohan de Saram and revised in 2016, explores water scarcity and environmental consciousness, reflecting Portugal's growth versus resource preservation dilemma. With trills, fluid figures, "watery" material, and evaporative transformation in its musical structure, Reflect is - as its title denotes - a reflection on the delicate balance between human progress and ecological sustainability. Through the solo cello, it embodies the fluidity and resilience of water, urging reflection on our environmental responsibilities and the hope for a sustainable future amid the global climate crisis.

CARLOS BRITO DIAS (Portugal, 1991) YCA

[depois] (2023)

[depois], for solo cello (2023), proposes a sound immersion inspired by Sophia de Mello Breyner Andresen's poem 'Depois da cinza morta destes dias', in a narrative that moves between silence and a muted intensity. The sounds of the cello are moulded by the sonority of the words and the atmosphere of how I read the poem, evoking an inner universe full of contradictions. Silence reveals itself as a space for reflection and creation, and it is in this very silence that the inner chaos emerges and transforms itself into something new and unknown. This piece was premiered at the Darmstädter Ferienkurse 2023 by Tord Hagbarth.

"Depois da cinza morta destes dias,
Quando o vazio branco destas noites
Se gastar, quando a névoa deste instante
Sem forma, sem imagem. sem caminhos.
Se dissolver, cumprindo o seu tormento.
A terra emergirá pura do mar
De lágrimas sem fim onde me invento."

TOMASZ SKWERES (Poland, 1984)

Suite Macabre (2021)

ISCN Austrian Section submission

Suite Macabre for cello solo is a tragicomedy piece. The use of dark humour concerning the subject of death interferes with the seriousness of the subject. It is a composition full of exaggerated theatrical gestures and instrumental virtuosity, but it stimulates reflection on human temporal wandering - for serious reflection. The composition consists of three movements: Guillotine, Gibbet Song and 1000 Volt.

LUÍS TINOCO (Portugal, 1969)

Prolonging (2022)

Prolonging (2021) for violoncello solo was commissioned by the Royal Academy of Music as part of its 200 Pieces project / bicentenary celebrations. The piece uses gestures and musical material taken from the solo part of my Cello Concerto's second movement, which were then developed, expanded, sometimes "frozen", or even combined with new material. The score is dedicated to Vanessa Pires, and Mikołaj Piszczerowicz gave its first public performance in March 2022 at the RAM's David Josefowitz Recital Hall.

KAIJA SAARIAHO (Finland, 1952-2023)

Sept papillons (2000)

Sept papillons was the first piece Saariaho wrote after her opera L'Amour de loin, and it was partly written during the rehearsals of the opera in Salzburg. One can sense the desire to find a new world, which has nothing to do with the opera, neither in style nor in language. From the metaphors of the opera, which all have an eternal quality—love, yearning, and death—she moved now to a metaphor of the ephemeral: butterfly. Also, from the long time span of the opera, she moved to these seven miniatures, each of which seemed to be a study of a different aspect of fragile and ephemeral movement that had no beginning or end. Sept papillons was commissioned by the Rudolf Steiner Foundation and was first performed by Anssi Karttunen in Helsinki in September 2000.





WNMD 2025 · CONCERT 13

03-06-2025 · 17h30 & 18h00

Sala Luís de Freitas Branco, Centro Cultural de Belém, Lisboa

17h30 MEET THE COMPOSERS #5 · pre-concert talks

18h00 EXTRAORDINARY SAXOPHONE | SAXOFONE EXTRAORDINÁRIO

Henrique Portovedo · saxophone

CHRISTOPHER BOCHMANN (UK)
Capriccio

DÁNIEL PÉTER BIRÓ (Hungary)
Kilkul (Breakdown)
Individual submission

TILEN LEBAR (Slovenia) YCA
Hassan
ISCM Slovenian Section submission

DIOGO ALVIM (Portugal)
Music for Sax and Boxes WP (new version)

PAULO FERREIRA-LOPES (Portugal)
Three Short Pieces from The Darkness Book

JONATHAN NANGLE (Ireland)
Artificial Blissful State
ISCM Irish Section submission

YCA · ISCM Young Composers Award candidate
WP · world premiere

MEET THE COMPOSERS #5 · pre-concert talks participants:
Christopher Bochmann, Dániel Péter Biró, Tilén Lebar, Diogo Alvim,
Paulo Ferreira-Lopes, Jonathan Nangle

This concert is a 21st-century music recital for saxophone and electronics by Henrique Portovedo, a musician who, in addition to his technical abilities, has been standing out for his strong connection with contemporary music creation. We will listen to music by Christopher Bochmann (*Capriccio*, for soprano saxophone), a 2024 composition by Dániel Péter Biró for alto saxophone, a new version of Diogo Alvim's piece for tenor saxophone and electronics (*Music for Sax and Boxes*, with a unit transforming the sound through the physical properties of different resonating boxes), Jonathan Nangle's work for baritone saxophone and electronics, a piece by Paulo Ferreira-Lopes for saxophone and live electronics, and a composition by Tilén Lebar (also a saxophonist) proposed by the ISCM Slovenian Section.

PROGRAMME NOTES

CHRISTOPHER BOCHMANN (UK, 1950)
Capriccio (2007)

The work *Capriccio* for Soprano Saxophone was written in 2007 and first performed in July of the same year by Carlos Canhoto, in the 3rd International Saxophone Festival of Palmela (Portugal). The piece attempts to capture the special character of the smallest instrument of its family, with its agility and personal sonorities. The piece presents a relatively simple musical argument in which new elements keep appearing largely as a result of what has come before. This discourse is based on variation, diminution, expansion and proliferation of previously heard passages. The music often makes use of a fixed, repeated element that functions as a point of reference the better to draw attention to the variation.

DÁNIEL PÉTER BIRÓ (Hungary, 1969)
Kilkul (Breakdown) (2024)
Individual submission

The Hebrew word *Kilkul*, meaning *Breakdown*, can also refer to spiritual problems and disorder. In the beginning, motivic elements "break down", as their harmonic spectra and microtonal basis come to the aspects of perceptual foreground. In this process, the listener perceives the path of a person who slowly "recovers" from an initial state of panic to discover again, via a series of multiphonic harmonies, the basic source of sound production - the breath of life.

TILEN LEBAR (Slovenia, 1993) YCA
Hassan (2022)

ISCM Slovenian Section submission

Hassan is a composition that is more related to prose than poetry. The narrative way of developing musical material appears in the places where we expect it to be. For example, the "whistle tone" technique appears at first in the tape and later reveals itself in an acoustic form. Moreover, the prepared saxophone enables a quiet "unusual" expansion on natural spectral multiphonics, extremely introverted dynamics and a timbre that rarely appears within the contemporary repertoire for alto saxophone. The presence of the name *Hassan* itself constructs my social environment, as I live in a particular part of The Hague that is predominantly associated with the Moroccan community. This makes a connection that leads me to explore their cultural heritage and relationship within the community. The piece is dedicated to my long-time mentor and friend Matjaž Drevenšek.

DIOGO ALVIM (Portugal, 1979)

Music for Sax and Boxes (2012-2025), WP (new version)

Music for Sax and Boxes was written for, and performed by Franziska Schroeder in May 2012 (SARC, Belfast) and October 2012 (ISMIR conference, Porto). It is a piece for tenor saxophone, electronics, and four specially designed boxes. The boxes are like small rooms, with different dimensions and acoustic qualities. As the sound vibrates through the boxes, it is transformed by the volume of their internal space, resonating different pitches in different locations in the room. The musical material of the piece was informed by the resonant frequencies of each original box. I designed new wooden boxes for this version, reinforcing the internal resonances and their contrast. All tape parts were produced from recordings of Franziska Schroeder on the tenor sax.

PAULO FERREIRA-LOPES (Portugal, 1964)

Three Short Pieces from The Darkness Book (2007)

The Darkness Book is part of a four-book collection (diary), along with *The Forgotten Book*, *The Luminescence Book*, and *The Visions Book*. The four books serve as a diary, containing a vast reservoir of musical material drawn from daily emotions, visions, sounds, and other sensory experiences. In this process, writing is done intuitively, but the choice of the book is always guided by its title - each sound, feeling, or word is carefully placed within it. *The Darkness Book* evokes deeply personal experiences related to disruptive emotions and situations. *The Darkness Book* is dedicated to writing memories, where sadness and indignation intertwine with an incredulous perception of the world. These three pieces form a unified whole, with the core of their musical discourse centred on feelings of departure.

JONATHAN NANGLE (Ireland, 1981)

Artificial Blissful State (2016)

ISCM Irish Section submission

Artificial Blissful State is a commentary on the rise of AI (artificial intelligence) within our daily lives, from voice-activated personal assistants on our mobile devices to home assistants, self-driving vehicles to online stores tracking our browsing history in an effort to "suggest" things that might be of interest to us based on search terms and past transactions. Here, an aggressive electronic track drives forward, unrelenting, unflinching, a steady pulse against which the saxophone plays their role, sometimes irregular and jarring, pushing against the tide of 'progress', sometimes slotting into place with ease, but never stemming the technological flow.

Addendum 2024: In the eight years since I wrote this piece, AI has become a hot topic with the rise of numerous platforms, such as Chat GPT and Stable Diffusion, and more recent applications, such as Sora, becoming mainstream and more widely available to the public. The speed at which these platforms have developed and evolved is mindblowing, and the applications are simultaneously exciting and deeply troubling. With the rise of the machines (forgive the analogy), the commentary embedded within my piece is even more prescient today than in 2016, when I was inspired to write this piece. *Artificial Blissful State* was commissioned by Gavin Brennan with funds generously provided by the Arts Council of Ireland.





WNMD 2025 · CONCERT 14

03-06-2025 · 21h00

Pequeno Auditório, Centro Cultural de Belém, Lisboa

ROUGH SHAPES | FORMAS ÁSPERAS

Concrète [Lab] Ensemble

João Quinteiro · conductor

RICARDO RIBEIRO (Portugal)
Asper
MARÍA EUGENIA LUC (Argentina)
Forest
 ISCM Musikagileak submission

LEONTIOS HADJILEONTIADIS (Greece)
Platonic Solids
 ISCM Greek Section submission

GUO YUAN (China)
Chilly River and Snow
 ISCM Chengdu Section submission

LUÍS SALGUEIRO (Portugal) YCA
All endings are sad, all endless things are impossible to bear
ELOAIN LOVIS HÜBNER (Germany) YCA
Crunch modes 1.0
 ISCM German Section submission

YCA · ISCM Young Composers Award candidate

The Concrète [Lab] Ensemble is a variable-geometry formation exclusively dedicated to music based on experimentation and research, encouraging close collaborations and relationships with composers. Formed in 2022, this brand-new ensemble of young musicians will perform very recent works by composers from different parts of the world (Germany, Greece, Portugal, Argentina, and China), showcasing a wide range of aesthetic approaches. The programme includes two works candidates for this year's ISCM Young Composers Award: *All endings are sad, all endless things are impossible to bear*, a 2022 piece by Luís Salgueiro, and *Crunch modes 1.0*, a 2023 piece by Eloain Lovis Hübner.

PROGRAMME NOTES

RICARDO RIBEIRO (Portugal, 1971)
Asper (2017)

Asper develops through the dynamic repetition of sonic material, structured by gradual variations and subtle transformations of recurring elements. The treatment of the material emphasises a blend of traditional instrumental techniques and extended techniques, with a particular focus on the latter, playing a central role in shaping the musical discourse. The predominance of extended techniques contributes to expanding the timbral and gestural spectrum of the instruments. The piece, therefore, aligns with a compositional approach aimed at exploring sound's physical and perceptual limits without completely breaking away from the idiomatic identity of the instruments." (Tiago Carvalho)

MARÍA EUGENIA LUC (Argentina, 1958)
Forest (2019)
 ISCM Musikagileak submission

Forest is a sextet, commissioned by the Tres Cantos Festival. For me, the forest is one of the most fascinating ecosystems on earth due to the richness and variety of its fauna and flora. It is a source of life, a generator of oxygen, a protector of water and soil, and a help to avoid climatic adversities. *Forest* tries to evoke a bucolic soundscape, immersing the listener's imagination in the sound universe of the forest: the sound of the wind and birds framed by the most profound silence, the murmur of the water of the stream or the rain pattering on the leaves of the trees and stones, nature expanding and breathing in the slowness of its evolution... The work proposes a sound walk through an illusory forest that slowly evolves from noise (unstressed sounds, suggested whispers, creaks, blows, scrapes, blow, clatters...) until they gradually transform into tonic sounds that timidly come together to configure a harmonic movement that densifies directionally without interruption, and that when it reaches its maximum density sinks into the darkness of a languid coda that cyclically suffocates the "promenade". This work's technical-aesthetic approach revolves around Sound Configurations structured along three axes: Timbre, Time, and Space.

misomusic.me/iscm-wnmd2025-portugal
LEONTIOS HADJILEONTIADIS (Greece, 1966)

Platonic Solids (2022)
 ISCM Greek Section submission

The piece is based on the concept of Platonic Solids, also known as regular solids or regular polyhedra, which are convex polyhedra with identical faces made up of congruent convex regular polygons. These three-dimensional, convex, and regular solid objects have polygonal faces that are similar in form, height, angles, and edges, and an equal number of faces meet at each vertex. These specifications are met only by five geometric solids, i.e., the tetrahedron, cube, octahedron, dodecahedron, and icosahedron. The names of the Platonic solids are determined by the number of faces that each solid has. Many aspects of our universe are influenced by the Platonic Solids, also known as regular polyhedra. They can be found in crystals, microscopic sea animal skeletons, children's toys, and art. Many philosophers and scientists, including Plato, Euclid, and Kepler, have studied them.

The "Constellation" consists of 1327 "floating" Platonic Solids anchored to 1,110 strands of 30 m long cables. The music work uses as sound elements the analogies of the different Platonic Solids as expressed in the sound patterns that construct the final sonic outcome. The structure of the piece follows the shape distribution of Sheikh Zayed bin Sultan Al Nahyan on the score, with pg. 1 representing the background of the image, providing a rough reference to his contemplation of the constellation of universe units that construct the whole. The piece was commissioned by the Greek Composers' Union for the Athens Festival 2022.

GUO YUAN (China, 1968)
Chilly River and Snow (2022)
 ISCM Chengdu Section submission

This work was commissioned by Takako Arakida Fund of Japan. Based on the poem *River Snow* by Tang Dynasty poet Liu Zhongyuan. It depicts a scene in which, in the snow-covered mountains, not a single bird is spotted, and no man's footprint can be traced. Only an old man wearing a straw cape and bamboo hat is fishing in a little boat on a broad, icy, cold river. The work consists of two parts. In the beginning, the pizzicato on notes A and flat 1/4 A of the cello, the pizzicato-like sound through pressing strings on note A of the piano together with the harmonic overtone of strings draw a picture of cold mountains. With the melody obscured by polyphony and repeated several times, the music uses a non-octave circulating scale starting from note A and spirals up gradually until bA to form a non-octave circulation. The second part begins with the low note A on the piano. The "singable" melody keeps spiralling up from bA at the end of the first part. It makes a non-octave circulation reversed with the bass line of the piano to the highest and lowest notes of the range. Within this vast acoustic space, the harmonics of strings, fragmented melody and scattered punctate piano sounds all contribute to unfolding a scroll of Chinese ink painting in which no human and birds are traced in the mountains and only an old man fishing on a cold river.

LUÍS SALGUEIRO (Portugal, 1993) YCA
All endings are sad, all endless things are impossible to bear (2022)

This piece stems from an intellectual failure. The initial impetus for the creation of the piece was a passage from the work *Ich und Du*, in which Martin Buber asserts that "the life of human beings does not take place in the sphere of transitive verbs alone". "Es besteht nicht aus Tätigkeiten allein, die ein Etwas zum Gegenstand haben" – "It does not exist in virtue of activities alone which have something for their object". The phrase towered above those around it, and the promise of a unique grammar encouraged my penchant for parataxis and generalized offense of linguistically-inspired musical syntax (to say nothing of the Nietzschean impetus to remake the grammar that prevents us from conceiving new and radical relationships with the world, which also supports Buber's project). But the examples that Buber offers only seem to define this "sphere of transitive verbs". "Ich nehme etwas wahr. Ich empfinde etwas. Ich stelle etwas vor. Ich will etwas. Ich fühle etwas. Ich denke etwas". Of that new promised grammar, nothing. I let, then, another book inform my work: "Poetic Closure: A Study of How Poems End". Barbara Herrnstein Smith deepened, with answers from the field of poetry, my understanding of the driving questions of the piece. It then became one about what makes music end – about what makes anything end – and how to recover eros from stasis; about cadences, interruptions, connections and endings. The piece is dedicated to Philipp Henkel, brother-in-arms.

ELOAIN LOVIS HÜBNER (Germany, 1993) YCA
Crunch modes 1.0 (2023)
 ISCM German Section submission

The English word "crunch" combines delicate situations, physical activity and sound. Depending on the context, it refers to a crunch, a sporting exercise, a state of crisis or a decisive point, a question on which much depends. In *crunch modes 1.0*, things from different contexts are brought together. Everyday materials are used to prepare the instruments. Everyday objects meet the world of the sublime, the concert, and take on a life of their own that cannot always be controlled. Just as the patterns of a kaleidoscope change as it rotates, the sound images and textures join together. The players and their prepared instruments and sound objects present themselves as the actors in crunch mode. They allow the listeners to participate in this hot phase and, in the collision of life and art, bring out the "magic of palpable madness" with a slight wink/ irony.



WNMD 2025 · CONCERTS 15 & 16

04-06-2025 · 14h00

O'culto da Ajuda, Lisboa

CINEMA FOR THE EAR #1 | CINEMA PARA OS OUVIDOS #1 Miso Music Portugal Loudspeaker Orchestra

ANTÓNIO DE SOUSA DIAS (Portugal)
A Dama e o Unicórnio - Paisagem

FILÍPE ESTEVES (Portugal)
Rio Imaginário III WP

GILLES Gobeil (Canada)
Un cercle hors de l'arbre
Individual submission

MANUELLA BLACKBURN (UK)
Home Truths
Individual submission

NATASHA BARRETT (UK)
*Impossible Moments from Venice 3 -
The Other Side of the Lagoon*
ISCN Norwegian Section submission

ÂNGELA LOPES (Portugal)
*Reciclo Recírculos -
em forma de sanza*

PANAYIOTIS KOKORAS (Greece)
Useless Box
ISCN Stephen F. Austin State
University submission

ANNETTE VANDE GORNE (Belgium)
Vox Alia IV: Vox Populi
Individual submission

YOUNGJAE CHO (South Korea) YCA
Mirrored: ceilings, floors, walls
Individual submission

ANTÓNIO FERREIRA (Portugal)
Escape Mechanism WP

YCA · Young Composers Award candidate
WP · world premiere

The emblematic Loudspeaker Orchestra of Miso Music Portugal takes centre stage in a performance of ten acousmatic works by composers from different backgrounds and generations, bringing together established names and emerging voices. This double concert features pieces by Portuguese composers António de Sousa Dias, Ângela Lopes, Filipe Esteves, and António Ferreira – with the latter two presenting world premières.

An unmissable opportunity to hear the Loudspeaker Orchestra in action at O'culto da Ajuda, in a programme where all the works are spatialised by the composers themselves, offering an immersive listening experience of today's most current and vibrant electroacoustic creation.

Loudspeaker Orchestra - Miso Music Portugal

Created by Miso Music Portugal, the Loudspeaker Orchestra is a multichannel sound diffusion system designed for the performance of electroacoustic and acousmatic music. Comprising dozens of loudspeakers spatially distributed throughout the stage and audience area, allowing for dynamic and interpretative sound spatialisation tailored to the aesthetic and technical requirements of each work. It offers audiences an immersive and multidimensional listening experience.

Miso Music Portugal's Loudspeaker Orchestra is a state-of-the-art instrument for electroacoustic music and is regularly used in concerts of the Música Viva Festival and in collaborations with both Portuguese and international composers. In addition to its artistic role, it also serves as a pedagogical and research tool in the field of electroacoustic music performance.

It had its first instalment in 1995 during the Música Viva Festival at São Luiz Municipal Theatre in Lisbon, and since then has been continuously refined and adapted. It had its major international appearance at the Warsaw Autumn Festival in 2008 and is currently installed permanently at O'culto da Ajuda, in Lisbon.

PROGRAMME NOTES

ANTÓNIO DE SOUSA DIAS (Portugal, 1959)
A Dama e o Unicórnio - Paisagem (2018)

A Dama e o Unicórnio - Paisagem can be regarded as an extension of the project *A Dama e o Unicórnio*, with poems by Maria Teresa Horta, which was initiated in 2009 and fully developed in 2013. In *A Dama e o Unicórnio - Paisagem*, electroacoustic materials are autonomised, reconfigured and relocated. The absence of the words, the absence of the voice, brings the soundscape to the foreground, and the evoked places are proposed as spaces for contemplation, offering themselves to our listening.

FILÍPE ESTEVES (Portugal, 1978)
Rio Imaginário III (2024-2025) WP

Imaginary River. The cycle *Imaginary River* emerged following a joint artistic residency with my colleague Nuno Morão at the "OSSO" association, held between September and October 2024. All the sound materials used in this cycle come from field recordings made along the Arnóia River (a river that rises in the Serra de Todo-o-Mundo and flows into the Óbidos Lagoon) during the residency. These field recordings include phonographic documentation of the "soundscapes" found along the river's course, captured with an XY stereo microphone, as well as recordings of specific sound sources captured using a hydrophone and a contact microphone. For the composition of the pieces that form the cycle, I primarily used the sound materials captured by the hydrophone and the contact microphone – equipment that allowed the unveiling of a sonic world previously hidden and inaccessible to the human ear. The title *Imaginary River* refers to the fact that, at the time the recordings were made, the Arnóia River was practically dry upstream of the Óbidos dam (excluding, of course, the reservoir formed by the dam) and had only a small flow downstream. It was, therefore, a river in potential, one that found a possibility of existence (sonic, imaginary) within the pieces I composed.

GILLES Gobeil (Canada, 1954)
Un cercle hors de l'arbre (2014-2015)
Individual submission

To Flo Menezes. Inspired freely by the film *La Jetée* (1962) by Chris Marker (1921-2012). This movie tells the story of the survivors of a nuclear cataclysm where both the victors and the defeated are trapped underground due to deadly radiation. It gives food for thought in these uncertain times. Where do we stand today? And what if this scenario were prophetic? *Un cercle hors de l'arbre* was realized in the studios of PANaroma in São Paulo (Brazil). Acknowledgements go to the Canadian Council for the Arts (CCA) for support. *Un cercle hors de l'arbre* was awarded at the First Prize at the Concorso Internazionale de Composizione Città di Udine (Italy, 2023); the First Prize ex æquo in the C Category (50 years and older) at the 12th Biennial Acousmatic Composition competition *Métamorphoses* (Belgium, 2022); and the Second Prize at the 8th Destellos Electroacoustic Composition Competition (Argentina, 2015).

MANUELLA BLACKBURN (UK, 1984)
Home Truths (2023)
Individual submission

Interruptions dominate this composition, acting as pauses, abrupt stops, moments cut short and held breaths. These moments represent the many interruptions experienced in my daily life, in work, activities and composing. Interruptions are temporal states where continuity is ceased but then resumed or returned to after the interrupting event is over. In this work, interruptions are positioned as the main event; acting as focal points and instances to explore the creative potential of these typically unwanted occurrences. There are many different types of interruptions constructed throughout the composition. These show the different outcomes between successful versus unsuccessful interruptions, those that form segues to those that forcefully threaten and break down sound's continuous presence. This creative experimentation with many interruptions is set within the context of home life and home sounds. These sounds tell a story, imitating interruptions to flow, being in the home for extended periods and all this entails.

NATASHA BARRETT (UK, 1972)
Impossible Moments from Venice 3 | The Other Side of the Lagoon (2023)
ISCN Norwegian Section submission

The Other Side of the Lagoon is the third composition in the *Impossible Moments from Venice* series. With one foot in reality, these compositions take the listener to a fictional location beyond the reach, as if in a dream state that nevertheless appears to be totally real. The watery reality of Venice, sinking into the muddy lagoon and threatened by the rising Adriatic, is counterpointed by curious sounds we rarely hear. These sounds are revealed by advanced signal processing methods that I developed during the *Reconfiguring the Landscape* artistic research project, aimed at exploring interesting features of the urban noise we are party to. The work draws on the sound of Venice before the tourists awaken, counterpointed by iron piers rolling on the waves, motorboats resonating across the Lagoon, and a sense of decadence sitting uneasily against the reality of the rising tides.

ANTÓNIO FERREIRA (Portugal, 1962)

***Escape Mechanism* (2025) WP**

This is an acousmatic composition with all the expected aesthetic trappings: abstract sounds contrasted/ mingled with treated recorded sounds, in a continuous swirl of movement pointing to a possible escape from a troubled world... The continuous movement is realised by using small sounds, particles, which are sometimes source-recognizable and whose movement is achieved by a combination of energy (level) and frequency content (timbre) panning (with a sprinkle of Doppler shift). That means that the intrinsic sonic characteristics of the material guide the movement. Material with variable energy and frequency content was added or subtracted as desired to control the degree of spatial activity. Direct control of panning, eg. via envelopes was avoided. The work was originally conceived and mixed in Ambisonics 3o. There is some front dominance in the global perception of the space of the piece. This was intended.

ÂNGELA LOPES (Portugal, 1972), for fixed media (audio and video)

***Reciclo Recírculos – em forma de sanza* (2019)**

Reciclo-Recírculos – em forma de sanza is an audiovisual piece. The piece was commissioned by the DME Festival to be premiered in the context of the third edition of the Culture and Sustainability Symposium at the Lisboa Incomum. This is a soundscape work built on the idea of sustainability. The keywords are “reuse” (an inactive computer) and “recycle” (sound materials that return to life – converting waste sound materials into potentially useful sounds). ‘Recírculos’ in the title symbolises the circular and repetitive character, as in a loop, and ‘em forma de sanza’ in the subtitle refers to the presence of the sound of the African instrument – sanza. The difficulty in the composition was reconciling different levels of attention: the rhythmic and untempered nature of some of the materials with the melodic and tonal characteristics of others. It was imperative to reconcile the irreconcilable, merge and orchestrate their differences. The video is by the artist Inês Tartaruga Água. She says, “The video work explores the visual fluidity of water, its eternal cycles, and its constant recycling. Shot with an old hi8 home recorder camera handed to me by a family member, the reusing of this obsolete tool against the contemporary ones permits noise and signal saturation, which, together with light, sculpt forms in the water, creating movements and visual rhythms that, through this magical water algorithm, casually synchronise with the musical composition.”

ANNETTE VANDE GORNE (Belgium, 1946)

***Vox Alia IV: Vox Populi* (2023)**

Individual submission

...Vox Dei? This short work combines human choral voices when a ritual brings them together and unifies them: from children's games and their cries to those of demonstrators protesting in the public space, or even those of babies, to the litany ritual of communal prayers. Close to the spirit of the Hörspiel, it affirms the necessity of sound recording as the work's basis, and consequently plays with degrees of image recognition (iconic or their imprints), to communicate with the listener's imagination. Its form is a succession of small, different tableaux, all linked to the other parts of Vox Alia. The work was produced in 16 channels at the Musiques & Recherches Métamorphoses d'Orphée multiphonic studio in 2023.

First performance: at the inaugural concert of the AvdG foundation on November 29, 2023, at the Espace Senghor, Brussels.

PANAYIOTIS KOKORAS (Greece, 1974)

***Useless Box* (2023)**

Stephen F. Austin State University submission

“The god Prometheus stole fire from heaven to give to the human race, which originally consisted only of men. To punish humanity, the other gods created the first woman, the beautiful Pandora. As a gift, Zeus gave her a box, which she was told never to open. However, as soon as he was out of sight she took off the lid, and out swarmed all the troubles of the world, never to be recaptured. Only Hope was left in the box, stuck under the lid. Anything that looks ordinary but may produce unpredictable harmful results can thus be called a Pandora's box.” Definition of “Pandora's Box” [Merriam-Webster]. The piece starts with the resonant knocking of a wooden box. At first, it sounds like an empty and useless box, but as it reveals its contents, it transforms from real to fantastical worlds, from Pandora's box to Schrödinger's cat in a box thought experiment, and into places where the strange, the enigmatic, the amusing, the theatrical, and the terrifying all blend together, creating a story that is replete with vivid mental images and associations. Through a combination of spectromorphological and transcontextual manipulations, the sounds like emanating from the box take on a life of their own, becoming imbued with symbols, meanings, shapes, and forms. Each sound, from the eerie whistles to the booming thuds, has a distinct purpose and contributes to the piece in its own unique way. Useless Box both begins and ends with a quote from Entry of the Gladiators a military march composed by Julius Fučík in 1897. The box operates within a three-stage paradigm: Sense, Think, and Act. Equipped with an array of sensors including infrared, gyroscope, piezo, and switches, it transmits data to the Think part, which is a MaxMSP programme with machine listening capabilities. This component then controls the actuators, which make the third part, Act. Various physical computing and digital fabrication techniques were employed to fabricate the essential hardware for both sensors and actuators, which include a fan, pump, vape pen, motors, and lights.

YOUNGJAE CHO (South Korea, 1990) YCA

***Mirrored: ceilings, floors, walls* (2023)**

Individual submission

I concretize what I experience in everyday life, for example, a night sky with different star constellations or countless coloured books on the bookshelf. In this piece, I also imagined a room where the walls are completely covered with mirrors. These many multidimensional mirrors have a fascinating effect. The images, which change depending on the vantage point, seem to relate to the resonance and the sonic environment. This work is intended to be presented in a dome of loudspeakers version (3D-Version) or any multi channel version (16 Channel and 8 Channel) in the concert hall.





WNMD 2025 · CONCERT 17

04-06-2025 · 18h00

Sala Bernardo Sasseti, São Luiz Teatro Municipal, Lisboa

WHISPERS AND ECHOES | SUSSURROS E ECOS

Komorebi Duo

Camila Mandillo · soprano

João Casimiro Almeida · piano

JIM O'LEARY (Canada)

Susan Pennefather Gray

Individual submission

FÁTIMA FONTE (Portugal)

Cartas Portuguesas

ISCM Portuguese Section submission

EDUARDO LUÍS PATRIARCA (Portugal)

Livro dos Mantras em memória do Venerável Mestre Hsing Yun

ANTÓNIO PINHO VARGAS (Portugal)

A Maior Tortura

DANIEL OSORIO (Chile)

Zikkus-P

ISCM Chile Section submission

ISABEL SOVERAL (Portugal)

Ciclo Shakespeare – Since Brass nor Stone

ROBERT MCINTYRE (Australia) YCA

A Sea Spray of Ash

ISCM Australian Section submission

YCA · ISCM Young Composers Award candidate

The Komorebi Duo will present a richly varied programme featuring works by composers from diverse and distant parts of the world, including Susan Pennefather Gray by Jim O'Leary (Canada), A Sea Spray of Ash by Robert McIntyre (Australia), and Zikkus-P by Daniel Osorio (Chile).

Alongside these international works, the concert will also feature music by Portuguese composers from different generations, ranging from António Pinho Vargas to Fátima Fonte, and including pieces by Isabel Soveral and Eduardo Luís Patriarca. The Komorebi Duo consists of Camila Mandillo (soprano) and João Casimiro Almeida (piano). Soprano Camila Mandillo, in addition to a growing number of performances in opera and chamber music, has been gaining increasing recognition for her interpretation of contemporary repertoire. João Casimiro Almeida is one of the most acclaimed Portuguese pianists of his generation and has collaborated with several ensembles dedicated to the performance of new music.

PROGRAMME NOTES

JIM O'LEARY (Canada, 1971)

Susan Pennefather Gray (2014-2015)

Individual submission

Susan Pennefather Gray was commissioned for the PEI 2014 Sesquicentennial: celebrating the 150th anniversary of the meeting of the "Fathers of Confederation" in 1864 in Charlottetown, Prince Edward Island, Canada. Though her husband, Colonel John Hamilton Gray, was premier of PEI in 1864, I decided to focus my work on Susan Gray. I composed the music as if from her perspective; imagining that she was already quite ill at the time of the Charlottetown conference and unsure how much time she had left (she would eventually die on Nov. 12, 1866). Here was a woman at the centre of a seismic change in Canadian history, who was battling her illness while raising a family and supporting her husband's political aspirations. The poem was chosen specifically for its stark religious imagery and sentiment: as if Susan Gray is talking directly to her God in her time of need.

FÁTIMA FONTE (Portugal, 1983)

Cartas Portuguesas (2020)

ISCM Portuguese Section submission

The text of this song comprises fragments from a collection of letters with the same name, Cartas Portuguesas (Portuguese Letters), written by a Portuguese nun (Mariana Alcoforado) in the 17th century. Following a short love affair with a French official and his departure to various missions at the service of the French king, Mariana wrote five passionate and confessional love letters. Starting with unconditional surrender to love and sensuality, the lack of mutuality inspires an increasingly bitter and hopeless tone. The fragments I chose to set revolve around writing as release – "I write more for myself than for you; I seek nothing but relief" – and the frustration with his confession of indifference – "I loathe your honesty. Why did you not leave me with my passion?"

The music uses the Hindustani raag Basant and draws inspiration from ornaments used in Hindustani music.

EDUARDO LUÍS PATRIARCA (Portugal, 1970)

Livro dos Mantras em memória do Venerável Mestre Hsing Yun (2024)

The Book of Mantras is part of a relatively long cycle, the Cycle of Books. Like all the other pieces in the cycle, it reflects on a particular aspect of Buddhism, especially the Mahayana branch, through the practices and teachings of Chinese, Japanese and Tibetan Buddhism. In the Book of Mantras, in addition to the concept of Mantra, melodic and textual formula, the specific practice of Shōmyō singing, developed in Japanese Zen Buddhism (direct heir to Chinese Ch'an), is applied, in which each member sings in their own tuning and with melismas improvised by themselves, which causes harmonic and contrapuntal processes of great complexity. This piece can have several versions, including electronics and oriental percussion instruments, as well as the possibility of overlapping several voices. The version used here is for solo voice. Everything that comes close to Shōmyō is proposed for performance in a creative relationship between the composer and the performer.

ANTÓNIO PINHO VARGAS (Portugal, 1951)

A Maior Tortura

Na vida, para mim, não há deleite.

Ando a chorar convulsa noite e dia ...

E não tenho uma sombra fugidia

Onde poise a cabeça, onde me deite!

E nem flor de lílãs tenho que enfeite

A minha atroz, imensa nostalgia! ...

A minha pobre Mãe tão branca e fria

Deu-me a beber a Mágua no seu leite!

Poeta, eu sou um cardo desprezado,

A urze que se pisa sob os pés.

Sou, como tu, um riso desgraçado!

Mas a minha tortura inda é maior:

Não ser poeta assim como tu és

Para gritar num verso a minha Dor! ...

em "Livro de Mágua"

(Dedicado a um grande poeta)

DANIEL OSORIO (Chile, 1971)

Zikkus-P (2010)

ISCM Chile Section submission

Zikkus-P confronts the sikuri ensembles' playing with two symbols of European musical tradition par excellence: the piano, the symbol of European high culture and individual performance, and electroacoustic music, the trademark of the European avant-garde. These elements are juxtaposed with the social significance of the sikuri's collective music-making, which plays a fundamental role in shaping Andean sound aesthetics. The piece attempts to break the piano's symbolism and limited tonal possibilities by dismantling its sound spectrum – on the one hand, via electronics and on the other, by striking its resonating body with various everyday objects. In this way, new types of sound spectra are generated, allowing the acoustic elements and aesthetic values of Andean music shine through.

ISABEL SOVERAL (Portugal, 1961)

Ciclo Shakespeare – Since Brass nor Stone (2007)

The proximity between the acoustic and the electronics world – so characteristic of the previous cycle – is defined by the landscape of the electronics that background and embraces the dramatic sense that Shakespeare down in the sonnet. The dialogue between the solo voice and the transformed recorded voice is always there creating a single sound matrix. The electronics create a sound field with a space and harmonic configuration complementary to that presented by the soprano part. The intersection points between electronics and the voice are frequent, marking the key moments of the formal geography of the piece. This piece went through several phases of composition. During the first phase, the nuclear material was worked up from the sonnet and its evolution was planned in a way that was still quite abstract. Before the development of musical discourse, my work passed by the decoding of "images" trapped in the memory of reading the sonnet, "remains that are crystallized". The emotional reading of the original text led me to a very concrete perception of a possible musical discourse taking into account the necessary mediation process between the dimensions of time and space.

ROBERT MCINTYRE (Australia, 1998) YCA

A Sea Spray of Ash (2019)

ISCM Australian Section submission

A Sea Spray of Ash is work for solo soprano with minimal yet reverberant piano accompaniment, confronting the issue of environmental collapse, which poses a sobering threat to our existence. It conveys a narrative of ash covering the shores, natural disasters, and a reminiscent moment of when the Earth was pure, right before a solemn caution to not silence its desperate plea for survival. This work was composed during and inspired by the emergence of the 2019 Global Climate Crisis Strikes. It calls for further action, exponentially increasing in relevance as time passes on, while the urgency of the climate crises exacerbates.



WNMD 2025 · CONCERT 18

04-06-2025 · 21h00 & 21h30

Sala Luís Miguel Cintra, São Luiz Teatro Municipal, Lisboa

21h00 MEET THE COMPOSERS #6 · pre-concert talks

21h30 *STRING THEORY* | *TEORIA DAS CORDAS*

Camerata Alma Mater

Pedro Neves · conductor

MAURO GODOY VILLALOBOS (Chile)

MOODS

ISCM Swedish Section submission

CHRIS CREE BROWN (New Zealand)

Evanesce

ISCM New Zealand Section submission

JI-HYANG KIM (South Korea)

Nachtmusik für Streicher

Individual submission

RYTIS MAŽULIS (Lithuania)

Timeless

ISCM Lithuanian Section submission

HAUKUR TÓMASSON (Iceland)

Air Sculptured

ISCM Icelandic Section submission

JOÃO QUINTEIRO (Portugal)

Madrugada II WP

WP · world premiere

MEET THE COMPOSERS #6 · pre-concert talks participants:

Mauro Godoy Villalobos, Chris Cree Brown, Ji-Hyang Kim, Rytis Mažulis, Haukur Tómasson, João Quinteiro

This concert features music from the four corners of the globe, with works by composers from different sections of the International Society for Contemporary Music. In this case, the countries represented are South Korea, Iceland, Lithuania, New Zealand, and Sweden.

The programme also includes the world premiere of *Madrugada II* by Portuguese composer João Quinteiro, a work whose material stems from his opera *Regresso*. The Camerata Alma Mater is a string orchestra composed of outstanding and award-winning young Portuguese musicians. Founded in 2010 on the initiative of conductor Pedro Neves, the ensemble is dedicated to performing music from different periods written for string orchestra, with a particular focus on works by contemporary composers.

Pedro Neves is also the conductor and artistic director of the Orquestra Metropolitana de Lisboa, where he regularly conducts new music works.

PROGRAMME NOTES

MAURO GODOY VILLALOBOS (Chile, 1967)

MOODS (2016)

ISCM Swedish Section submission

MOODS comprises two distinct sections. The notation in the first section is based on time, measured in seconds, incorporating aleatory elements. Musicians are given the freedom to determine the duration and select the notes they play. In contrast, the second section employs traditional notation, characterised by contrapuntal textures and intricate rhythms.

CHRIS CREE BROWN (New Zealand, 1953)

Evanesce (2023)

ISCM New Zealand Section submission

Evanesce embodies gestures similar to ocean waves that are interspersed with stillness. The tension between these two states increases in intensity throughout the work. A solo viola line provides a sombre contrasting idea, which is later repeated by a solo cello. The pollution of the ocean is the source of many ensuing problems facing humanity, and the melancholic mood of the secondary idea reflects an anguish at the loss of life within the ocean (such as coral reefs), together with a nostalgia for the fresh, clean and unpolluted oceans that the world has been losing all too fast.

JI-HYANG KIM (South Korea, 1970)

Nachtmusik für Streicher (2012-2022)

Individual submission

Even a composer, who believes it is better to refrain from exposing his or her active emotions in the work, has moments when he or she wants to relax at least once. This work is a product of such deviations. Quotes extracted from Mahler's Symphony No. 3 and No. 4, the text of F. Nietzsche's poem *Song of the Night*, a painting by C.D. Friedrich, *The Backyard of the Church in the Snow* (a landscape of a dilapidated tomb covered in snow), and Dutch biologist Midas Dekus' book, *The Teeth of Time - A Natural Study on Death and Extinction* - were significant inspirations in writing this work.

RYTIS MAŽULIS (Lithuania, 1961)

Timeless (2024)

ISCM Lithuanian Section submission

Timeless was conceived as a sign of respect to György Ligeti. It was performed after *Ramifications*, keeping the same tuning: six instruments tuned a quarter tone higher.

HAUKUR TÓMASSON (Iceland, 1960)

Air Sculptured (2022)

ISCM Icelandic Section submission

Air Sculptured is composed for nine string instruments: violins, violas, cellos and double bass. Each of these instruments, of course, has its own colour and range, but they also have in common the ability to form a very wide variety of colours, depending on how they are applied. I have always been fascinated by string instruments and their amazing possibilities for shaping tones and sounds. The piece is rather rigid in form, consisting of six monoliths, i.e. homogeneous sections in which the instruments merge (to varying degrees) into one.

JOÃO QUINTEIRO (Portugal, 1984)

Madrugada II (2024-2025)

Madrugada II is a work for a string orchestra that is part of a set of satellite works of the opera *Regresso*. This set of ten satellite works draws upon the poem *Regresso* by José Mário Silva, which inspired the libretto, focusing expressively and formally on the specific relationship between each character and the envelope of places and times from which they emerge.





WNMD 2025 · CONCERT 19

05-06-2025 · 13h30

O'culto da Ajuda, Lisboa

THIRST FOR CHANGE | SEDE DE MUDANÇA INTERNATIONAL COLLOQUIUM

PEDRO PRISTA · keynote speaker

BARRY TRUAX, VILLE ASLAK RAASAKKA, MIGUEL AZGUIME · speakers

Nuno Rodrigues · violin

Hugo Vasco Reis · Portuguese guitar

HUGO VASCO REIS (Portugal)

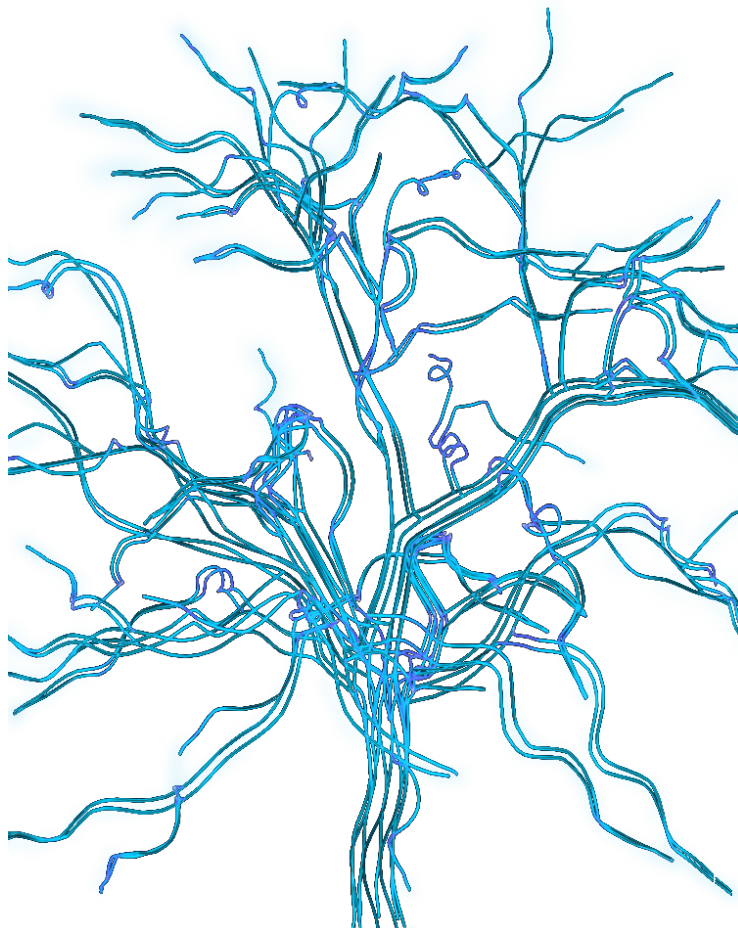
Tateabilidade
PEDRO PRISTA · keynote speaker

BARRY TRUAX · *Music, Soundscape and Acoustic Sustainability*
VILLE ASLAK RAASAKKA · *Bio-Composition – Biological Research and Collaboration with Scientists in Compositional Focus*
MIGUEL AZGUIME · *Listening to the Earth: Spectral Music, "A Laugh to Cry" and Ecological Activism*
ASKE ZIDORE (Denmark)

Lærkeanimationer

ISCN Danish Section submission

The colloquium will open with Hugo Vasco Reis' performance *Tateabilidade*, followed by the communication of the keynote speaker, the anthropologist Pedro Prista. The meeting will proceed with the presentation and discussion of three short communications by the World New Music Days 2025 composers Barry Truax, Ville Aslak Raasakka and Miguel Azguime, after which Aske Zidore's *Lærkeanimationer*, meaning "Lark Animations", will be performed by the violinist Nuno Rodrigues. To wrap up the session, the colloquium opens to the public, promoting a joint reflection on the matter of the Thirst for Change.



FULL PROGRAMME

HUGO VASCO REIS (Portugal, 1981)

Tateabilidade (2023)

Tateabilidade is a cycle of five works, composed and performed by Hugo Vasco Reis, developed through the act of experimentation, which relate the Portuguese guitar, objects, electronics and the sense of touch. The Portuguese guitar is placed on a table and the sonic discourse is constructed through its interaction with the electronics and with the various objects that surround it, such as stones, strings, erasers, files, plastics, bows, e.bows, aluminum foils, glasses, speakers and microphones. The only fixed interpretation for the purpose of preserving is this phonographic record. In live performances, it is not about preservation, but rather about tactile possibilities of experimentation that happen in the moment and that leads the discourse to unexpected sonic forms. The sonic coexistence assumes a free and non-synchronized structure, where touch, experimentation and listening try to encourage an approach that includes the challenges of contemporary practice, the transformations of the world around us and stimulates the listener to reflect on the sonic possibilities of the instrument. *Tateabilidade* is a sound immersion in which all acoustic and electroacoustic sounds are coming from the Portuguese guitar, presented here in a less conventional way in relation to its tradition.

PEDRO PRISTA (Portugal, 1955)

Thirst for Change

Keynote speaker

Thirst is water without us and our impulse towards it. Unlike hunger, thirst doesn't order violence to satisfy it; on the contrary, what it imposes is the readjustment of cycles and flows, the agreement between lives and existences, the continuation of movements in the world until the silence of minerals and Time. It dictates change and peace, and points out the destinies to be created and the paths to be taken towards them. We carried the war through to the geological torments of the Earth and, today, as we inhabit the shattered condition of the Anthropocene, the axial molecule returns us to the history we made, and to this other, immense history of the resurgence of life in the world. Will it still be with us? Only invention - art, creation, searching - can tell us. Only it, like water, connects and changes, transforms and moves, and still gives us a sign of that yearning or thirst for change that we call hope.

BARRY TRUAX (Canada, 1947)

Music, Soundscape and Acoustic Sustainability

[Professor Emeritus, Simon Fraser University]

With environmental issues and the concept of sustainability being of current concern, some artists and musicians are considering their relationship to such issues, and asking what responsibility they might have as a result and what practical contributions they are qualified to make. In this presentation I will argue that there are two main directions that are relevant to musicians, the first being the ways in which musical qualities can be integrated with external referents in a meaningful and creative manner, and the second being the ways in which the skills of musicians and composers can be profitably applied to environmental concerns.

VILLE ASLAK RAASAKKA (Finland, 1977)

Bio-Composition – Biological Research and Collaboration with Scientists in Compositional Focus

How to shift ecological composition from an awareness-raising practice to a more hands-on practice? What can biological research, environmental data, collaboration with environmental scientists, field recordings and bioacoustics bring to ecological composition? In my presentation I will introduce recent compositions and their collaborative composition processes focusing on forest ecology and sea ecology.

MIGUEL AZGUIME (Portugal, 1960)

Listening to the Earth: Spectral Music, "A Laugh to Cry" and Ecological Activism

The role of music in Ecological Activism and the place of my New Op-Era "A Laugh to Cry".

ASKE ZIDORE (Denmark, 1984)

Lærkeanimationer (2023)

ISCN Danish Section submission

Lark Animations (2023) for solo violin is an exploration of the songbird's existence through a commemorative study, drawing inspiration from its movement patterns and heralding calls of spring. The player is surrounded by twelve sheets of music, forming an organic open-world system that animates the gestures of the body, the movements of the bow, and the resonance of the violin, echoing a singing lark soaring through the skies. Through its non-linear arrangement and open structure, the piece encourages the performer to immerse themselves in the material, leaving the actual duration at the discretion of the violinist and adaptable to the specific circumstances of each performance.

Debate



WNMD 2025 · CONCERT 20

05-06-2025 · 18h00

Sala Bernardo Sassetti, São Luiz Teatro Municipal, Lisboa

INTO THE LIGHT | PARA A LUZ

Sond'Ar-te Trio

Vítor Vieira · violin

Filipe Quaresma · cello

Elsa Silva · piano

DIANA ANDRASHENKO (Ukraine) YCA

Quadro sobre uma noite estrelada

LENKA NOVOSEDLÍKOVÁ (Slovakia)

VPD

ISCM Slovak Section submission

SARA CARVALHO (Portugal)

sobre a areia o tempo poisa

ASHLEY JOHN LONG (Wales)

Beyond the Haze of Winter's Edge

ISCM Welsh Section submission

GONÇALO GATO (Portugal)

Elementos

ISCM Portuguese Section submission

JOSÉ LUIS PERDIGÓN DE PAZ (Spain) YCA

torque

ISCM Spanish Section submission

YCA · ISCM Young Composers Award candidate

The Sond'Ar-te Trio - featuring Vítor Vieira (violin), Filipe Quaresma (cello), and Elsa Silva (piano), all members of the Sond'Ar-te Electric Ensemble, founded in 2007 - presents a programme featuring works proposed by various sections of the International Society for Contemporary Music for the World New Music Days. These works reflect the diverse aesthetic approaches found in today's music: VPD by Lenka Novosedlíková, Beyond the Haze of Winter's Edge by Ashley John Long, Elementos by Gonçalo Gato, and Torque by José Luis Perdigón De Paz.

Complementing these works, and also highlighting distinct musical aesthetics, the concert includes compositions by two women composers currently active in Portugal and from different generations: Sara Carvalho and Diana Andrashenko. Diana Andrashenko, who studied composition at ESMAE, represents her home country Ukraine in this edition of the World New Music Days.

All three musicians who form this trio, born out of the Sond'Ar-te Electric Ensemble, pursue distinguished solo careers and work in close collaboration with composers, having premiered dozens of new works. Their public recognition is well established, making them stand out in the current landscape of contemporary music.



PROGRAMME NOTES

DIANA ANDRASHENKO (Ukraine, 2001) YCA

Quadro sobre uma noite estrelada (2023)

Quadro sobre uma noite estrelada [Picture of a Starry Night] comes from the personal interest and search of connection music and painting, using the latter both as an inspiration and a creative process basis. This composition portrays A Starry Night from Van Gogh, which is divided into three main planes corresponding to the three pieces' sections - Night Sky, Isolated Cypress and Silent Earth. The first shows the sky in movement, spontaneous, turbulent and deep. The second consists of an isolated element that serves as a connection between the sky and the earth, the cypress tree that aims for the cosmic abyss. The last one represents the sleeping village, symbolising nostalgia, peace and serenity.

LENKA NOVOSEDLÍKOVÁ (Slovakia, 1989)

VPD (2024)

ISCM Slovak Section submission

VPD was composed in 2021, initially for viola, and revised in 2024 for the Prague Philharmonie musicians (Slovak Composers profile concert). The piece involves mixed rhythmical structures. Its middle part is a sound and calm space; at the end, it returns to rhythmically tense music.

SARA CARVALHO (Portugal, 1970)

sobre a areia o tempo poisa (2016)

sobre a areia o tempo poisa [over the sands time stands still] was written in 2016, and it was commissioned by the 38th International Music Festival Póvoa do Varzim. The title of the piece is taken from Sophia de Mello Breyner Andresen's poem Fundo do Mar (Bottom of the Sea) found in her book Poesia I (Poetry I). As suggested in Sophia's poem, my musical material also works from opposites that cohabit within the same space, where everything is as much divided as it is intertwined, like a web. Thus, like in a dream, the events in my piece succeed in a non-linear way; and time, labyrinth of journeys, releases the memories that were already forgotten.

ASHLEY JOHN LONG (Wales, 1986)

Beyond the Haze of Winter's Edge (2020)

ISCM Welsh Section submission

This work takes its inspiration from a repetitive dream that I kept having around the time of composition. In the dream, I found myself walking a strange, desolate winter landscape alone, and with no end in sight. I found the imagery unsettling, but strangely calming. The piece reflects these qualities with a character that is predominantly meditative, but hints at a darker undertone with occasional violent outbursts. The work is cyclic in nature and melodic and harmonic materials are transformed through various means, whilst small expressive fragments create brief flurries of activity which always gradually fade once more into stillness.

GONÇALO GATO (Portugal, 1979)

Elementos (2018)

ISCM Portuguese Section submission

Elementos [Elements] is a set of four short pieces dealing with elementary music concepts. These elements build a highly focused, simple, and direct musical discourse. In the first movement, *Melodia*, melody is paramount, permeating all three instruments. It is the momentary creator of harmony but also what suggests other musical elements such as the diatonic scale or the triadic chord. In the second movement, *Ostinato*, the ostinato and its gradual transformations underlie the musical discourse. The third movement, *Pulsação*, focuses on the pulse, a basilar and fundamental element of music. The pulse is taken not as something implicit but as a raw material for musical construction. In very subtle ways, the sense of metre arises and fades. *Sonoridade*, the last movement, deals with harmonic sonority in a very elementary way, as simple melodic segments unite a set of chords.

JOSÉ LUIS PERDIGÓN DE PAZ (Spain, 1990) YCA

torque (2019)

ISCM Spanish Section submission

torque ("moment", "moment of force", or "turning effect") is a force that tends to cause rotation or change the rotational motion of a body. The piece explores a musical gesture consisting of an impulse and its retraction. After the piano's initial impulse, the strings' melodic lines emerge like elastic threads, which shape and define the duration and intensity of each moment and direct it towards the next.



WNMD 2025 · CONCERT 21

05-06-2025 · 21h00 & 21h30

Sala Luís Miguel Cintra, São Luiz Teatro Municipal, Lisboa

21h00 MEET THE COMPOSERS #7 · pre-concert talks

21h30 STATE OF EMERGENCY | ESTADO DE EMERGÊNCIA

Ensemble MPMP

Rita Castro Blanco · conductor

VILLE ASLAK RAASAKKA (Finland)

The Harvest

ISCM Finnish Section submission

ÂNGELA DA PONTE (Portugal)

State of(f) Emergencies

SAM HAYDEN (UK)

Die Abkehr (Turning Away)

ISCM British Section submission

ANNA ÞORVALDSDÓTTIR (Iceland)

Aequilibria

SHIN KIM (South Korea) YCA

Kaleidoscope

ISCM South Korean Section submission

YCA · ISCM Young Composers Award candidate

MEET THE COMPOSERS #7 · pre-concert talks participants:

Ville Aslak Raasakka, Ângela da Ponte, Sam Hayden, Shin Kim

Ensemble MPMP, conducted by Rita Castro Blanco, a promising young Portuguese conductor, takes the stage at São Luiz Theatre with a program featuring music from the past decade, offering a concert full of variety and surprises. The program includes works proposed by different ISCM sections, such as Sam Hayden's *Die Abkehr (Turning Away)*, Shin Kim's *Kaleidoscope*, and Ville Aslak Raasakka's *The Harvest*, alongside Anna Þorvaldssdóttir's *Aequilibria* and Ângela da Ponte's *State of(f) Emergencies*.

The MPMP Ensemble is a variable-geometry chamber group founded in 2012, known for its consistent and high-quality work in close collaboration with musicologists and composers, aiming to rediscover musical heritage and promote contemporary repertoire.



PROGRAMME NOTES

VILLE ASLAK RAASAKKA (Finland, 1977)

The Harvest (2022)

ISCM Finnish Section submission

The harvest, as a word, stirs up images of autumnal peace and bountifulness. This work is, however, about the current forest machines that harvest the trees in frightening effectivity within seconds. I have used the sounds of these current machines and transcribed them to the instruments. The moaning glissandi of the hydraulics, the rhythmic buzzing of the saws, the beeping of the control panels and the crackling and snapping of the trees are the key sound elements of the work. The horrific, machine-like sounds turn into music which struggles to free itself from the sound sources. The music becomes filtered and sinks into a sorrowful state of disbelief. This devastated music is mourning the total loss of natural biodiversity and the constant series of extinctions. The easy profits of forestry (the so-called "forest management") have led to a situation where over 100-year-old forests will soon no longer exist in Finland (under 5% at the moment), and the rest are, strictly speaking, not forests at all. We have tree farms, pretending an image of a real forest.

ÂNGELA DA PONTE (Portugal, 1984)

State of(f) Emergencies (2019)

"It [utopia] is on the horizon" said Fernando Birri. 'I take two steps forward, and it moves two steps away. I take ten steps, and the horizon moves ten steps further. No matter how much I walk, I will never reach it. What is the purpose of utopia? It is precisely that: to keep walking.'" Eduardo Galeano, in *Las palabras andantes?* (1993). *State of(f) Emergencies* embodies two opposing concepts. The first is an evocation of the present and a response to a life lived in a constant state of emergency, permeating various aspects of existence. Crises - climate, economy, relationships, rights, vulnerabilities - all hanging by a thread. These elements may be musically suggested through different instrumental layers, creating a complex contrapuntal texture with aggressive sonorities enriched by noise intertwined with an unpredictable and discontinuous electronic universe. The second is the right to dream, to indulge in reverie, free from states of emergency (off!), in search of stability and serenity. Musically, this may be conveyed through the exploration of lighter, more contained sounds, such as the airy tones of wind instruments or *col legno* in the strings, inviting the listener into a more introspective state.

SAM HAYDEN (UK, 1968)

Die Abkehr (Turning Away) (2017)

ISCM British Section submission

Die Abkehr (2017) is part of a cycle of pieces that combine ideas from 'spectral' traditions with algorithmic approaches to composition, where aspects of the pitch and rhythmical materials are computer-generated using IRCAM's OpenMusic. The work is constructed around fluid harmonic cycles based on transitions between 24TET microtonal pitch fields and harmonic spectra with extensive use of woodwind multiphonics and overtone harmonics. The piano has an important structural role, providing the harmonic basis from which other linear materials emerge in the surrounding ensemble. The percussion emphasizes the underlying metrical structures and complex rhythmical subdivisions. The sonic surfaces are in a constant state of flux, moving between dense linear polyphonies and clearer sustained timbres, a dialectic between individual line and collective totality which never quite resolves. The piece is in three movements, although it runs continuously. The title hints at a critique of the increasingly nostalgic and inward-looking culture of the UK.

SHIN KIM (South Korea, 1994) YCA

Kaleidoscope (2023)

ISCM South Korean Section submission

I composed this piece with a deep consideration of continuous changes of various sound colors and the mixing process of diverse musical materials. The title of the piece also implies the colorful and flamboyant characteristics of the piece. As this music contains a lot of various musical cells and their possibilities from the beginning, I tried to concentrate on controlling all the materials and gestures. Virtuosity is one of the important aspects that I treated in this piece. I wanted almost every virtuosic movement to have certain directions and clear shapes both in microscopic and macroscopic view.



WNMD 2025 · CONCERTS 22 & 23

06-06-2025 · 14h00

O'culto da Ajuda, Lisboa

CINEMA FOR THE EAR #2 | CINEMA PARA OS OUVIDOS #2 Miso Music Portugal Loudspeaker Orchestra

BEKAH SIMMS (Canada) YCA
spore wind ii: swamp thing
Individual submission

ADRIAN MOORE (UK)
wt_ceramics

CLÁUDIO DE PINA (Portugal)
Neurotransmits
Individual submission

ROXANNE TURCOTTE (Canada)
Masques et dichotomies
ISCM Canadian Section submission

HANNA HARTMAN (Sweden)
The navigators
ISCM Gotland Section submission

JAIME REIS (Portugal)
Fluxus, Pas Trop Haut Dans Le Ciel

TODOR TODOROFF (Belgium)
Voices Part IV Hallucinations
Individual submission

BARRY TRUAX (Canada)
What The Waters Told Me
Individual submission

YCA · ISCM Young Composers Award candidate

Another double concert of acousmatic music, featuring works by composers from the United Kingdom, Portugal, Denmark, Sweden, Belgium, and Canada - including pieces by some of the "giants" of electronic music and electroacoustic research. The concert takes place at O'culto da Ajuda, the venue of Miso Music Portugal, where the Loudspeaker Orchestra is permanently installed. This unique setup enables sound projection of the highest technical and artistic quality, offering the audience an extraordinary listening experience. Each composer will be responsible for the sound projection of their own work.

Loudspeaker Orchestra - Miso Music Portugal

Created by Miso Music Portugal, the Loudspeaker Orchestra is a multichannel sound diffusion system designed for the performance of electroacoustic and acousmatic music. Comprising dozens of loudspeakers spatially distributed throughout the stage and audience area, allowing for dynamic and interpretative sound spatialisation tailored to the aesthetic and technical requirements of each work. It offers audiences an immersive and multidimensional listening experience.

Miso Music Portugal's Loudspeaker Orchestra is a state-of-the-art instrument for electroacoustic music and is regularly used in concerts of the Música Viva Festival and in collaborations with both Portuguese and international composers. In addition to its artistic role, it also serves as a pedagogical and research tool in the field of electroacoustic music performance. It had its first instalment in 1995 during the Música Viva Festival at São Luiz Municipal Theatre in Lisbon, and since then has been continuously refined and adapted. It had its major international appearance at the Warsaw Autumn Festival in 2008 and is currently installed permanently at O'culto da Ajuda, in Lisbon.

PROGRAMME NOTES

BEKAH SIMMS (Canada, 1990) YCA
spore wind ii: swamp thing (2023)
Individual submission

spore wind ii: swamp thing is an excerpted version of the audiovisual jaw harp concerto *spore wind*, an electroacoustic work written for the prolific improviser and film maker Darcy Spidle, who performs under the moniker *chik white*. It is intended for stand-alone presentation as an acousmatic (speakers/visuals only) version. Darcy possesses an outrageous and idiosyncratic sound: ancient and tiny instruments closely amplified to the point of grotesquerie, filled with bodily subnoise and percussive mouth sounds. He amplifies the small into the brutal, the familiar into the disembodied and unclear. His avant garde approach to the jaw harp revealed a shape to the work: the poisoning and decay of familiar sounds, moving from the "classical" contextualizing of the jaw harp into something entirely alien to its source. The sounds "beneath" the musical sound - the sounds of tone production, the body moving to articulate - would be amplified and turned into musical material. Sounds travel and mutate and become increasingly "distant" from its home source - spores floating in the toxic wind. *spore wind ii: swamp thing* reflects the destructions of sound source as an analogue to the disfigurement of living beings (swamp "thing") and environment. By expanding the vocabulary, we remove the recognizable and face a dilemma of identity and purpose: with so much harm to answer for, are we men or monster?

ADRIAN MOORE (UK, 1969)
wt_ceramics (2024)

wt_ceramics - (wt = working_title - a title that just stuck!), 2024, 7:35, stereo. Sounds were drawn from a ceramic pot which was played extensively during recording in the studio. It was also played outside with added environmental context. Techniques of granulation and filtering were used to explore the sounds further. It is gentle in form with some dark undertones. *wt_ceramics* was realized in 2024 at the composer's studio.

CLÁUDIO DE PINA (Portugal, 1977)
Neurotransmits (2023)
Individual submission

Neurotransmits (anagram of 'number stations') is an electroacoustic composition that explores the eerie and mysterious world of number stations. Featuring sounds from "The Buzzer", "The Pip" (Russia), Lincolnshire Poacher (United Kingdom), among others from different countries (Sweden, Hungary, Poland and Cuba). The piece conjures the atmosphere of a spy listening in on clandestine transmissions in a safehouse. The sounds of the number stations are woven together with the electronic hum and other electronic apparatus, evoking a sense of Cold War operations. Other sounds mimic capacitors discharging such as bullets and bouncing balls. They are processed to decay since they are part of the same secret code. As the piece progresses, the listener is drawn deeper into the world of the number stations, with the sounds becoming increasingly complex and layered, walking a thin line between abstract and abstracted sounds. The transmissions blend together and intertwine, creating an atmosphere of tension and intrigue. *Neurotransmits* invites the listener to enter a world of covert operations, riddles, and intrigue, where hidden codes and transmissions pulse through the airwaves, and the listener is left to wonder what is the meaning of these messages, from where are they being transmitted, and to whom.

ROXANNE TURCOTTE (Canada, 1960)
Masques et dichotomies (2021)
ISCM Canadian Section submission

A cicada sound, saved from the mouth of a cat, makes the link between reality and dream. It emits this dry noise in my hand while regaining its spirits, then flies away. Waves, used to structure the work, move in all directions to the great pleasure of nature, while leaving its residents adrift and silence was. What happens to us humans? Where are our lakes, our birds, our lands? Are we punished for that? This world that we are gradually killing? Are our voices cut off, masked forever? Search for subliminal and psychoacoustic effects: masking phenomenon, filtering and marked bass frame, deaf and evolving sounds, beats, inversions, electroacoustic treatments and counterpoint. I had fun reproducing these sound effects with a frequency equalizer on a prerecorded voice, thus modifying the vocal timbre according to the type of fabric, the thickness, the dimension and the number of layers of an imaginary mask, to then make the original vocal timbre clearer and distinct. Water is a leitmotiv in the background and represents the ways to heal the evil of the century, pandemics, wars of this world. Coughing and sneezing are arranged on different planes in space. We are all sick. Some conversations, captured with an ambisonic recorder, are integrated.

HANNA HARTMAN (Sweden, 1961)
The Navigators (2023)
ISCM Gotland Section submission
På våren flyger de norrut. Natttidet,
De hittar i mörkret. I skogen.
Under stjärnhimlen och på öppet have.

De navigerar i Tokyo, San Francisco,
och Rom. Att hitta vägen hem.
Att ha mod att gå vilse.

TODOR TODOROFF (Belgium, 1963)

***Voices Part IV Hallucinations* (2024)**

Individual submission

In the cycle *Voices*, *Voices Part IV - Hallucinations* continues the exploration of the human voice, its resonances and transformations. Journeys through intuitions and analogies, disruptions of the senses and phantasmagoria with the words of the French poet Arthur Rimbaud, taken mainly from *A season in Hell* and inspired by the letters known as "of the Visionary". Nourished by the vocal explorations of François Vaiana, founding member of the Brussels Vocal Project, accompanied by a wide variety of digital processing, either in real-time at the time of recording, with auditory feedback, or after the recording. This work puts a special focus on the use of personally developed analysis-resynthesis software, allowing to modify the analysed voice in multiple ways by extracting the partials and resynthesizing them in a multichannel sound space with various waveforms and modulated phase distortions, after several selection and frequency modification processes, ranging from inharmonic textures to quasi-orchestral sounds.

JAIME REIS (Portugal, 1983)

***Fluxus, Pas Trop Haut Dans Le Ciel* (2017)**

Commissioned within the frame of the project *The Soundscape we live in*, a European Project organized in collaboration with GMVL, Tempo Reale, Amici della musica de Cagliari, AFEA and Ionian University. The main electronic realization was made in a residency at the Studios of Musiques & Recherches (Belgium, Brussels, Ohain). Selected as finalist work for the 10th biennial acousmatic composition competition *Métamorphoses* (Belgium) and *Prix Russolo 2018* (France/Italy). This piece belongs to the *Fluxus* cycle, whose pieces are inspired by elements of physics and in which musical elements related to physical phenomena on fluid mechanics are developed. This particular piece is centered in ideas related to what I have called "aerial" soundscapes. The formal development is based on three pillars that were inspired Bernie Krause's concepts geophony, biophony, and anthropophony (géophonie, biophonie, anthropophonie). The sections are interconnected through specific spatial movements that show our hide their own paths, recognition of sound sources and other events in order to create moments that are more or less clear in the perception of themselves.

BARRY TRUAX (Canada, 1947)

***What The Waters Told Me* (2022)**

Individual submission

If we listen carefully to flowing water in all of its varied forms, we may begin to hear voices and ascribe human emotions to them. The voices may be argumentative, even angry, as at the start of our journey, but suddenly they become hushed as we enter a large cavern. A mysterious voice seems to give us commands as we await the next stage, while ethereal voices guide us along. The commands become more insistent until the waters burst forth with transcendent song in a celebration of water and life.





WNMD 2025 · CONCERT 24

06-06-2025 · 19h00

Grande Auditório, Fundação Calouste Gulbenkian

MEET THE COMPOSERS #8 · in-concert talks

SOUND STEPS | PASSOS SONOROS

Orquestra Gulbenkian

José Eduardo Gomes · conductor

Raúl da Costa · piano

CECILIA DAMSTRÖM (Finland)

ICE

Individual submission

HAWAR TAWFIQ (Iraqi - Kurdistan)

M.C. Escher's Imagination

ISCM Netherlands Section submission

MURIELLE LEMAY (Belgium) YCA

augur

ISCM Flemish Section submission

VASCO MENDONÇA (Portugal)

Step Right Up, Concerto para Piano e Orquestra

YCA · ISCM Young Composers Award candidate

MEET THE COMPOSERS #8 · in-concert talks participants:

Cecilia Damström, Hawar Tawfiq, Murielle Lemay, Vasco Mendonça

The Gulbenkian Orchestra, conducted by José Eduardo Gomes, presents a programme of very recent works by Cecilia Damström from Finland, Hawar Tawfiq from the Netherlands, Murielle Lemay from Belgium, and Vasco Mendonça, whose piano concerto *Step Right Up* – a landmark work in his output, premiered in 2018 – will also be performed.

At the piano will be Raúl da Costa, an outstanding pianist born in 1993, who, in addition to the classical and romantic repertoire, regularly explores works by contemporary composers.

The Gulbenkian Orchestra embodies the very history of Portuguese music. It has charted new horizons, set new standards of excellence, and contributed to a significant expansion of the repertoire, with a notable commitment to contemporary musical creation.

José Eduardo Gomes is one of the most prominent Portuguese conductors of his generation, regularly leading orchestras and ensembles in Portugal and abroad. His career is marked by a thoughtful balance between the classical repertoire and contemporary music.

PROGRAMME NOTES

CECILIA DAMSTRÖM (Finland, 1988)

ICE (2021)

Individual submission

Commissioned by the City of Lahti – European Green Capital 2021, *ICE* embodies the melting polar ices, and winters that become ever shorter, while the alarm signals are chiming. It reflects on the toll of global warming and ecosystem collapse, as millennia-old ice structures vanish. Yet, it offers hope. A rewind symbolizes what could happen if we do take action. *ICE* creates powerful and threatening images that flow as the orchestra's strong expressions convey the events with the certainty of a force of nature. *ICE* stands for both ice and 'In Case of Emergency,' and portrays Earth's struggle for survival.

HAWAR TAWFIQ (Iraqi - Kurdistan, 1982)

M.C. Escher's Imagination (2021)

ISCM Netherlands Section submission

Tawfiq drew inspiration for his orchestral work from the view of the world of artist Maurits Cornelis Escher, famous for his exploration of perspective and illusion. Escher's poetry of perfectly illustrated impossible forms is what the composer was most inspired by: Escher actually makes the non-logical logical, spontaneous and lifelike, using elements from nature. In the print *Reptielen* (Reptiles, 1943), Escher brings his drawn lizards to life and lets them crawl out of the paper. Then, in the 11-minute score, Tawfiq makes these reptiles experience all kinds of musical adventures in imaginative parallel realities. *M.C. Escher's Imagination* (2021-rev. 2023) was commissioned by the Concertgebouw Orchestra and the Netherlands Philharmonic Orchestra.

MURIELLE LEMAY (Belgium, 1990) YCA

augur (2023)

ISCM Flemish Section submission

augur is a visionary work expressing our current zeitgeist. The title refers to the avian diviners in ancient Rome. The task of these priests was to perceive the will of the gods from the flight of birds. An extremely important task, because in ancient times no important decisions were made without knowing the will of the gods. *augur* by Lemay aims to both predict and remember. For instance, snatches of themes and harmonies from Antonín Dvořák's Seventh Symphony of 1875, a work that, like *augur*, is the expression of a turbulent zeitgeist, echo in her music. But *augur*, alongside all the difficulties we face today, also foreshadows many positive evolutions. Turbulence and serenity therefore find a harmonious balance and freely unfold a lyrical world.

VASCO MENDONÇA (Portugal, 1977)

Step Right Up – Concerto for Piano & Orchestra (2018)

The image of a pianist sitting in front of the orchestral musicians is a strange one: he shares the same space as that extraordinary human blur, but is separated by an inert black block, a kind of physical and symbolic barrier. Never exactly in the same place, it dominates the space and is threatened by it. Something similar happens with his instrument: he has a relationship with the orchestra, but there is no real intimacy – it's like a ceremonial relationship. But it's also a relationship of power: because of its sound volume, scope, agility and dynamic response, the piano is also the instrument closest to the orchestra. If the orchestra is a splendid, kaleidoscopic music box, the piano is surely the most dazzling sound machine. The word 'machine' is important: in the immensity of things that a piano can be, the precision and clarity of a machine is the appropriate metaphor for my instrument; a mechanism for taking in worlds as diverse as baroque ornamentation or African bell rituals. Materials that ended up defining the character of the three movements (rough and extroverted; interior and crepuscular; processional and undulating), each time seeking a different balance between piano and orchestra, an unstable dramatic relationship between almost equals.





WNMD 2025 · CONCERT 25

06-06-2025 · 21h30

Culturgest, Grande Auditório, Lisboa

DAWNS AND DOWNS | AURORAS E PRECIPÍCIOS

Coro Juvenil da Universidade de Lisboa

Erica Mandillo · conductor

João Lucena e Vale · piano

Nova Era Vocal Ensemble

João Barros · conductor

OLIVIER MESSIAEN (France)
Sacrum Convivium

TÕNU KÕRVITS (Estonia)
Canticle of the sun
IV. Brother Wind and Air
VI. Sister Water

KERENSA BRIGGS (UK) YCA
Media Vita

ALFREDO SANTA ANA (Canada)
The River of Hellos and Goodbyes
ISCM Music on Main submission

MIRELA IVIČEVIĆ (Croatia)
Innate Heaven (Music for Religious Institutions, Chapter I)
ISCM Croatian Section submission

EVA AGUILAR (Portugal) YCA
Alumia

ANDRÉ RUIZ (Portugal)
Água Viva WP

DAN WALKER (Australia)
Listen. Are you breathing just a little and calling it a life?
ISCM Australian Section submission

CHRIS SIVAK (Canada)
Alouette Meets Her Maker
ISCM Canadian Section submission

BENJAMIN BRITTEN (UK)
The Ballad of Little Musgrave

FERNANDO LOPES-GRAÇA (Portugal)
3 Esconjuros

JUKKA LINKOLA (Finland)
Primitive Music:
1. The Sunrise,
2. The Work Song,
3. The Candle Song,
4. The Ritual Dance,
5. The Joiku

SOLIA SARIOLA (Finland)
Pakkanem

GABRIEL FAURÉ (France)
Cantique de Jean Racine

YCA · ISCM Young Composers Award candidate
WP · world premiere

The Youth Choir of the University of Lisbon and the Nova Era Vocal Ensemble come together in this unique concert to bring us voices of the world without borders.

This concert brings together a rich and varied selection of choral works from around the world, reflecting diverse aesthetic visions, poetic traditions, and social resonances – from the sacred and contemplative to the boldly political and deeply personal.

Opening with Messiaen's luminous motet *O sacrum convivium*, we are invited into a space of spiritual stillness, followed by Tõnu Kõrvits's meditative evocation of nature in two movements from *Canticle of the Sun*. The programme then turns to the haunting *Media Vita* by UK composer Kerensa Briggs, a modern reflection on mortality inspired by early Renaissance polyphony.

From Canada, Alfredo Santa Ana's *The River of Hellos and Goodbyes* explores an innovative poetic-musical dialogue, while Mirela Ivičević's provocative *Innate Heaven* confronts bodily politics and reclaiming sensuality through sonic layering and irony. Young Portuguese composer Eva Aguilar brings a poetic inner glow with *Alumia*, while André Ruiz's *Água Viva* charts the life-giving journey of water in a world premiered work.

In Dan Walker's *Listen*, breath itself becomes music in a multilingual exploration of mindfulness and meaning. Meanwhile, Chris Sivak's *Alouette Meets Her Maker* imaginatively reanimates a defunct satellite in a sci-fi parable of technology and mortality.

The concert continues with two historical touchpoints: Benjamin Britten's dramatic retelling of *Little Musgrave*, composed in a POW camp during WWII, and Fernando Lopes-Graça's *Três Esconjuros*, which weaves folk incantations into modernist choral textures with fiery character and wit.

Finally, Finnish composers Jukka Linkola and Solia Sariola take us close to the programme end with vibrant vocal landscapes: *Primitive Music* offers a dynamic suite of human expression through vocal improvisation and jazz rhythms, while Pakkanen captures the austere beauty of the Nordic winter.

To close the concert, the Youth Choir of the University of Lisbon and the Nova Era Vocal Ensemble join their voices to present *Cantique de Jean Racine* by Gabriel Fauré, with its serene beauty and harmonic richness, qualities that would become hallmarks of his mature style.

Bringing together works from Europe, North America, and Australia, this concert is both a celebration of vocal expression and a testament to the global voices shaping today's choral music.

PROGRAMME NOTES

OLIVIER MESSIAEN (France, 1908-1992)
Sacrum Convivium (1937)

O sacrum convivium! is a luminous motet composed in 1937 by French composer Olivier Messiaen (1908-1992). Setting a Latin text attributed to St. Thomas Aquinas, this brief yet profound work celebrates the mystery of the Eucharist.

Scored for four-part mixed choir, with optional organ accompaniment, the piece is marked *Lent et expressif* (Slow and expressive). It unfolds in a serene F-sharp major tonality, a key Messiaen often associated with mystical love. The motet's harmonic language, while rooted in traditional tonality, hints at Messiaen's later explorations of modes of limited transposition, offering a glimpse into his evolving musical voice.

TÕNU KÕRVITS (Estonia, 1969)
Canticle of the sun (2014)
IV. Brother Wind and Air
VI. Sister Water

Estonian composer Tõnu Kõrvits's *Canticle of the Sun* is a 12-movement choral work for mixed choir, setting the revered text by Saint Francis of Assisi. Composed in 2014, the piece reflects Kõrvits's signature style—melding lyrical melodies with rich harmonic textures to create a meditative and evocative soundscape.

The composition follows the structure of Saint Francis's original poem, with movements

Each movement pays homage to elements of nature and existence, embodying Saint Francis's vision of unity with the natural world. Kõrvits's composition captures this essence through serene melodies and contemplative harmonies, inviting listeners into a space of reflection and reverence.

KERENSA BRIGGS (UK, 1991) YCA
Media Vita (2015)

The text, *Media vita in morte sumus* ("In the midst of life we are in death"), is attributed to Notker Balbulus, a 9th-century Benedictine monk from the Abbey of Saint Gall in Switzerland. Legend suggests he penned these words while observing laborers constructing a bridge under perilous conditions.

Briggs's setting for unaccompanied double choir draws inspiration from Sheppard's original motet, embracing its intensity and fluidity. She employs Renaissance techniques such as false relations and imitative writing, interwoven with contemporary harmonic language and reflective sonorities. This fusion evokes a profound awareness of mortality alongside a hope for redemption.

ALFREDO SANTA ANA (Canada, 1980)

***The River of Hellos and Goodbyes* (2024)**

ISCM Music on Main submission

Commissioned by Vancouver's musica intima, the music for this work was written before poet Colin Browne wrote any of the words. After completing a word-less score, Colin and I listened to the ensemble do a read through of the work, and only after he began conceptualizing the text. Once the text was finished, I began a process of setting the words onto the score, altering rhythms where necessary, but retaining all of the features of the music before any of the text was conceived. The result is a piece of music that I would never had been able to write if I saw these words first. The process of setting the words to the very music that inspired them was a true discovery, a new form of creative collaboration for composer and poet.

MIRELA IVIČEVIĆ (Croatia, 1980)

***Innate Heaven (Music for Religious Institutions, Chapter I)* (2023)**

ISCM Croatian section submission

The piece was inspired with the current notorious habit of croatian religious extremists to occupy public, secular spaces all over croatian cities to pray for chastity of women, as well as with testimony of Croatian Member of Parliament Ivana Ninčević Lesandrić to the House and Minister of Health, on October 11th, 2018 after she had to endure a curettage - medical procedure of scraping uterus, in croatian public hospitals done predominantly with tied hands and feet and without anaesthesia. Sexual moaning in music hasn't been new, at least since Je t'aime... moi non plus. Here though, soft moans of female voices create a pleasure-seeking unity with the klapa-like singing of the male choir, a music form that has its origin in liturgical singing, in an attempt to re-claim the body as a source of pleasure, and infuse a trace of pleasure into the pain-celebrating reality.

EVA AGUILAR (Portugal, 2002) YCA

***Alumia* (2022)**

Porque a pobreza é uma grande luz que vem de dentro.

(For poverty is luminous from within) (Rilke)

ANDRÉ RUIZ (Portugal, 1971)

***Água Viva* (2023), WP**

Água Viva is based on the journey of this precious element, from its descent from the clouds, its path across the earth, and its flowing into the ocean, also touching on the life created within it.

DAN WALKER (Australia, 1978)

***Listen. Are you breathing just a little and calling it a life?* (2022)**

ISCM Australian Section submission

This work explores the idea of self-awakening and the search to find meaning in the everyday. The title is taken from a Mary Oliver poem, and has been split up and translated into three languages: Nepali, Mandarin and Arabic. One have used the sounds inherent in these words to mimic breath, something that singers in particular are very conscious of. The work opens with a short series of chromatic phrases, as the singers 'breathe in' and 'breathe out', seemingly with difficulty. These phrases layer and twist around each other and build in intensity until a moment of contemplation takes place. The singers ask the audience to 'listen', then pose the question 'Is this life?'. In rhythmic unison, the voices join together in the repeating question, gaining strength and confidence each time. We are left with the choir asking us again to 'listen': to our surroundings, to our loved ones, and to our hearts.

CHRIS SIVAK (Canada, 1982)

***Alouette Meets Her Maker* (2018)**

ISCM Canadian Section submission

The Alouette I was the first Canadian satellite and was launched on September 26th, 1962. The launch made Canada the third nation, after the USSR and the United States, to design and construct its own satellite and cemented Canada's reputation as a space-faring nation. Alouette's mission lasted for 10 years before she was deliberately switched off on September 30th, 1972. She remains in orbit - as a derelict - to this day. In this piece, Alouette's circuits inexplicably come alive after remaining dormant for over 30 years. As she becomes aware once again of her orbit and proximity to earth she hears a mysterious voice from deep space. The voice calls to her soothingly until its intentions are revealed to be malicious once it threatens to literally pluck her from the sky (ie. "Je te plumerai"). Alouette panics and sends out desperate pleas for help but she can't fight the forces pulling her to her doom. She careens to the ground below, exploding in a fiery heap. The piece closes with the last gasp of life from her circuits before they are silenced forever.

BENJAMIN BRITTEN (UK, 1913-1976)

***The Ballad of Little Musgrave* (1943)**

The narrative tells the tale of Lady Barnard and her lover, Little Musgrave, whose affair is discovered by her husband, Lord Barnard, leading to a tragic confrontation. Britten's music vividly depicts the unfolding drama, beginning with a plodding piano introduction that sets the scene. As the story progresses, the vocal lines intensify, reflecting the growing tension and eventual tragedy.

Notably, Britten composed this work for Richard Wood and the musicians of Oflag VIIb, a German prisoner-of-war camp, where it was performed during a music festival organized by the prisoners.

FERNANDO LOPES-GRAÇA (Portugal, 1906-1994)

***3 Esconjuros* (1956)**

Três Esconjuros is a choral work by Portuguese composer Fernando Lopes-Graça, set for a cappella choir. The piece comprises three movements, each drawing upon traditional Portuguese texts associated with protective incantations or "esconjuros":

Contra os maus encontros (Against Evil Encounters)

Contra os maridos transviados (Against Wayward Husbands)

Contra as trovoadas (Against Thunderstorms)

Lopes-Graça was renowned for his dedication to Portuguese folk traditions and his ability to integrate them into classical music frameworks. In Três Esconjuros, he employs modal harmonies and rhythmic patterns reminiscent of folk music, creating a tapestry that is both authentic and artistically sophisticated. The work reflects his commitment to preserving cultural heritage while innovatively adapting it for contemporary concert settings.

JUKKA LINKOLA (Finland, 1955)

***Primitive Music:* (1998)**

1. The Sunrise,
2. The Work Song,
3. The Candle Song,
4. The Ritual Dance,
5. The Joiku

Commissioned by the renowned Tapiola Choir, the work explores elemental human expressions through a fusion of jazz-inspired rhythms and evocative vocal textures. Notably, the piece employs a "nonsense" language, allowing the focus to rest entirely on the musical and emotional content.

Each movement delves into a distinct facet of human experience, from the awe of dawn to the communal rhythms of labor, the tenderness of lullabies, the fervor of ritualistic dances, and culminating in The Joiku, a homage to the traditional Sámi vocal art form.

Primitive Music stands as a testament to Linkola's versatility, seamlessly blending classical choral traditions with jazz elements and world music influences.

SOLIA SARIOLA (Finland, 1977)

Pakkanem

The composition is characterized by its evocative harmonies and rhythmic vitality, reflecting the biting cold and serene landscapes of Finland's winter season. Sariola employs innovative vocal techniques and textures to bring the traditional melody to life, creating an immersive auditory experience that resonates with both performers and audiences.

GABRIEL FAURÉ (France, 1845-1924)

***Cantique de Jean Racine* (1865)**

Composed in 1865 when Fauré was just 19 years old, Cantique de Jean Racine is one of his earliest significant works. Written as a graduation piece for the École Niedermeyer de Paris, it earned him first prize in a school competition. The piece is dedicated to César Franck, underlining the young composer's admiration for his elder contemporary.

The text is a French paraphrase by 17th-century dramatist Jean Racine of the Latin hymn Consors paterni luminis, traditionally sung at matins. Fauré's setting for mixed choir and organ (or piano) is marked by its serene beauty and harmonic richness, qualities that would become hallmarks of his mature style





WNMD 2025 · CONCERT NO. 26

07-06-2025 · 17h30
Picadeiro Real, Lisboa

FUTURE VOICES / VOZES FUTURAS

CORO INFANTIL DA UNIVERSIDADE DE LISBOA

Erica Mandillo · conductor

João Lucena e Vale · piano

Preparatory Choir (7/10 years) and Children Choir (10/14 years)

CARLOS GARCIA (Portugal)

Borboletas (Words From Vinicius de Moraes)

GERSON BATISTA (Portugal)

A sede Partiu WP

MATAN PORAT (Israel)

O Cavalo from A Festa dos Animais

ANDRÉ RUIZ (Portugal)

José "Imbela" o menino (Madeira Folksong)

O meu Menino é d' oiro (Bustelo Folksong)

JAMES ERB (USA)

Tutú Maramba (Brasil Folksong)

Olhó Rojão! (Brasil Folksong)

ĒRIKS EŠENVALDS (Latvia)

Who Can Sail Without the Wind (Sweden Folksong)

MAURICE OHANA (France)

Neige Sur les Orangers

FRANCISCO RIBEIRO (Portugal) YCA

Súplica pela Água e Pelo Mundo

ZOLTAN KODÁLY (Hungary)

Dancing Song

ATAHUALPA YUPANQUI (Argentina) - Arr. Emílio Solé

Duemet Negrito

FERNANDO LOPES-GRAÇA (Portugal)

Os Homens que Vão para a Guerra

ERIC WHITACRE (USA)

The Seal Lullaby

MORTEN LAURIDSEN (USA)

Sure on this Shining Nigth

FERNANDO LOPES-GRAÇA (Portugal)

O Ladrão do Negro Melro

JOSU ELBERDIN (France)

Mare nostrum

DAVID AZURZA (Gipuzkoa)

Habaneras del Carnaval

CAPIBA (Brazil)

Verde Mar de Navegar

NICK PAGE (USA)

Niska Banja (Serbian Gypsy song)

JIM PAPOULIS (USA)

Sililiza

WP · world premiereWP · world premiere

YCA · ISCM Young Composers Award candidate

The Children's Choir of the University of Lisbon is a unique artistic and educational project in Portugal, recognised for its pioneering work in integrating movement and theatrical gesture into choral practice. With a diverse and demanding repertoire, the choir combines vocal excellence with physical expressiveness, promoting a contemporary approach to children's choral performance.

Founded 20 years ago under the artistic direction of Erica Mandillo, the choir has developed an ongoing and innovative programme with children and young singers, encouraging musical, vocal, and artistic development from an early age. Its practice is grounded in an active pedagogy that values listening, creativity, and collective work, offering enriching and challenging performance experiences.

The CIUL has collaborated with contemporary composers and participated in both national and international festivals, performing on prestigious stages and earning recognition for the originality of its interpretations and the quality of its musical and theatrical work.

Its participation in the World New Music Days marks a moment of celebration, a joyful culmination of this extraordinary event, held for the first time in Portugal.

PROGRAMME NOTES

CARLOS GARCIA (Portugal, 1983)

Borboletas (Words From Vinicius de Moraes)

Carlos Garcia set the poem "As Borboletas" to music, creating a piece that blends the lightness of the text with a gentle and engaging melody. The song is frequently used in educational settings and children's performances, standing out for its accessibility.

MATAN PORAT (Israel, 1982)

O Cavalo from A Festa dos Animais (2004)

The Animal Party is a work for children's choir and piano composed by Matan Porat in 2004. With text by Bárbara Pires and Mónica Santos, it was commissioned and dedicated to the Portuguese pianist Maria João Pires. Each movement highlights distinctive characteristics of different animals, using a musical language that is both accessible and engaging for young audiences.

ANDRÉ RUIZ (Portugal , 1971)

José "Imbela" o menino (Madeira Folksong)

This traditional lullaby from Madeira is known for its gentle melody and lyrics that portray Joseph rocking the baby Jesus. It is a representative piece of Madeiran folklore, often performed in Christmas settings.

"O Meu Menino é d'Oiro"

Originating from Bustelo, this traditional Portuguese lullaby expresses tenderness and devotion to the baby Jesus, referring to him as "of gold," symbolising purity and value.

JAMES ERB (USA 1926-2014)

"Tutú Marambá" is a traditional Brazilian lullaby, often used to soothe children. Its simple and repetitive melody makes it easy for children to memorize and sing along. The song has been adapted into various instrumental and vocal arrangements.

"Olhó Rojão!" is a popular Brazilian expression associated with parties and celebrations, especially within the context of forró, a musical genre from the northeast of Brazil. Although no specific song with this title has been identified, expressions like this often appear in the lyrics of festive and dance-oriented songs.

DAVID AZURZA (Gipuzkoa, 1968)

Habaneras del Carnaval (2008)

Composed by Basque musician David Azurza, Habaneras del Carnaval is a vibrant choral work that captures the festive spirit of the Tolosa Carnival. Originally written for the children's choir category of the 2008 Tolosa International Choral Contest, this piece has since become a favorite among youth choirs for its rhythmic energy and playful character.

Habaneras del Carnaval exemplifies Azurza's talent for blending traditional musical forms with contemporary choral techniques, resulting in a work that is both culturally rich and accessible to young performers.

ATAHUALPA YUPANQUI (Argentina, 1908-France, 1992) - Arr. Emílio Solé

Duemet Negrito

Duerme Negrito ("Sleep, Little Black One") is a poignant Latin American lullaby originating from the border region between Colombia and Venezuela. Collected and popularized by Argentine folk musician Atahualpa Yupanqui, the song narrates the story of a mother who leaves her child in the care of a neighbor while she works tirelessly in the fields without pay. The caregiver soothes the child with promises of treats upon the mother's return, while also warning of the "white devil" (the slave driver) who might come if the child doesn't sleep. Spanish arranger Emilio Solé has crafted a choral adaptation of this lullaby, capturing its emotional depth and cultural

significance. Solé's arrangement has been performed by various ensembles, including the Henderson State University Chorale, bringing the song's haunting melody and powerful narrative to diverse audiences.

ZOLTAN KODÁLY (Hungary, 1882-1967)

***Dancing Song* (1929)**

Dancing Song (Hungarian: Táncnóta) is a spirited choral work composed by Hungarian composer and ethnomusicologist Zoltán Kodály in 1929. Set for unaccompanied women's voices (SSA), the piece exemplifies Kodály's dedication to integrating Hungarian folk music into classical compositions. The text, adapted into English by Elizabeth M. Lockwood, reflects the vivacious spirit of Hungarian dance traditions. Kodály's arrangement captures the rhythmic vitality and melodic charm characteristic of folk dances, making it both accessible and engaging for performers and audiences alike. Kodály's extensive work in collecting and studying Hungarian folk songs deeply influenced his compositional style. He believed that folk music was essential to national identity and should be a foundational element in music education and composition. Dancing Song embodies this philosophy, serving as both a celebration of Hungarian cultural heritage and a testament to Kodály's innovative approach to choral music.

MAURICE OHANA (France, 1913-1992)

***Neige Sur les Orangers* (1987)**

This work serves as the opening movement of his *Quatre chœurs pour voix d'enfants* (Four Choruses for Children's Voices), a collection that showcases Ohana's unique blend of cultural influences and innovative vocal writing. Drawing inspiration from an Asturian lullaby, *Neige sur les orangers* captures the serene imagery of snow gently falling upon orange trees, a juxtaposition that evokes a sense of wonder and tranquility. Ohana's setting emphasises the purity of children's voices, employing subtle harmonies and textures to create an atmosphere of gentle introspection.

MORTEN LAURIDSEN (U.S.A, 1943)

***Sure on this Shining Night* (2010)**

— *Sure on this Shining Night* is the third movement of Morten Lauridsen's choral cycle *Nocturnes*, composed in 2005. The piece sets to music a poignant excerpt from James Agee's 1934 poem "Description of Elysium," capturing themes of wonder, solitude, and the interplay between light and darkness. Lauridsen's setting is characterized by its lush harmonies and lyrical melodies, firmly anchored in the warm key of D-flat major. The composition begins with unison lines that evolve into rich, expressive textures, reflecting the emotional depth of Agee's text. The piano accompaniment adds a gentle, flowing undercurrent, enhancing the piece's contemplative atmosphere.

ERIC WHITACRE (U.S.A, 1970)

***The Seal Lullaby* (2008)**

The piece captures the gentle rhythm of a mother seal rocking her pup to sleep, with Whitacre's signature lush harmonies and flowing melodies creating a serene and intimate atmosphere. The music mirrors the undulating motion of the sea, providing a soothing backdrop to Kipling's lullaby. Whitacre's use of rich textures and subtle dynamics enhances the emotional depth of the piece, making it a favorite among choirs worldwide.

The Seal Lullaby is available in various arrangements, including SATB, SSA, and TTBB, and has been performed by numerous ensembles globally. Its enduring popularity is a testament to Whitacre's ability to blend contemporary choral techniques with timeless poetic texts.

FERNANDO LOPES-GRAÇA (Portugal, 1906-1994)

***Os Homens que Vão para a Guerra* (1954-1958)**

— The Men Who Go to War (*Os Homens que Vão para a Guerra*) is a traditional song from the Douro Litoral region, harmonised by Fernando Lopes-Graça.

The piece portrays the farewell of soldiers departing for war, expressing the pain of separation and the uncertainty of return. With its simple and touching melody, the song conveys the emotion and suffering of those facing the horrors of conflict. Lopes-Graça's harmonisation respects the essence of the original tune, enriching it with harmonies that highlight the expressiveness of the text. The piece is frequently performed by choirs and vocal ensembles and stands as a remarkable example of the composer's ability to transform folk songs into concert works of great emotional depth. This song is part of Lopes-Graça's choral repertoire that explores social and human themes, reflecting his commitment to music as a form of expression and resistance.

— *O Ladrão do Negro Melro* is a choral harmonization of a traditional folk song from the Alentejo region of Portugal. The piece playfully depicts a blackbird that sings during the night and flies away at dawn. The lyrics use onomatopoeic expressions like "requiquiu" to mimic the bird's song, giving the music a vivid and captivating character.

FRANCISCO RIBEIRO (Portugal, 2001)

***Súplica pela Água e Pelo Mundo* (2023)**

The work "Plea for Water (and for the World)", written for Children's Choir and Piano, is built around the following poem by Alcino Vieira. Inspired by the message of the text, the music adopts a hopeful and optimistic tone, harmonically grounded in the major triad (manipulated and extended). The piano clearly conveys this sonority through a texture that imitates the movement of water, particularly by means of a rhythmic ostinato that resembles drops falling on a surface. The voices recite the text and plead for the importance of water, using simple, almost pentatonic melodies that contrast with the somewhat frenetic harmonic rhythm of the piano.

GERSON BATISTA (Portugal, 1988)

***A sede Partiu* (2023) WP**

"A Sede Partiu" is a piece where music drips, flows, and shines like water, bringing everything together into a single stream. The choir, piano, and sounds made with water bottles combine to create a liquid sound world — full of "aquatic" textures and tiny rivers — flowing gently through words. A Sede Partiu is an invitation to listen: to nature, to the collective voice, and to the simplicity of essential things. May thirst be quenched through music!

JOSU ELBERDIN (France, 1913)

***Mare nostrum* (2018)**

— The piece is a tribute to the Mediterranean Sea, drawing inspiration from the diverse musical traditions of the countries that border it. Elberdin weaves together elements from various Mediterranean folk melodies, creating a tapestry that celebrates the region's rich cultural heritage. The composition is characterized by its rhythmic vitality and melodic diversity, reflecting the influences of different Mediterranean cultures. Elberdin's expertise in choral writing is evident in the way he blends these elements seamlessly, offering choirs a piece that is both challenging and rewarding to perform.

CAPIBA (Brazil, 1904-1997)

Verde Mar de Navegar

The lyrics of "Verde Mar de Navegar" pay homage to the rich tapestry of Pernambuco's cultural and historical landscape. They reference prominent maracatu nations such as Leão Coroado, Cambinda Brilhante, Cruzeiro do Forte, and Maracatu Elefante, as well as historical figures and locales like Maurício de Nassau, Olinda, and Recife. The song encapsulates a deep-seated pride in Pernambuco's traditions and its vibrant carnival spirit.

NICK PAGE (USA, 1952-2021)

Niska Banja (Serbian Gypsy song)

Nick Page's arrangement captures the essence of this vibrant folk tune, incorporating authentic rhythmic patterns and harmonies that reflect the song's cultural roots. His version is noted for its energetic tempo and the inclusion of traditional instruments like the clarinet and tambourine, which add to the piece's authenticity and excitement. Originally composed by Dušan Cvetković in 1927, *Niska Banja* refers to a spa town near Niš, Serbia, renowned for its thermal springs. The song's lyrics are playful and flirtatious, often associated with the spirited dances of the Roma community.

JIM PAPOULIS (U.S.A, 1961)

***Sililiza* (2012)**

Sililiza (Swahili for "Hear Me") is a vibrant and rhythmically engaging choral work by American composer Jim Papoulis. Commissioned in 2012 by the Octopipers of Kingswood Oxford School in Connecticut, the piece is part of the Sounds of a Better World series, which aims to inspire young voices through multicultural music. The composition fuses rhythms from African, American, and Latin cultures, creating a tapestry of global musical influences. Primarily set in Swahili, with interspersed phrases in Spanish, the text emphasizes themes of listening, understanding, and unity. The lyrics convey messages such as "hear me," "I listen," and "together," reflecting a culture where people from diverse backgrounds share common spaces and languages.





WNMD 2025 · CONCERT 27

07-06-2025 · 21h30

Mosteiro dos Jerónimos, Lisboa

OTHER SHORES | OUTROS HORIZONTES

Solistas da Metropolitana

Ana Pereira, José Pereira · violins

Joana Cipriano · viola

Nuno Abreu · cello

HONG YU LEUNG (Hong Kong) YCA

Variations

ISCM Hong Kong Section submission

LEEVI RÄSÄNEN (Finland) YCA

the two childhoods

ISCM Finnish Section submission

LIU RUI (China)

The other shore flower

ISCM Nanning Section submission

MARIANA VIEIRA (Portugal) YCA

String Quartet no.1

TSU-YAO YANG (Taiwan) YCA

Bleu II

ISCM Taipei Section submission

YCA · ISCM Young Composers Award candidate

The closing concert of the World New Music Days festival takes place at the Jerónimos Monastery, with the performance of works by very young composers, all of them born after 1989, showing that contemporary music creation has a future. Four of the works presented are candidates for the YCA (Young Composers Award), including pieces by composers from Hong Kong, Finland, Taiwan and a work by Portuguese composer Mariana Vieira, her Quartet No. 1.

This programme brings together artists from geographically distant territories who, nevertheless, share a commitment to transforming the world towards greater sustainability and mutual understanding among peoples – because through music, we open new horizons.

This concert is performed by the hands of masters: outstanding soloists from the Metropolitana Orchestra of Lisbon, equally at home within the orchestral setting, as soloists, or in the rich and collaborative realm of chamber music. In this context, they embody through music the core theme of this festival: "Thirst for Change".

PROGRAMME NOTES

SAMUEL HONG YU LEUNG (Hong-Kong, 1999) YCA

Variations (2023)

ISCM Hong Kong Section submission

As Cantonese is a tonal language, different tones will convey different meanings. The piece employs the nine tones of the dialect as a recurring "theme".

LEEVI RÄSÄNEN (Finland, 1997) YCA

the two childhoods (2022)

ISCM Finnish Section submission

the two childhoods emerges from a personal need to heal, driven by the enduring repercussions of school violence, where ordinary words turned into weapons. Initially, I believed it had endowed me with resilience, a common trauma coping mechanism. Yet, I recognized that I had only managed by suppressing the painful memories. This composition grapples with the fragmented recollection of my past, mirroring the challenge of comprehending it. Employing a folk-like melody from a choir conductor hailing from my hometown, I re-establish a connection to my roots, on my terms.

LIU RUI (China, 1989)

The other shore flower (2021)

ISCM Nanning Section submission

Higan flower, the flowers bloom on the other side. You can't see the leaves when the flowers are in bloom, and you can't see the flowers when there are leaves. Flowers and leaves do not meet each other.

MARIANA VIEIRA (Portugal, 1997) YCA

String Quartet No. 1 (2023)

The initial idea came from the variation of a straightforward element – a crescendo and sudden break. I set myself this challenge because it was a recurring difficulty of mine – the ability to generate new material from pre-existing ideas rather than consistently generating utterly new material. In addition, I can mention that, at the time, I listened a lot to the string quartets of György Ligeti, Alberto Posadas, Helmut Lachenmann and Stefano Gervasoni, who were references in the composition of the piece. Besides, I was interested in exploring the idiomatic potentialities of the string quartet composition. Unlike, for example, an ensemble, where very different timbres co-exist, in the string quartet, there is a very specific timbral homogeneity. One can avoid this homogeneity by using extended techniques and amplification, for example, but in my case, I was more interested in affirming and exploring this homogeneity.

TSU-YAO YANG (Taiwan, 1991) YCA

Bleu II (2020)

ISCM Taipei Section submission

The inspiration comes from the large painting, *Bleu II*, by Joan Miró in 1961. The painting features abstract symbols, such as lines and black dots, which emphasize the color palette of Miró's dreamland - Blue. In this artwork, Miró transformed contemporary painting techniques into a pure poetic expression. I attempted to reinterpret this non-abstract, poetic movement, which can be understood by anyone from a simple perspective, and translated it into the language of music through sonic elements.



WORLD NEW MUSIC DAYS 2025 COMPOSERS

ABRAM / Omri Abram (Israel, 1986)

Omri Abram is a composer of acoustic and electroacoustic music currently based in Haifa. Constantly curious, he examines perception, ambiguity and various experiences of music and sound; he had pieces performed in Switzerland, Italy, Israel, Holland, Germany, Austria, Hungary and the USA by Neue Vocalisolisten Stuttgart, Ensemble Phoenix Basel, Riot Ensemble, Meitar Ensemble and Ensemble Proton Bern, amongst others. Featured in festivals and concert series such as HCMF, Impuls, Archipel, Zeiträume Basel, Bludenzer Tage zeitgemässer Musik, Tzili Meudcan and Crossroads Salzburg. Omri is a PhD candidate at the Basel Music Academy and the Institut für Musikinformatik und Musikwissenschaft, Karlsruhe, where he focuses on live-electronics as a means for enhanced performer and audience engagement. Born in 1986 in Jerusalem, Omri's formal education includes degrees in composition, piano and musicology. Studied with world-renowned composers including Erik Oña, Amnon Wolman, Chaya Czernowin, Salvatore Sciarrino, Rebecca Saunders, Pierluigi Billone, Clara Iannotta and Peter Eötvös.



(Rio de Janeiro), Teatro Mossovet (Moscow). He has worked with the orchestras Philharmonie du Luxembourg, Real Filharmonia de Galicia Galicia, Helsinki Baroque Orchestra, Antwerp Symphony Orchestra, Orquestra Metropolitana de Lisboa, Orquestra Sinfónica do Porto, Orquestra Sinfónica Portuguesa under the direction of conductors Peter Rundel, Dirk Brossé, Brad Lubman, Pedro Neves and with the groups Ensemble Darcos, Os Músicos do Tejo and Ensemble Pulcinella. In addition to his pieces for solo Portuguese guitar, his work as a composer includes: Luz de Outono - for Portuguese guitar and baroque orchestra (Os Músicos do Tejo; Helsinki Baroque Orchestra); Fuga para um dia de Sol - for Portuguese guitar, piano and double bass (Mário Laginha Novo Trio); Quatro lamentações para um amor perdido - for two sopranos, Portuguese guitar, cello and double bass (Ensemble Pulcinella); Fado D'arcos - for voice, Portuguese guitar, piano, harp, violin, viola, cello and double bass (Ensemble D'arcos); Elegia a Gabriel Fauré - for violin and piano (Trio Pangea). In 2023 he premiered Dimitris Andrikopoulos' Concerto for Portuguese Guitar and Orchestra. His discography under his own name includes the album Chuva Oblíqua for Solo Portuguese Guitar and the album Saudade, in a duo with the Brazilian musician Yuri Reis (7-string guitar), where he explores traditional Brazilian music and the traditional repertoire of the Portuguese guitar. Miguel Amaral has a degree in Law from the Portuguese Catholic University.

AGUILAR / Eva Aguilar (Portugal, 2002)

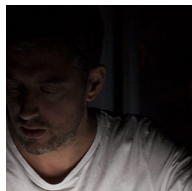
Eva Aguilar is a Portuguese artist, living in The Netherlands, and currently pursuing a post-grad at the Institute of Sonology - Koninklijk Conservatorium Den Haag. She holds a BA in composition from the Lisbon College of Music while simultaneously working as a performer and improviser (cello/voice/objects/electroacoustic). As member of the University of Lisbon Youth Choir (dir. Erica Mandillo) for twelve years, she has performed at international choir festivals in Vesoul, Turin, Basel, Strasbourg, Zurich, Perpignan, Bilbao, Cork, Amsterdam and Hannover. She has been predominantly working on multidisciplinary projects with special interest in multimedia, site-specific performance, choreography, and light design. Over the past years, she has collaborated with: Plus-Minus Ensemble (UK), Divertimento Ensemble (IT), Ensemble Orbis / GRAME (FR), Centre Henri Pousseur (BE), Dat Bolwerck (NL), Orpheus Institute (BE), MIXTUR (ESP), Teatro Nacional 21/ Bergman Centre (SE), impuls (AUST), Miso Music Portugal, Almada Dance Company, DME Project, Arte no Tempo, Sentidos ilimitados, O Som e a Fúria film company, Victor Córdon Studios (PT), among others.

**ANDRASHENKO / Diana Andrashenko (Ukraine, 2001)**

Diana Andrashenko, was born in Pryyatyn in Poltavka oblast, Ukraine. She initiated her musical studies in piano at 7 years-old in the Music and Aesthetics Education School. Since 2016 she continued her path in Vila de Conde Music Conservatoire (Portugal), in which she finished the VIII level on piano in 2020 as a student of Teresa Bento, having also Compositional Analysis and Technique with Eduardo Luís Patriarca. On the same year, she started the Composition Degree in Superior School of Music and Performing Arts of Polytechnical Institute of Porto in which she had as professors Pedro Santos, Dimitrios Andrikopoulos and Ângela da Ponte. Throughout her academic path he had been developed a diversified work, exploring different compositional techniques, with a special interest in graphic notation and creation of textural layers.

**ALVIM / Diogo Alvim (Portugal, 1979)**

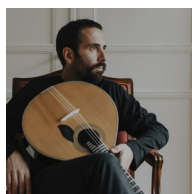
Diogo Alvim is a composer of instrumental and electroacoustic music, plays live electronics and develops sound art projects. He works between music and sound arts, exploring their interactions with specific contexts, architecture, and other arts. He is interested in expanding the practice of music composition as a research and transformation device. He studied architecture and composition in Lisbon, and in 2016 completed a PhD in composition and sound arts at the Sonic Arts Research Center at Queen's University Belfast. His research explored different relationships between music and architecture. He teaches sound arts in the Degree and Masters of Sound and Image at ESAD (Caldas da Rainha) and is an integrated researcher at CESEM, FCSH-NOVA. He regularly collaborates with visual and sound artists, choreographers and directors, in productions as diverse as installations, film, dance, performative walks, and other hybrids.

**AUZNIKS / Kristis Auznieks (Latvia, 1992)**

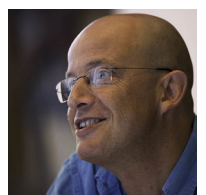
Composer Kristis Auznieks, lauded for his "exhilarating... stunning... luminous" music, holds accolades such as the Aspen Music Festival's Jacob Druckman Prize, International Rostrum of Composers Award, and the Latvian Grand Music Award, becoming Latvia's youngest recipient. Named Latvian Culture's Person of the Year in 2021, his works have graced prestigious venues worldwide, including Carnegie Hall, Walt Disney Concert Hall, The Royal Danish Theatre and The Kennedy Center. Auznieks, a Yale School of Music doctoral graduate, has received commissions from esteemed ensembles like the Atlanta Symphony, Kremerata Baltica, Capella Amsterdam, Bang on a Can and has taught at institutions like Yale and Montclair State University. Currently, an Associate Professor at Jāzeps Vītols Latvian Academy of Music, he's crafting operas for the Latvian National Opera and Riga Wagner House.

**AMARAL / Miguel Amaral (Portugal, 1982)**

His first contact with music came at the age of 6, through his teacher Madalena Leite de Castro, with whom he studied piano. Years later, as a result of his fascination with the music of Carlos Paredes, he began studying Portuguese guitar with Samuel Cabral, José Fontes Rocha and later with Pedro Caldeira Cabral. He has performed regularly in solo recitals, as well as in chamber music groups and orchestras, having played at venues such as Casa da Música, Fundação Calouste Gulbenkian, Culturgest, Centro Cultural de Belém, Teatro Solis (Montevideo), Centro Cultural Kirchner (Buenos Aires), Teatro Nescafé (Santiago de Chile), FIL Guadalajara (Mexico), Queen Elisabeth Hall (Antwerp), Philharmonie du Luxembourg (Luxembourg), Auditorio Nacional de Música (Madrid), Helsinki Music Centre (Helsinki), Cidade das Artes

**AZGUIME / Miguel Azguime (Portugal, 1960)**

Distinguished for his work's originality and diversity, Miguel Azguime's musical world reflects an approach that relies on his multifaceted capabilities as composer, performer and poet. Together with Paula Azguime he founded the Miso Ensemble in 1985, a duo recognised by the public and by the critics alike as a landmark in the Portuguese contemporary music scene. As composer, poet and performer, Miguel Azguime relentlessly challenges the boundaries between music, text and drama, hence shaping new grounds and redefining music theatre and opera within his concept of New Op-Era. Miguel Azguime's music has been performed all around the globe by renowned soloists, ensembles and conductors, being regularly presented at major international contemporary music festivals. Besides his creative work, he is actively engaged in promoting Portuguese New Music, as



director of numerous projects, namely Miso Music Portugal, Música Viva Festival, Miso Records, the Portuguese Music Research & Information Centre, ..., and also as a researcher. In 2006 Miguel Azguime was DAAD composer-in-residence in Berlin and this context allowed him to create and produce his New Op-Era "Salt Itinerary", for which he was awarded, in 2008, at the UNESCO's Music Theatre Now Competition as well as getting the Multimedia National prize. Following Op-Eras were "The Little Girl Water Droplet" and "A Laugh to Cry" (Warsaw Autumn Festival commission). He's also the founder of the notorious Sond'Ar-te Electric Ensemble. www.azguime.net

AZGUIME / Paula Azguime (Portugal, 1960)

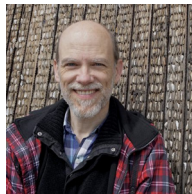
In 1982, Paula Azguime's study with Pierre-Yves Artaud set the stage for the innovative Miso Ensemble, co-founded with Miguel Azguime in 1985. This flute and percussion duo, lauded as one of the most innovative Portuguese groups in contemporary music gained international acclaim from the 1990s. It is known for their unconventional approach to music, exploring music-making techniques, incorporating amplification and electronics. Their philosophy, hinted at in their name (MISO, a slow-maturing ingredient in Japanese cuisine), speaks to a profound appreciation for process and a harmonious way of life. Paula Azguime also became a vital promoter of Portuguese contemporary music, leading the Miso Music Portugal cultural association, the Música Viva Festival and from 2000th the Portuguese Music Information Centre.

Since 2014, she's also led O'culto da Ajuda, a center and auditorium for musical creation and production. Paula Azguime is today at the forefront of contemporary opera, redefining the genre with her multimedia artistry. Her innovative direction, video art, and sound design are pioneering the "new op-era," a term she coined to signify a transformative era for operatic performance.



AZURZA / David Azurza (Gipuzkoa, 1968)

David Azurza Aramburu has a degree in Fine Arts (Restoration). He begins singing as a tenor to continue studying as a countertenor with Isabel Alvarez (S. Sebastián). He studies singing in the Royal Conservatory of Madrid where he finishes with honors in the singing speciality and gets the extraordinary prize Lucrecia Arana. He is a member of several vocal groups and he has a large experience like solo singer in different contemporary operas, and symphonic repertoire. He conducts children's and youth choirs from 1989. He is a teacher for choral vocal technique and singing, lecturer and article writer about voice in many stages and activities organized by Conservatories, Universities, Choral Federations and choral groups all over Spain as well as abroad (Argentina, France, Mexico, Japan, Germany, Europa Cantat...). Self-educated composer, his activity is exclusively in the choral world. He has received several prizes in different national composition contests. In his catalogue you can find more than 130 works for children's, youth and adult's choirs of all types: from didactic pieces to pieces for professional vocal groups, sacred and profane works, a capella or accompanied with instruments. Among others, three choral tales for children's chorus and instrumental ensemble, one chamber opera for children's chorus, soloists and instrumental quintet and a sacred cantata for SATB and piano or organ. His work is edited at Oihu Hau editions. He has received assignments from vocal groups, choirs, contests and choral meetings from all over the world.



BACON / Alexis Bacon (USA, 1975)

Alexis Bacon is a composer recognized nationally and internationally for her acoustic and electroacoustic music. Her work draws inspiration from a diverse array of sound worlds, including vanishing American oral traditions, medieval Provençal poetry, Norwegian fiddle music, and Afro-Brazilian religious ceremonies. She has won awards, including the IAWM Search for New Music Pauline Oliveros Prize, the Ossia International Composition Prize, and the ASCAP/SEAMUS student composition commission. A Fulbright scholar in France, she completed undergraduate studies at Rice University and graduate studies at the University of



Michigan. She is an Associate Professor of Music Composition at Michigan State University. Her work has been supported by awards and grants from the Indiana Arts Council, the Percussive Arts Society, the American Music Center, and the American Society of Composers, Authors, and Publishers.

BARRETT / Natasha Barrett (UK, 1972)

Natasha Barrett is a composer exploring new technologies and experimental approaches to sound in a broad range of contemporary music, including concert works, public space sound-art installations and audio-visual live electronics. She is internationally renowned for her work with electronics, computers, acousmatic music and use of 3D sound technology in composition. Her work is commissioned and performed throughout the world and has received 29 international awards including the most prestigious prize available for Nordic composers The Nordic Council Music Prize in 2006, the honorary Thomas Seelig Fixed Media Award for 2023 (Germany), and the 2024 ISAC competition (International Sonosfera Ambisonics Competition, Italy and France). She has been described as a vanguard of 3D acousmatic electronic music, and her latest release "Reconfiguring the Landscape" was rated as Number 1 in the Wire Magazine's Contemporary Classics of 2023.



BATISTA / Gerson Batista (Portugal, 1988)

Portuguese composer, playwright, multi-instrumentalist, poet, theater creator and multimedia artist from Aveiro. He started his academic path in civil engineering but early on he began composing. He studied music theory, organ and vocal techniques at the Calouste Gulbenkian Music Conservatory of Aveiro, and since, he has won more than 40 composition awards, published numerous books and works in both physical and digital formats, created and staged a wide variety of creations, and has been commissioned and played all around the globe, being currently mainly involved in the creation and staging of several multimedia theaters and musicals, staged concerts, and various instrumental and choral music projects, while regularly rotating some of his long duration Multimedia Musical Theaters, such as "MIND PALACE", "Diário de uma Pandemia" (Pandemic Diary), "É com certeza uma tasca portuguesa!" (It's certainly a Portuguese tavern!), O SAXOFONE QUE FALAVA (the speaking saxophone) and "O Grande Sousini" (The Great Sousini). He is the founder of the publishing house DESOUSA EDITIONS, and of CONCERTO PRODUCTIONS, an Artistic Collective, with headquarters in Aveiro (Portugal), for the creation, production and agency of multimedia shows, composed by music and theater performers, technicians and producers.



BERIO / Luciano Berio (Italy, 1925-2003)

Luciano Berio (Oneglia, 24 October 1925 - Rome, 27 May 2003) began his musical studies with his father and continued them at the Milan Conservatory under the guidance of G. C. Paribeni and G. F. Ghedini. In 1954, together with Bruno Maderna, he founded the Music Phonology Studio of Italian Radio Television (RAI) in Milan, which he ran until 1961. In 1956 he founded the magazine Incontri Musicali, directing its musical events until 1960. He worked intensively as a teacher in the United States and Europe, conducting composition courses at Tanglewood (1960 and 1962), Darlington Summer Courses (1961 and 1962), Mills College, California (1962 and 1963), Darmstadt, Cologne, Harvard University and, between 1965 and 1972, the Juilliard School of Music in New York. Between 1974 and 1979 he collaborated with IRCAM in Paris. He has also conducted the most important orchestral groups in the United States and Europe. In 1980, the City University of London awarded him an honorary doctorate. In 1989 he was awarded the Ernst von Siemens Musikpreis in Munich. In the 1993-94 academic year he was appointed Charles Eliot Norton Professor of Poetry at Harvard University. In 1996, the 'Nobel Prize for the Arts' (Imperial Japanese Prize) for Music, awarded annually by the Japan Association for the Arts, went to Luciano Berio, the first Italian to receive this important award in the field of music, which was officially presented to him on 25 October that year in Tokyo. From 2000 he presided over the Accademia di Santa Cecilia in Rome, inaugurating the Auditorium Parco



della Musica in 2002, whose arena (at the heart of the Auditorium's architectural complex) would be named after him - Largo Luciano Berio. He excelled in the use of the voice, using a range of less conventional techniques (now known as expanded techniques). He died shortly after finishing Stanze [2003], a work for baritone, choir and orchestra that he dedicated to Renzo Piano.

BIRÓ / Dániel Péter Biró (Hungary, 1969)

Dániel Péter Biró studied in Hungary, Germany, Switzerland, Austria and Israel before receiving his Ph.D. from Princeton University in 2004. From 2004-2009 he was Assistant Professor and from 2009-2018 Associate Professor for Composition and Music Theory at the University of Victoria in Victoria, Canada. In 2010 he received the Giga-Hertz production prize from the Center for Art and Media Technology and the SWR Experimentalstudio. In 2011 he was Visiting Professor, Utrecht University and in 2014-2015 Research Fellow, Radcliffe Institute for Advanced Study, Harvard University. In 2015 he was inducted into the Royal Society of Canada's College of New Scholars, Scientists and Artists. In 2017-2018 he was awarded a Guggenheim Fellowship. Dániel Péter Biró is Professor for Composition at the Grieg Academy in Bergen, Norway and directs the project Sounding Philosophy as part of the Norwegian Artistic Research Program (2021-2025). His works are performed around the world.



BLACKBURN / Manuella Blackburn (UK, 1984)

Manuella Blackburn is an electroacoustic music composer who specializes in acousmatic music creation. Her music focused on intricate details and the clustering and careful arrangement of small sounds within clear, polished sound worlds. Her sound recording of everyday objects, environments and instruments make their way into new pieces through the transformation of the ordinary into the fantastical. Manuella's music has been performed at concerts, festivals, conferences and gallery exhibitions in Argentina, Belgium, Brazil, Canada, Chile, Costa Rica, Cuba, France, Germany, Italy, Japan, Korea, Mexico, Portugal, Spain, Sweden, and the USA. Manuella is currently based at Keele University (England, UK) and is a Reader in Electronic Music and Sound Design.



BO / Sonia Bo (Italy, 1960)

Sonia Bo took a diploma in piano, choral music and composition (Milan Conservatory). In addition to various awards in national and international composition competitions (Okanagan Music Festival for Composers, Canada, 1983; Franco Evangelisti, 1987, "Valentino Bucchi" 1989), she won first prize in the international competition "Guido d'Arezzo" in 1985. In the same year she was awarded the first place in the competition promoted by the European Cultural Foundation, in the European Music Year. Her works have been performed in major theaters and concert halls (Teatro alla Scala festival; "NOS Radio Philharmonic Orchestra"; "Cantelli" and "Verdi" orchestras - Milan; "Maggio Musicale Fiorentino"; "Carlo Felice" - Genova and "Bellini" - Catania Theaters; "Juilliard School" - New York, "Almeida" Theatre - London) and have been broadcast by various radio stations. Her works are published by Ricordi, Curci, Edi-Pan, Rugginenti, Sconfinate. She teaches composition at the Milan Conservatory where she has been the rector from 2010 to 2013.



BOCHMANN / Christopher Bochmann (UK, 1950)

Christopher Bochmann was born in 1950. As a boy he sang in the choir of St. George's Chapel, Windsor Castle. At the age of 16, he went to study with Nadia Boulanger in Paris, before going up to Oxford University (New College), where he studied with David Lumsden, Kenneth Leighton and Robert Sherlaw Johnson. He also had private lessons with Richard Rodney Bennett. He holds the degrees of B.A.(Hons.), B.Mus, M.A. and D.Mus, all from the University of Oxford. In 2004 he was awarded a Medal of Cultural Merit by the Ministry of Culture, Portugal; in 2005 he was decorated by Queen Elizabeth II with the O.B.E.; in 2009 he was elected an Associate Member



of the Academia Nacional de Belas Artes; in 2023 he was decorated by the President of Portugal as Comendador da Ordem do Infante D. Henrique (Commander of the Order of Prince Henry). Christopher Bochmann has divided his activities between composition, teaching and conducting and has lived in England, Brazil and, since 1980, in Portugal. He is professor Emeritus of the University of Évora, from which he retired in 2020. Christopher Bochmann began composing at the age of 14. As a student, he came under the influence of composers as different as Maxwell Davies, Boulez, Berio, Ligeti and Penderecki. Between 1975 and 1985 his music belonged to a general category of post-serial modernism of considerable complexity with frequent aleatoric elements. Since then, there has been a growing concern to close the gap between compositional technique and aural perception in a practical context, which results in a simplification of style without recourse to neo-tonalities. He has made a particular study of contemporary vocal technique, especially through the use of phonetics. His list of works includes all genres. Many of his scores are available for download at the Portuguese Music Information Centre (www.mic.pt).

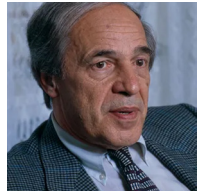
BORZELLI / Silvia Borzelli (Italy, 1978)

Silvia Borzelli is an Italian composer based in Amsterdam. She is interested in the relation between music and extra-musical concepts, in their dialogue with sound, form, and perception. She is interested in the perseverance of ideas, in poetical mechanisms, in musical materials able to behave as "statements". Her music has been performed by musicians and ensembles such as Linea, ASKO/Schönberg, Arditti, Mdi, 2e2m, Les Cris de Paris, Duo Dillon-Torquati, Ryoko Aoki, Bas Wiegers, Jean-Philippe Wurtz and others, in festivals such as Venice Music Biennale, Musica Strasbourg, ECLAT, November Music, Wien Modern, among others. She has been selected in competitions such as the IMC International Rostrum for Composers and ISCM World New Music Days. Her music has been commissioned and supported by institutions such as the French Ministry of Culture, Radio France, Ernst von Siemens Music Foundation and the Fonds Podiumkunsten Nederland.



BOULEZ / Pierre Boulez (France, 1925-2016)

Pierre Boulez was the most significant French composer of his generation, as well as a noted conductor and music theorist who championed the work of 20th-century composers. Boulez, majored in mathematics at the Collège de Saint-Étienne, where he also took music lessons; he later studied mathematics, engineering, and music in Lyon. In 1944-45, he was taught by the composer and organist Olivier Messiaen at the Paris Conservatory. In 1953 Boulez founded a series of avant-garde concerts, the Concerts of Petit-Marigny, which were later renamed Domaine Musical. By the 1960s Boulez had gained an international reputation not only as a composer but also as a conductor, particularly of the 20th-century repertoire. He was principal guest conductor and then musical adviser of the Cleveland Orchestra and principal conductor of both the BBC Symphony Orchestra in London and the New York Philharmonic. He became known especially for performances of Schoenberg, Alban Berg, Anton Webern, Maurice Ravel, and Igor Stravinsky. In the mid-1970s, with the support of the French government, Boulez created and directed the experimental Institute for Research and Coordination in Acoustics/Music (IRCAM), which was housed in the Pompidou Centre in Paris. The instrumental group he established there in 1976, the Ensemble Intercontemporain, became one of the world's most important contemporary music ensembles; Boulez toured with the group as its conductor until 1992 and continued as president thereafter. His earlier compositions combine the influence of the 12-tone composers with that of Messiaen and, through him, of certain East Asian musical elements. Boulez was also influenced by the work of the poets Stéphane Mallarmé and René Char. Piano Sonata No. 3, as in Pli selon pli (Fold According to Fold), he introduced elements of aleatory music. Répons was written for chamber orchestra, six solo instruments, and computer (first performed 1981); and "...explosante-fixe..." (1972-93, several versions) Boulez used live electronics for all but the



earliest version. He continued to compose into the 21st century, at times taking a leave from conducting to focus on his own music. Boulez received many international honours, including high honours from the governments of Great Britain (Commander of the Order of the British Empire) and Germany (Order of Merit of the Federal Republic of Germany).

BRIGGS / Kerensa Briggs (UK, 1991)

Kerensa Briggs is an award-winning composer specialising in choral music. Described as "poignant, ambivalent, quietly devastating music" in the New York Times, her works have been performed internationally at venues including St Paul's Cathedral and the Sistine Chapel. Her music is regularly performed or broadcast with groups such as Voces 8 and The Sixteen. Her portrait disc *Requiem* (2023) on Delphian Records placed in the top 30 classical charts and was described as "alluring and heartfelt music" by BBC music magazine. Kerensa was winner of the National Centre for Early Music Young Composers Award 2014 and is an alumni of the TheoArtistry Composers scheme at St Andrews' Institute for Theology and the Arts. She is currently Composer in Residence for St Louis Chamber Chorus. Her love of choral music emanates from her choral background, singing in choirs including Gloucester Cathedral Youth and the choir of King's College London, where she held a Choral Scholarship and undertook an MMus in Composition.



BRITO DIAS / Carlos Brito Dias (Portugal, 1991)

Carlos Brito Dias (Braga, 1991), composer and conductor. Holding a Doctorate in Arts from the University of Antwerp and the Royal Conservatory of Antwerp and a Master's in Orchestral Conducting from the Royal Conservatory of Antwerp, Brito Dias has collaborated with renowned orchestras and ensembles such as the Antwerp Symphony Orchestra, ensemble recherche and Linea Ensemble. With an eclectic musical output, Brito Dias explores various media, from pieces for solo instruments and ensembles to large orchestras and electronic music. His work also extends to composing for short films and collaborating with other artists. His works have been recognised internationally at music festivals, including the selection of his piece 'was birgst du so bang dein Gesicht?' for the ISCM World Music Days 2024 in the Faroe Islands. Based in Hong Kong, Brito Dias is a Guest Lecturer at the Education University of Hong Kong (EdUHK), and the Artistic Advisor and conductor of Asiatic Camerata.



BROWN / Chris Cree Brown (New Zealand, 1953)

Chris Cree Brown retired from his teaching position at the School of Music, University of Canterbury, in 2017 and is now a freelance composer. He has recently held the University of Otago Wallace Residency at the Pah Homestead in Auckland. His work includes conventional instrumental composition, electro-acoustic and inter-media art. Along with *Icescape*, for orchestra, is an electro-acoustic work, *Under Erebus* that were a result of his trip to Antarctica under the Artists to Antarctica programme run under the auspices of Antarctic New Zealand and with the assistance of Creative New Zealand. *Memories Apart* (2002), *Icescape* (2003), *Remote Presence* (2008) and his *Viola Concerto* (2016) were finalist compositions in the Souz Contemporary Music Awards, and he won the award in 2010 with *Inner Bellow for Clarinet and Tape* (2010). His work has been performed in many countries, including Australia, Chile, Finland, Hungary, France, Germany, Canada, Portugal, Russia, and Scotland.



CALDAS / João Caldas (Portugal, 1995)

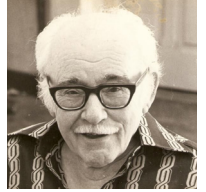
(b. 1995) studied composition at the Escola Superior de Música de Lisboa. Since 2019, he has been creating works for solo performers without written scores, developed collaboratively with the musicians as co-composers. This approach led to pieces such as *A Sombra de Pitágoras* (for percussion) and *murmúrios da terra* (for viola da gamba). His work *Apneia* won First Prize at the 10th SPA / Antena 2 Composition Award in 2021. In 2024, it was performed by the Portuguese Youth Orchestra at the opening concert of the Young Euro Classic festival at the Konzerthaus, Berlin. In 2022, he took part as



composer and performer in *Kantata do Tecto Incerto*, a political, community-driven project advocating for housing rights. Appointed Young Composer in Residence at Casa da Música, Porto, in 2023, he composed *Captura de um Gesto*, *Ámagos*, and *Esta Montanha já foi Fogo* – collectively awarded Best Classical Work at the 2024 SPA Autores Awards.

CAPIBA (Brazil, 1904-1997)

The great nordestino popular songwriter Lourenço da Fonseca Barbosa, better known as Capiba was to the Pernambuco carnival what Haroldo Lobo was to the carioca one. They began at the same time, in the early 1930s, but Lobo died in 1965, while Capiba went on for another three decades, creating frevos for every carnival. In August 1982, already an old man and looking back on a five-decade career in music. Capiba wrote: I always composed all kinds of music. I also like frevo, and a lot, because it gives me constant artistic survival as composer. I've been presenting myself in the Pernambucano carnivals since 1934 in order to maintain the [creative] fire, lit since the '20s; or rather, so as not to lose the knack. But my real weakness are the songs, waltzes, and serenades.



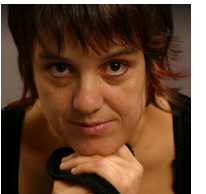
CÂRNECI / Carmen Maria Cârnci (Romania, 1957)

She first studied in Bucharest, later specialized in Freiburg, Germany on DAAD-scholarships. She was invited both as a conductor and a composer to important festivals of new music, also as a guest conductor in Stuttgart (State Opera), in Milan (at 'Piccola Scala') and in Bonn, where she gave the premiere of her own chamber opera *Giacometti*. As a composer she received awards (in Bonn, Mannheim, Rome, Köln, Bucharest), had works played in WMD Luxembourg, Zagreb, Hong Kong, Tongyeong, Beijing, and received a number of commissions (Heidelberg, Donaueschingen, Zürich) a.o.). Her works are edited by Ricordi-Berlin, Furore Verlag-Kassel and Editura Muzicală-Bucharest.



CARVALHO / Sara Carvalho (Portugal, 1970)

Sara Carvalho (Porto, 1970) is a composer and a senior lecturer at Aveiro University, Portugal where she currently directs Doctoral Music Program and coordinates Composition. Sara is also a fellow researcher of INET-MD. As a composer, she is interested in exploring gesture, musical narrative, audience as performer and composer-performer collaboration. Her teaching focuses primarily on postgraduate studies and composition. Her folio includes more than 90 pieces for solo instrument, ensembles and orchestra regularly performed internationally and commissioned by renowned institutions, ensembles, and soloists. Her scores are published by the Portuguese Music Research & Information Centre, Babel Scores and Wirripang Pty. Ltd, Australia. Her music is available on CD, including the monographic CD "7 pomegranate seeds". She is regularly invited to be part of international composition juries and actively participates in academic life as an organizer and panel member for conferences and journals. Her research appears in numerous publications.



CERQUEIRA / Marta Cerqueira (Portugal, 1983)

She studied classical and modern dance from the age of 10 to 18 at the Escola de Dança do Conservatório Nacional de Lisboa. Since 2001 she has dedicated herself to interpretation, research and artistic creation in the performing arts. More recently she has also extended her professional interests and practices to the visual arts (installation). She works with artists from different disciplines and has performed in Portugal, Spain, France, Switzerland, Germany, Holland, Croatia, Serbia, Greece, Lebanon, Sweden, Norway, Finland, Poland, Scotland, Canada, Argentina and Brazil.



CHO / Youngjae Cho (South Korea, 1990)

Youngjae Cho (* 1990, South Korea) is a composer based in Korea and Germany. The variety of his works includes solo and chamber music, electroacoustic music, live electronics, collaborations with video art, especially the realization of immersive spaces through multi-channel audio systems.



His works have been performed at various festivals (ICMC, DEGEM, SICMF, ZKM, NYCEMF, Weimarer Frühjahrsstage für zeitgenössische Musik) in Germany, France, China, Italy, Ireland, and Korea. He has received scholarships from DAAD, and Deutscher Musikrat, as well as awards from the George Enescu Competition (1st Prize, Rumania), Younghee Pagh-Paan Composition Prize (3rd Prize, Korea), Competition for acousmatic music of the Weimarer Frühjahrsstage (1st Prize, Germany). He studied composition in South Korea and with Prof. Peter Gahn at the Nuremberg University of Music. Since 2021 he has been studying electroacoustic composition with Prof. Kilian Schwoon at the HfK Bremen (master's degree and concert exam).

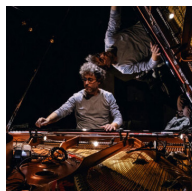
CHRISTOFI / George Christofi (Cyprus, 1983)

Christofi's work reached audiences in more than 15 countries worldwide in venues and Festivals such as the World Music Days (ISCM), Spontaneous Combustion New Music Festival, APNM Chamber Music Festival for the 21st Century, LondonEar Contemporary Music Festival, Seoul International Computer Music Festival, International Review of Composers, 'Clarinet baix i electronica' by PHONOS-FUNDACIÓ MÚSICA CONTEMPORÀNIA, International Music Festival Heidelberger, 'Attention Musiques Fraîches!' Festival, Pescara Fiera, Nuova Musica a Treviso, The Pharos Contemporary Music Festival, ECO Sound, Centro Culturale San Fedele among others and, been broadcast on BBC Radio 3. Being at various international artistic programmes including: the Centre Acanthes, Fondation Royaumont, Ircam Academy, Premio Niccolò Castiglioni, the VICC Residency and others, he attended Composition classes by Ferneyhough, Sciarrino, Hosokawa, Neuwirth, Harvey, D'Adamo among others. At the academia, after gaining several grants and scholarships, George studied Composition at the University of York with Thomas Simaku and obtained a Master's with Distinction and a PhD in Composition. He is currently a Professor of Music Theory and Composition at the European University Cyprus. His music has been published by the Italian Publishing House ARS Publica.



COSTA / Simão Costa (Portugal, 1979)

Simão Costa is a pianist, a composer, and a transdisciplinary artist. He finished his piano training at the Conservatory with flying colours and went on to study at the Lisbon Music School as well as at Codarts Rotterdam. He views sound as a plastic, tangible, and physical material, exploring it in its musical, phenomenological, visual, and cultural dimension. His work spans composition, improvisation, coding, circuit bending and data sonification: by himself and/or co-creating with other artists. With piano taking centre stage or a supporting role in his projects, he devotes himself to music, performing arts, visual arts, digital and interactive arts, on a multidisciplinary path with strong ties to science and new technologies. He is a founding member and artistic director of MãoSimMão, collaborating regularly with the following artists: Marta Cerqueira (Dança de Materiais Inertes), João Calixto (ISAsoundbox), Yola Pinto (YPSC_Transduction), Ana Trincão, Sónia Moreira (SAS Orkestra de Rádios). He writes music for plays, dance shows and film. He has been featured in individual and collective exhibitions since 2007. His musical work and shows have been presented in Portugal, Spain, France, Belgium, Poland, the Netherlands, the United Kingdom, Italy, Sweden, Austria, Estonia, Romania, Brazil, Chile, and Uruguay.



DÆHLIN / Erik Dæhlin (Norway, 1976)

Erik S. Dæhlin a Norwegian composer, director and artist. He is concerned with instrumental- and music theater; music that integrates different kinds of performative material, unfolding in and beyond the music and in context to the performance space. He makes hybrid art works, where he composes and devises musical, visual and textual material, making conglomerate forms of sound based art. He also composes solo and chamber music and electro-acoustic music, as well as installations and other art works. He has his education from the conservatory in Tromsø, The Academy of Fine Art in Oslo and the Norwegian Academy of Music. He has worked with musicians and ensembles such as Karin Hellqvist, Håkon



Stene, Liv Glaser, Silje Aker Johnsen, Frank Havrøy, Ingrid Breie Nyhus, the Norwegian Radio Orchestra, Oslo Camerata, Ensemble neoN, Cikada, NING, Pinquins, BIT20, NRK, Oslo Sinfonietta among others. From 2016-2021 he held a position as an artistic research fellow at the Norwegian Academy of Music, exploring compositional practice and artistic strategies in his project "Memory as Material".

DAMSTRÖM / Cecilia Damström (Finland, 1988)

The multiply awarded, Finland-Swedish composer Cecilia Damström's work as a composer is characterised by the open-minded updating of contemporary classical music to match the world of the 2020s. Her works often address topics close to her heart. From honouring refugees in Tundo! to shedding light on environmental and climate issues in works like Requiem for Our Earth and ICE. Damström collaborates with the Finnish Radio Symphony Orchestra, Helsinki Philharmonic, Finnish National Opera etc., but her music also resonates around Europe and North America. Damström studied with Hannu Pohjannoro in Tampere and at a master's level with Luca Francesconi in Malmö.



DEMETZ / Yuri Demetz (Serbia, 1998)

Yuri Demetz is an Italian composer currently in the final stages of completing his Master's degree at the Hochschule für Musik und Theater Leipzig, under the guidance of Prof. Dr. Fabien Lévy. Yuri's approach is characterised by his strive to write music that is visceral and can have a direct impact on the listener, without shying away from humorous or even grotesque elements. This way of writing music partly comes as a result of Yuri's deep interest in rock and metal music and his past involvement in various such bands. Throughout recent years, Yuri has had the opportunity to collaborate with numerous ensembles or orchestras, such as the MDR-Sinfonieorchester with conductor Michael Wendeborg, the ATEM Ensemble, the Ensemble Suono Giallo, the Contemporary Insights Ensemble, or the Fabrik Quartet.



DOOLITTLE / Emily Doolittle (Canada, 1972)

Canadian-born, Glasgow-based composer and researcher Emily Doolittle's music has been described as "masterful" (Musical Toronto), "eloquent and effective," and "the piece that grabbed me by the heart" (The WholeNote). She has an ongoing interest in zoomusicology—the relationship between animal songs and music—which she explores in both her composition and through interdisciplinary collaboration with biologists. Recent activities include the premiere of Reedbird, commissioned and performed by the Vancouver Symphony, the premiere of (re)cycling I: metals for found and recycled percussion objects by Architek Percussion at the Rainy Days Festival in Luxembourg, and writing the music for a 2023 Audible audiobook adaptation of Anne of Green Gables. She is currently working on a set of pieces based on Sephardic and Spanish poetry about nightingale song for the early music Ensemble La Cigale in Montreal. Emily is an Athenaeum Research Fellow and Lecturer in Composition at the Royal Conservatoire of Scotland.



DUŠEK / Jan Dušek (Czech Republic, 1985)

Jan Dušek is a Czech composer and pianist whose work merges traditional and contemporary compositional approaches. His music, known for emotional depth and refined structure, resonates with both performers and audiences. While studying at the Academy of Performing Arts in Prague, he twice received first prize in the Generace composition competition. His cycle Chalomat yehudi'im (Jewish Dreams) earned the Gideon Klein Prize and the Audience Award at the NuBERG competition and was selected for live broadcast by the European Broadcasting Union (EBU). Dušek's compositions have been performed by renowned musicians, including clarinetists Lilian Lefebvre and Irvin Venyš, oboist Bart Schneemann, and flutists Monika Štreitová and Matei Ioachimescu. He has worked with leading ensembles such as Nederlands Blazers Ensemble, Prague Philharmonic Choir under Lukáš Vasilek, BERG Orchestra, and Prague Philharmonia. His works have been presented in cities



including Paris, Lisbon, Montpellier, Amsterdam, Prague, and Cluj, and feature on several recordings.

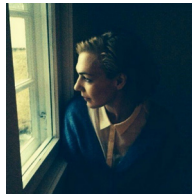
ELBERDIN / Josu Elberdin (Spain, 1913)

Born in Pasaia (Gipuzkoa, Spain), he started his musical studies at the Conservatory of Pasaia, Pasaia Musikal, where he obtained a degree as a teacher of piano and singing. He is also graduated in Social Education by UPV (Universidad del País Vasco). Since 2000, he works as a Music teacher at the Musical School of Pasaia, and also works as an organist at Nuestra Señora del Carmen de Trintxerpe Church (Pasaia) since 1991. He frequently serves as a clinician for both children and adult choir conducting workshops, and He also acts as adjudicator at National and International choral and composition competitions. Elberdin is worldly renowned for his compositions. He has won several composing awards and his works have been commissioned by prestigious choirs all over the world. He has also set compulsory scores for international choral contests such as the Tolosa International Choral Competition, Taipei International Choral Festival, Europa Cantat Junior, World Choral Simposium Argentina 2011 and Barcelona 2017, Quincena Musical de San Sebastián International Festival, Musikaste, and more.



EGILSTRØD / Anna Katrin Egilstrød (Faroe Islands, 1981)

The Faroese composer and performer Anna Katrin Ø. Egilstrød (1981) studied electronic composition at the Royal Academy of Music, Aarhus, DK. She works cross-genre and writes music for classical instruments, electronics and performances. As a singer she has toured 25 countries.



ERB / Jamnes Erb (USA 1926-2014)

James Bryan Erb was a distinguished American composer, arranger, conductor, and musicologist, celebrated for his profound contributions to choral music. Erb's most renowned work is his arrangement of the American folk song "Shenandoah," which has become a staple in choral repertoires across the United States. His arrangement is noted for its rich harmonies and emotional depth. Additionally, Erb made significant scholarly contributions, particularly his work on the Magnificats of Renaissance composer Orlando di Lasso, published by Bärenreiter.



EŠENVALDS / Ēriks Ešenvalds (Latvia, 1977)

Ešenvalds initially pursued theological studies at the Latvian Baptist Theological Seminary (1995-1997) before shifting to music. He earned a master's degree in composition from the Latvian Academy of Music in 2004 under Selga Mence's mentorship. He further honed his skills through masterclasses with composers like Michael Finnissy, Klaus Huber, Philippe Manoury, and Jonathan Harvey. From 2002 to 2011, he was a member of the State Choir Latvija, the largest professional choir in the Baltics. Ešenvalds' compositions have been performed worldwide, including venues like Carnegie Hall, Royal Albert Hall, and the Sydney Opera House. His works have featured in festivals such as the BBC Proms and the World Choir Games.



ESTEVEES / Filipe Esteves (Portugal, 1978)

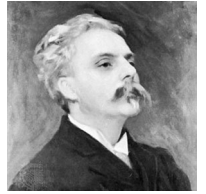
He graduated in Composition from the Lisbon School of Music (ESML-IPL), where he studied with António Pinho Vargas, João Madureira, Luís Tinoco, Sérgio Azevedo, Carlos Caires (computer music), and José Luís Ferreira (electronic music). He also attended workshops and conferences on composition and electronic music under the guidance of renowned composers/researchers such as Agostino Di Scipio, Barry Truax, Eduardo Reck Miranda, Emmanuel Nunes, John Chowning, Miguel Azguime, Simon Emmerson, Takayuki Rai, Fló Menezes, among others. His musical output includes instrumental music and acousmatic music, and it has been presented by various ensembles and "loudspeaker orchestras" in Portugal and abroad. In recent years, he has focused mainly on composing acousmatic music, having released two monographic CDs under the MISO Records label: *Sul e Sueste* (2021) and *Sons interiores/Interior dos sons - uma alquimia*



doméstica (2025). In 2018, the first version of his acousmatic piece *Sul e Sueste - Gare* was selected to be included in the anthology CD of the International Confederation of Electroacoustic Music (Beijing meeting). In addition to his work as a composer, he also collaborated in the production/artistic direction of the ensemble Orchestrutópica.

FAURÉ / Gabriel Fauré (France, 1845-1924)

Gabriel Fauré (born May 12, 1845, Pamiers, Ariège, France—died Nov. 4, 1924, Paris) was a composer whose refined and gentle music influenced the course of modern French music. Fauré studied piano with Camille Saint-Saëns, who introduced him to the music of Franz Liszt and Richard Wagner. In 1896 he was appointed church organist at the church of La Madeleine in Paris and professor of composition at the Paris Conservatory. Among his students were Maurice Ravel, Georges Enesco, and Nadia Boulanger. He wrote more than 100 songs, including "Après un rêve" (c. 1865) and "Les Roses d'Ispahan" (1884), and song cycles that included *La Bonne Chanson* (1891-92) and *L'Horizon chimérique* (1922). Fauré's *Ballade* for piano and orchestra (1881; originally arranged for solo piano, 1877-79), two sonatas for violin and piano, and *Berceuse* for violin and piano (1880) are among other popular works. The *Messe de requiem* for solo voices, chorus, orchestra, and organ (1887) did not gain immediate popularity, but it has since become one of Fauré's most frequently performed works. One of the most striking features of his style was his fondness for daring harmonic progressions and sudden modulations, invariably carried out with supreme elegance and a deceptive air of simplicity. His quiet and unspectacular revolution prepared the way for more sensational innovations by the modern French school.



FERREIRA / António Ferreira (Portugal, 1962)

António Ferreira is a Portuguese composer who works in the field of electroacoustic music. He creates pieces that blend and explores the boundaries between recorded acoustic sound and generated electronic sound. Being interested in expanding his knowledge, he entered the Royal Conservatory in The Hague, Netherlands, where he studied sonology between 1986-87. There, he studied composition, analogue and digital synthesis, psychoacoustics and digital interactive music with Paul Berg, Konrad Boehmer, Joel Ryan, George Lewis, Simon Teemplars and Jaap Vink. His electroacoustic compositions have been presented at several national (*Música Viva*, *Festival de Aveiro*) and international festivals. He has also worked as a consultant and expert in noise pollution and environmental impact studies at the CAPS of Complex I at IST, having carried out numerous studies in the field of noise pollution and bioacoustics. He published several papers at international conferences. Currently, he continues to dedicate himself to composition and research, with emphasis on sound spatialization using the Ambisonics technique.



FERREIRA-LOPES / Paulo Ferreira-Lopes (Portugal, 1964)

Paulo Ferreira-Lopes, born in Lisbon, has been living as a composer in Germany since 1995. Studies in Porto, Paris and Berlin with Horacio Vaggione, E. Nunes, A. Bonnet and Curtis Roads. He is founder of the Electronic Music Studio C.C.I.M. 1992-95. He has been a member of the European Parliament of Culture since 2002. In 2004 he received his doctorate, in the same year he founded the Research Centre for Science & Tech. in Art CITAR. Since 2014 Associated Professor at University of Applied Sciences - Mainz. Paulo Ferreira-Lopes works has been produced in international festivals - *Musica STRASBOURG*, *MUSICAVIVA*, *Estoril Summer Festival*, *documenta X - Essen*, *Biennal S. Paulo*, *ZKM-Karlsruhe*, *World Music Days*, *Gulbenkian Fondation*, *Expo 98 Portugal*, through important ensembles of the contemporary artistic scene as *AccrocheNote*, *OrchestrUtopica*, *Ensemble Modern Frankfurt*, etc.



FONTE / Fátima Fonte (Portugal, 1983)

Fátima Fonte studied Composition in Porto at the ESMAE - School of Music and Performing Arts and the Conservatorium of Music in Amsterdam. She was also in India studying Hindustani Music with a scholarship from the Oriente Foundation (Lisbon). Performances of her works have



occurred at the Concertgebouw (Amsterdam), Huddersfield Contemporary Music Festival (UK), Gaudeamus Music Week (NL), Festival Atlante Sonoro (Rome), Festival 33.7 (Luxembourg), CCB (Lisbon), Maison de L'Unesco (Paris), Casa da Música (Porto), and Milton Court Theatre (London), among others. In recent years, she has been working intensely with stage music; in 2017-2018, she was a Young Composer Associate at the São Carlos National Theatre (Lisbon), and in 2021, her chamber opera *Concilio Celeste* premiered at the FIO Festival, which she co-organized as part of a collective. She has also written music for the Gulbenkian Orchestra, Portuguese Philharmonic Orchestra and Portuguese Symphony Orchestra. Fátima Fonte is a doctoral student researching "visible music" at the Guildhall School of Music and Drama (London).

GABIRRO / Bruno Gabirro (Portugal, 1973)

Bruno Gabirro attended the Academia de Amadores de Música in Lisbon, where he studied violin with Gareguin Aroutiounian. At the same school, he studied Viola with Barbara Friedhoff and Composition Analysis and Techniques with Eurico Carrapatoso. He also studied Computer Engineering at the Instituto Superior Técnico in Lisbon. In 2006, he graduated from the Composition Course at the Lisbon School of Music, and in 2008, he obtained his Master's Degree at the Royal Academy of Music in London, where he had the opportunity to work with Peter Maxwell Davies. Between 2003 and 2010, he regularly worked with Emmanuel Nunes in the framework of the Composition Seminars at the Calouste Gulbenkian Foundation. He was a student of Paulo Assis in his doctoral studies at Universidade Nova de Lisboa. Bruno Gabirro's music has been presented in diverse countries and festivals. He was distinguished with diverse awards and research scholarships by Casa da Música in Porto, the Royal Television Society and the Royal Academy of Music. In 2014, he received a scholarship from the Secretaria Geral Ibero-Americana and Academie de France a Madrid, in the context of which he realized an artistic residency at the Casa de Velazquez in Madrid. He teaches Composition Analysis and Techniques, and Sound Technologies at Escola de Música Nossa Senhora do Cabo and Academia de Música de Óbidos.



GARCIA / Carlos Garcia (Portugal, 1983)

As a freelance pianist, he takes part in projects spanning various musical styles and regularly composes original pieces and arrangements for different types of ensembles. He is currently a member of the trio "Portugoesas," which pays tribute to traditional Goan music. His compositional work includes notable sacred pieces such as *Missa Breve* (2011) and *Stabat Mater* (2013), both written for choir and string orchestra, as well as the musical theatre work *A Rua* (2014), with a libretto by Carolina Gaspar. In the field of music for children, in addition to regularly performing staged concerts for young audiences through various projects, he released his *Cancioneiro da Bicharada* in 2014 in book-CD format, published by Porto Editora and Constróisões.



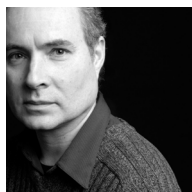
GATO / Gonçalo Gato (Portugal, 1979)

Gonçalo Gato was born in Lisbon, Portugal. His works have been performed in the UK, Canada, Germany, France, Portugal, and Brazil. The prestigious label KAIROS released his recent CD "NowState" (2020). Gonçalo Gato was one of the Panufnik Composers associated with the London Symphony Orchestra in 2016-2017, subsequently becoming a Young Composer in Residence at Casa da Música. He is active in computer-assisted composition after completing his doctoral degree at the Guildhall School of Music and Drama under Julian Anderson's supervision. This research led to a chapter in the "OM Composer's Book 3" (2016), published by the IRCAM. Gonçalo Gato is a sound and music lecturer at the Lusófona University and a researcher at CIGANT.



GOBEIL / Gilles Gobeil (Canada, 1954)

Since 1985 Gilles Gobeil has concentrated on the creation of acousmatic and mixed works. His compositions approach what is known as "cinéma pour l'oreille" (cinema for the ear); many of them are inspired by literary works and seek to



"visualize" them through the medium of sound. Winner of numerous prizes in Canada and abroad, Gobeil has been Composer-in-Residence at The Banff Centre, Bourges, EMS Stockholm, GRM, Hochschule Franz Liszt, PANaroma, ZKM and was Guest Composer of the DAAD's Artists-in-Berlin Programme in 2008. He is a member the Canadian Music Center and co-founder of Réseaux, dedicated to the production of Media Art events.

GORNE / Annette Vande Gorne (Belgium, 1946)

Since 1980, she has given numerous concerts as a performer of spatialized acousmatic music, both the international repertoire and her own works. More than 600 concerts have enabled her to express her passion for space as a new mode of performance and as a 5th sound parameter for composition. Nature and different relationships to words and meaning are his models for an abstract and expressive language. Professor of electroacoustic composition at the Royal Conservatoires of Liège, Bxl and Mons (1986-2016), she founded an independent EA section (15 teachers).



GUO / Yuan Guo (China, 1968)

Guo received a doctorate of composition from Tokyo University of the Arts and is currently a professor at the Sichuan Conservatory of Music. He has composed solo pieces, chamber music, traditional Chinese instrumental music, symphonic music, and more. He has received prizes domestically and internationally including the following: "Best Orchestration" prize in the "Chinese Music Without Bounds" 2017 International Composition Competition held by Hongkong Chinese Orchestra; finalist in the 2nd Krzysztof Penderecki International Composers' Competition 2014, Poland; merit prize in the 11th and 15th Tokyo International Competitions for Chamber Music Composition, Japan; honorable mention in the "Witold Lutoslawski Award 2004" International Composers' Competition, Poland. His works have been selected for many musical festivals such as ISCM World New Music Days 2013 held in Slovakia and Vienna, ISCM World New Music Days 2017 held in Vancouver, Canada and ISCM World New Music Days 2020 held in New Zealand. He attaches importance to the state of an acoustic event before and after it emerges as well as its instantaneous explosion and disappearance. He constantly seeks out and emphasizes the simplest way to express through lines and timbres.



HADJILEONTIADIS / Leontios Hadjileontiadis (Greece, 1966)

Prof. Leontios Hadjileontiadis received his Advanced Diploma degree in electrical engineering and the Ph.D. degree in electrical and computer engineering from the Aristotle University of Thessaloniki, Greece, in 1989 and 1997, respectively, the Ph.D. degree in music composition from the University of York, York, U.K., in 2004, and the Diploma degree in musicology from AUTH, in 2011. His research interests include advanced signal processing, machine learning, biomedical engineering, affective computing, serious games, active and healthy ageing, and biomedicine composition with Generative AI. He is working on signal processing in the fields of biomedical engineering (bioacoustics, ECG data compression, high density EEG-based 3D vector field tomography) affective computing (EEG-based emotion recognition), educational data analytics (blended-, affective-, collaborative-learning modeling), non-destructive testing data analysis (crack detection in beams and plates), behavioral modeling (swarm-based decomposition/transform, cochlear decomposition/transform) at the Department of Biomedical Engineering at Khalifa University, where he serves also as its Chair. He is a Senior Member of the IEEE and the Vice President of the Greek Composers' Union and the Representative of ISCM Greek Section to the ISCM.



HARTMAN / Hanna Hartman (Sweden, 1961)

Hanna Hartman is a composer, sound artist and performer based in Berlin. She has composed works for radio, electroacoustic music, ensembles, sound installations and given numerous performances all over the world. Her many awards and grants includes the Karl-Sczuka-Prize, the



Phonurgia Nova Prize, a Villa Aurora grant and the Rome Prize (Villa Massimo). During 2007 and 2008 she was Composer-in-Residence at the Swedish Radio and in 2019 at Huddersfield Contemporary Music Festival. Hanna Hartman is a member of the German Academy of the Arts. Her work has been presented in numerous concerts and festivals. Such as Darmstädter Ferienkurse, Ultima Oslo Contemporary Music Festival, Huddersfield Contemporary Music Festival, el nicho aural Mexico City, Akousma Montreal, London Contemporary Music Festival, Eclat Festival Stuttgart, Cut & Splice Festival Manchester, Rainy Days Luxemburg and Roma Europa, Rome.

HAYDEN / Sam Hayden (UK, 1968)

Sam Hayden studied composition with Martin Butler, Michael Finnissy, and Jonathan Harvey (University of Sussex), Louis Andriessen (Royal Conservatory, The Hague), and Brian Ferneyhough (Stanford University). He has received many awards, including first prize in the 1995 Benjamin Britten International Competition and the 2003 Christoph Delz Foundation Competition for Composers. He has also undertaken residencies at the Civitella Ranieri Center (Umbria), Akademie Schloss Solitude (Stuttgart), NOTAM (Oslo), and Centre Henri Pousseur (Liège). His commissions include works for Duo Antongirolami-Selva, BBCSO, Séverine Ballon, Christopher Redgate/Cikada, ELISION, London Sinfonietta, Ensemble Musikfabrik, Ensemble Mosaik, Frode Haltli/Oslo Sinfonietta, Quatuor Diotima, RepertorioZero, and Steamboat Switzerland, performed at festivals such as Ars Musica (Brussels), BBC Proms, Música Contemporánea Fundación BBVA (Bilbao), Bludenz Tage zeitgemäßer Musik, Gaudeamus Muziekweek (Utrecht), HCMF, Festival Images Sonores (Liège), London Ear, MaerzMusik (Berlin), Musik im 21. Jahrhundert (Saarbrücken), Spitalfields Winter Festival, Tage für Neue Musik (Zürich) Ultima Festival (Oslo), and Warsaw Autumn.



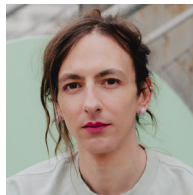
HE / Jianing He (China, 1996)

Jianing He, a doctoral student in composition at Shanghai Conservatory of Music in 2023, is currently studying under Professor Zhou Xianglin. Both undergraduate and graduate students studied at Shanghai Conservatory of Music, and have received national scholarships and people's scholarships. Their works have won multiple awards in domestic and international composition competitions.



ÜBNER / Eloain Lovis Hübner (Germany, 1993)

Eloain Lovis Hübner (*1993) studied composition (Hannover, Cologne, Dresden, Oslo) and applied theater studies (Gießen). Member of the collectives the paranormal peer group (sound/space-based performances) and The Davidsons (music theater), cross-disciplinary collaborations with numerous accomplices. Inter-/transdisciplinary projects at festivals and houses in Germany, Switzerland, France, Italy and Russia. Collaboration with renowned ensembles and soloists in Germany and abroad. Teaching positions at JLU Gießen and ADK Baden-Württemberg, among others, since 2021 artistic director of Musik 21 Festival Niedersachsen. Awards include the Kompositionspreis der Landeshauptstadt Stuttgart, the Deutscher Musikautor:innenpreis, and fellowships for the Villa Aurora L.A., the Cité Internationale des Arts Paris, and the Künstlerhof Schreyahn.



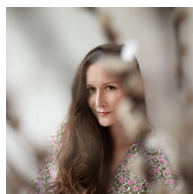
ITOHO / Komei Itoh (Japan, 1961)

Born in 1961, in Tokyo. Graduated Tamagawa University. Studied composition under Prof. Yoshiyuki Doi. Awarded Original Stage Work Prize at Agency for Cultural Affairs. Selected for some festival such as Contemporary Music Festival in East Asia (2013&21 in Hiroshima), Pan music Festival (2011 in Seoul) etc. Acting chiefly in the field of contemporary music, occasionally composing tonality pieces for community bands and healing pieces. Member of ISCM Japanese section.



IVIČEVIĆ / Mirela Ivičević (Croatia, 1980)

Mirela Ivičević is a composer whose artistry focuses on the subversive potential of sound. Her body of work largely comprises pieces that recontextualize everyday sonic



and media elements, as well as other byproducts of daily life, creating "sound fiction" that takes place between remembered and imagined, experienced and conceived. Born in Split, Ivičević studied composition in Zagreb, Vienna and Graz. From 2010 to 2016 she was co-curator and producer of festival Dani Nove Glazbe Split. She is one of co-founders of Black Page Orchestra, viennese ensemble for radical and uncompromising music of current times. Received prizes include Josip Štolcer Slavenski Prize 2013 and 2019, Erste Bank Composition Award and Composers' Prize of Ernst von Siemens Music Foundation. In 2019 Ivičević was selected as a fellow of the DAAD Artists-in-Berlin program. Her first album, Scarlet Songs, was released in 2022 on the Austrian label KAIROS.

JAZWINSKI / Barbara Jazwinski

Barbara Jazwinski's music has been heard throughout North America, Europe, and the Far East. Her portfolio, influenced by her Polish heritage and by the culture of New Orleans, her home for many years, includes over 100 original compositions in various genres and for many different vocal and instrumental ensembles. She has been commissioned by many artists and ensembles around the world and her works have been presented to critical acclaim at well-known concert series and international festivals. Barbara Jazwinski's compositions are available on several recording labels, and on websites and radio stations around the world including Navona Records, Vienna Modern Masters, Capstone, Lorelt, Ravello, Musiques Suisses, Apple Music, Amazon Music, Spotify (Jazwinski is a Spotify artist), Pandora, Naxos, and YouTube, among many others. Barbara Jazwinski, an accomplished composer and educator, studied composition at the Fryderyk Chopin University of Music in Warsaw. She earned her M.A. degree from Stanford University and a Ph.D. from the City University of New York. Her mentors included Mario Davidovsky and György Ligeti. Currently, she serves as the Head of the Composition Program at the Newcomb Music Department, Tulane University, in New Orleans.



JUNG / Jinwook Jung (South Korea, 1994)

For a starting point to the compositions of Jinwook Jung, he often looks to works or ideas from other fields of art, such as visual art, literature, and architecture. From his environment, in terms of both the traditional and the present, he is never content to merely "translate" idioms. Rather he ardently seeks ways to reflect on these issues as a means to bring an inspiring vitality to his own ideas in these works. Born in 1994 in Seoul, South Korea, Jinwook Jung started learning piano and violin at the age of six. He studied composition with Beat Furrer, Franck Bedrossian in Graz and Jörg Birkenkötter in Bremen and at the Paris Conservatory with Gérard Pesson. Jinwook is currently based in Brussels. As composer he has collaborated with international groups and renowned performers, such as, among others the l'Orchestre Philharmonique de Radio France, the SWR Stuttgart Radio Symphony Orchestra, Klangforum Wien, ensemble Recherche, Ictus, Multilatérale, Schallfeld and Musikfabrik.



KEAM / Glenda Keam (New Zealand, 1960)

Glenda Keam is a composer, music analyst, lecturer, educational leader, new music advocate and festival organiser. She was awarded a PhD in Music by the University of Auckland in 2006 for her analytical thesis Exploring Notions of National Style: New Zealand Orchestral Music in the Late Twentieth Century. In the early 1990s she studied composition with Anthony Gilbert in Manchester. From 2013-2021 she was the Associate Professor and Head of Music at the University of Canterbury. Glenda was President of CANZ (the Composers Association of New Zealand) from 2007 - 2017. In 2019 she was elected first female President of the ISCM (International Society for Contemporary Music), an organization dating back to 1922. Glenda co-edited the 2011 Pearson publication Home, Land and Sea: Situating Music in Aotearoa New Zealand, which included her chapter Attachments to place: locative aspects of New Zealand art music. A composer-analyst, her writings focus on New Zealand music studies, music education, music analysis, New Zealand cultural identity in music, and the



psychology of creativity. Glenda's compositions have been performed in Australasia, the US, Canada and the UK. She was a member of the National Youth Choir of NZ, the Academy of St Martin-in-the-Fields chorus in London and the Britten Singers (formerly BBC Northern), and enjoys performing as a piano improviser. She devised, curated, and organized the (09)03 Contemporary Music Festival held in Auckland in 2003, and co-curated the "New Zealand in LA" Festival of New Zealand music in 2012. She is Festival Director of New Zealand's first ISCM World New Music Days, which - combined with the Asian Composers League Festival - will take place in Auckland and Christchurch in April 2020. In 2021 she became a member of the New Zealand Order of Merit.

KIM / Ji-Hyang Kim (South Korea, 1970)

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



KIM / Shin Kim (South Korea, 1994)

South Korean composer Shin Kim won various competitions and awards, which include Concours de Genève, George Enescu International Competition, and the Korean Music Award (Young Musicians Award), among many others. His compositions are performed in numerous music festivals worldwide, such as Gaudeamus Muziekweek, Wien Modern, and ISCM Pan Music Festival. He studied composition at the Korea National University of Arts. He earned a Bachelor's degree with the highest mark and is now studying as a Master's student at the Royal Academy of Music. He is an ISCM South Korean Section member and a composer of Ensemble SONOR XXI.



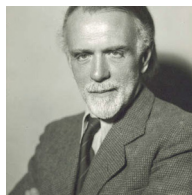
KMIŤOVÁ / Jana Kmiťová (Slovakia, 1976)

Jana Kmiťová (b.1976 in Presov, Slovakia) studied piano and composition at the Conservatory in Kosice, Academy of Performing Arts in Bratislava and at Universität für Musik und darstellende Kunst in Vienna. She attended composition courses in the Czech Republic, France, Germany and Canada. 2003 she won the International Composition Prize in Takefu Japan, 2008 and 2018 Jan Levoslav Bella Prize. Kmiťová's art is involving also with fine arts and literature and she also won several prizes for her poetry work.



KODÁLY / Zoltan Kodály (Hungary, 1882)

Kodály was a composer, pioneering ethnomusicologist, groundbreaking educationalist and critic. Zoltán studied violin and piano, sang in the cathedral choir and taught himself the cello to make up the numbers for his father's domestic quartet-evenings. His higher education began at the University of Sciences in Budapest in 1900, but the call of music proved too strong and he enrolled at the Academy of Music, taking a Ph.D. in 1906 with a thesis entitled "Strophic Construction in Hungarian Folk Song". He was now composing prolifically. As with Bartók, Kodály's own music was coloured by the joint influence of Hungarian folksong and of Debussy and French impressionism. On his return to Budapest he started teaching at the Academy of Music. The first of the two opera, Háry Janos (1926) and The Spinning Room (1932), yielded a suite that soon became internationally popular, as did the orchestral Dances from Marossek (1930) and Dances from Galánta (1933), all presenting an authentic Hungarian national idiom in a manner that allowed it international prominence. His other orchestral works include a Concerto for Orchestra (1939-40) a Symphony (1957-61) and, one of his best-known scores, the Variations on a Hungarian Folk Song (1938-39), often referred to as the 'Peacock Variations'. Among his choral-orchestral output the Missa Brevis (1942-44) enjoys considerable esteem, as does the Budavár Te Deum (1936). Kodály's authority as a musical pedagogue is almost as high as his reputation as a composer. He composed an enormous quantity of choral exercises explicitly intended to encourage amateur singers to extend their techniques, so that his music



is likely to remain an active part of the world's musical life as long as people still want to sing.

KOKORAS / Panayiotis Kokoras (Greece, 1974)

Kokoras is an internationally award-winning composer and computer music innovator, and currently Regents Professor of composition and CEMI director (Center for Experimental Music and Intermedia) at the University of North Texas. Hailing from Greece, he underwent formal training in classical guitar and composition in Athens (Dip), Greece, and later in York, England (MA, PhD). He taught for many years at Aristotle University in Thessaloniki. Kokoras's sound compositions use sound as the only structural unit. His concept of "holophonic musical texture" describes his goal that each independent sound (phonos), contributes equally into the synthesis of the total (holos). In both instrumental and electroacoustic writing, his music calls upon a "virtuosity of sound," a hyper-idiomatic writing which emphasizes on the precise production of variable sound possibilities and the correct distinction between one timbre and another to convey the musical ideas and structure of the piece. His compositional oeuvre draws inspiration from his in-depth exploration of domains such as Music Information Retrieval compositional strategies, extended techniques, tactile sound, Instrumental Prosthetics, Robotics, and the intriguing relationship between sound and consciousness. Kokoras's works have received significant recognition, with commissions and fellowships from renowned institutions and festivals. His compositions have graced over 1000 performances across the globe, amassing an impressive array of 90 awards and distinctions in international competitions. His compositions have consistently been chosen by juries from over 300 international calls for music. He stands as a founding member of the Hellenic Electroacoustic Music Composers Association (HELMCA) and held positions including board member and president from 2004 to 2012. Presently, he assumes the role of Secretary of the International Confederation of Electroacoustic Music (ICEM). He also served as conference chair for the ICMC 2015 and SMC 2018 and regularly serves as jury member Electroacoustic Music (ICEM). He also served as conference chair for the ICMC 2015 and SMC 2018 and regularly serves as jury member in composition competitions and conferences.



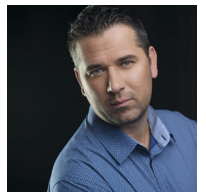
KOURLIANDSKI / Dmitri Kourliandski (Russia, 1976)

Dmitri Kourliandski, born 1976 in Moscow. Studied in Moscow conservatory with Leonid Bobylev. Since 2022 lives and works in France. Winner of a number of composers competitions incl. Gaudeamus, Franco Abbiati, Gianni Bergamo and Johann Joseph Fux prizes a.o. In 2008 he was artist-in-residence of the Berliner Künstlerprogramm and in 2010 composer-in-residence of the 2E2M ensemble in Paris. Since 2012 he is invited to give master-classes and lectures in Austria, Italy, The Netherlands, Ukraine, France, Israel, Spain, Switzerland, Sweden, Russia. Author of chamber, orchestra and opera works performed worldwide at concerts and festivals by well known musicians and collectives. In his compositions, often static and repetitive, he develops the concept of objective music, understood as an object, as a visual phenomenon, or, more broadly, as a spatial installation (often interactive). His works are published by Donemus and Editions Jobert.



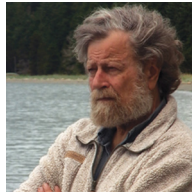
KUTRIK / Bence Kutrik (Hungary, 1976)

Bence Kutrik studied composition in San Francisco (San Francisco Conservatory of Music), Toronto (University of Toronto), Budapest (Liszt Academy of Music) and he participated in several composition masterclasses. He is dedicated to writing music that speaks about our time in a contemporary language focusing on innovation and experimentation meanwhile respecting tradition. He won numerous awards for concert- and film music in North America and Europe. Bence is the founder of a rapidly growing contemporary music festival in Hungary called: Dunakanyar Kortárs Zenei Fesztivál (Danube-bend Contemporary Music Festival), he is also the founding member of Studio5 Contemporary Music Group and member of the Hungarian Composers Association.



LAURIDSEN / Morten Lauridsen (USA 1943)

Morten Johannes Lauridsen (born February 27, 1943) is an American composer. A National Medal of Arts recipient (2007), he was composer-in-residence of the Los Angeles Master Chorale (1994-2001). Lauridsen attended Whitman College before traveling south to study composition at the University of Southern California with Ingolf Dahl, Halsey Stevens, Robert Linn, and Harold Owen. He began teaching at USC in 1967 and has been on their faculty ever since. In 2006, Lauridsen was named an 'American Choral Master' by the National Endowment for the Arts. In 2007 he received the National Medal of Arts from the President in a White House ceremony. His works have been recorded on more than 200 CDs, five of which have received Grammy Award nominations, including *O Magnum Mysterium* by the Tiffany Consort, *A Company of Voices* by Conspirare, *Sound The Bells* by The Bay Brass and two all-Lauridsen discs entitled *Lux Aeterna* by the Los Angeles Master Chorale led by Paul Salamunovich and *Polyphony* with the Britten Sinfonia conducted by Stephen Layton. A recipient of numerous grants, prizes, and commissions, Lauridsen chaired the Composition department at the USC Thornton School of Music from 1990-2002 and founded the School's Advanced Studies program in Film Scoring. His eight vocal cycles and two collections, his series of sacred a cappella motets and numerous instrumental works are featured regularly in concert by distinguished artists and ensembles throughout the world. His musical approaches are very diverse, ranging from direct to abstract in response to various characteristics (subject matter, language, style, structure, historical era, etc.) of the texts he sets. His music has an overall lyricism and is tightly constructed around melodic and harmonic motives.



DAAD (Künstlerprogramm des Deutschen Akademischen Austauschdiensts) in Berlin and, in 1972, he was composer-in-residence at Stanford University (California). He was a professor of composition at the Hamburg Academy of Music. With his works *Apparitions* (1958-59) and *Atmosphères* (1961), Ligeti developed a new style characterised by very dense polyphony ('micro-polyphony') and static forms. His main works from the 1960s are the *Requiem*, *Lux aeterna*, for choir, *Continuum*, for harpsichord, the *String Quartet No. 2* and the *Chamber Concerto* for 13 instrumentalists. His polyphonic style became more transparent and melodic in works from the 1970s such as *Melodien* for orchestra and the opera *Le Grand Macabre*. From the 1980s onwards, he developed a new complex polyrhythmic technique that first appeared in the *Trio* for violin, horn and piano (1982).

LIM / Liza Lim (Australia, 1966)

Liza Lim is a composer, educator and researcher whose music focusses on collaborative and transcultural practices. Beauty, rage & noise, ecological connection, and female spiritual lineages are at the heart of recent works. Her work *Extinction Events* and *Dawn Chorus* (2018) has found especially wide resonance internationally. Extensively commissioned by some of the world's pre-eminent orchestras and ensembles, Lim is Sculthorpe Chair of Australian Music at the Sydney Conservatorium of Music. Lim's catalogue ranges from solos and chamber music embedded in essential repertoire lists worldwide, to five strikingly different operas. Her music is published by Ricordi Berlin.



LEBAR / Tilen Lebar (Slovenia, 1993)

Tilen Lebar (b. 1993 in Murska Sobota, Slovenia) is a composer, improviser and saxophonist based in The Hague, The Netherlands. He has completed a Master's Degree in Saxophone (Miha Rogina and Matjaž Drevnšek) at the University of Ljubljana (SI) and privately studied in the composition class of Uroš Rojko. He finished his Master Composition studies at Royal Conservatoire in The Hague (Guus Janssen, Peter Adriaansz and Cornelis De Bondt) as well as his saxophone studies with Raaf Hekkema. His works were presented in Europe including ensembles Asamisimasa, Oerknal, Contrechamps, Orkest ce Erepijs, institutions as Experimental studio of SWR Freiburg, The Residentie Orkest, and Dutch National Opera & Ballet. His scores are published by Donemus - Publishing House of Contemporary Classical Music and the Society of Slovene Composers (DSS).



LIMA / Cândido Lima (Portugal, 1939)

Cândido Lima, a composer from Minho who came from a village in Viana do Castelo, did his high school studies in Braga. He studied composition in Braga, Lisbon, Porto and Paris. He completed his doctorate at the University of Paris I-Sorbonne (he continued his research for years for a 'Doctorat d'État' degree with Michel Guiomar). He attended Xenakis' seminars on a grant from the Secretary of State for Culture. He studied electroacoustics (Marc Battier) and music informatics (Bernard Girard) at the Universities of Paris IV - Panthéon/Sorbonne and Vincennes. He attended international courses and did internships at IRCAM and CEMAMu in Paris and Issy-les-Moulineaux. He took part in the teaching reforms of the 1970s and 1980s. He taught at music schools and conservatories in Porto and Braga (he was also director of both), as well as in Aveiro and Coimbra. For many years he was Professor-Coordinator at the Escola Superior de Música e das Artes do Espectáculo (ESMAE/IPP). Author of television and radio series. He wrote for *Jornal de Notícias* for a decade and collaborated on editions of the *Verbo Encyclopaedias*. He has written and composed hundreds of texts and works published in various publications and on numerous discographies. Invited by Pascal Dusapin (French composer who dedicated the work 'Canto' to him) to join the Académie Européenne de Composition. First Portuguese composer to integrate computer and electroacoustic music with orchestra: OCEANOS and A-MÉR-ES. He has composed for various sound, instrumental and technological sources. Chamber and orchestral groups, as well as solo instrumentalists, have premiered and performed his works at home and abroad. He collaborated on a new biography, in France, about the composer Xenakis, and he collaborated on the book "META-XENAKIS-New perspectives on Iannis Xenakis's Life, Work, and Legacies" edited by Sharon Kanach and Peter Nelson (2024). After several works written during the pandemic, he has just composed 'PASSACAGLIA-memórias od Zêzere' for string orchestra (2024) and 'MÚSICA AQUÁTICA-lendas de rio a mar', for orchestra (with piano), commissioned by 'Viana do Castelo-Capital of Culture Eixo Atlântico 2025'.



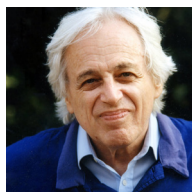
LEMAY / Murielle Lemay (Belgium, 1990)

Murielle Lemay completed her Bachelor in Music Composition at McGill University with Jean Lesage. She actively participated in diverse workshops where her works were performed by the Meitar Ensemble, Irvine Arditti, the McGill brass ensemble... She recently completed her Master at the Koninklijk Conservatorium Brussel with Annelies van Parys. Masterclass with guest invites at the KCB include Calliope Tsoupaki and Thomas Simaku. Her most recent works were performed by the Antwerp Symphony Orchestra and by Symfonie Orkest Vlaanderen. Her upcoming projects include performances by large ensemble such as Groot Harmonieorkest van de Koninklijke Muziekkapel van de Gidsen.



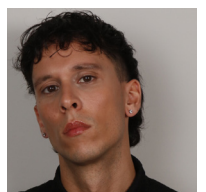
LIGETI / György Ligeti (Hungary, 1923-2006)

György Ligeti (Dicsőszénmárton - Transylvania/Romania, 28. May. 1923 - Vienna, 12. June. 2006) studied composition with Ferenc Farkas between 1941 and 1943 at the Cluj Conservatory. He continued his studies with Sándor Veress and Ferenc Farkas from 1945 to 1949 at the Franz Liszt Academy of Music in Budapest, where he taught harmony and counterpoint until 1956, when he left the country. Between 1957 and 1959, he worked at the Westdeutscher Rundfunk electronic music studio in Cologne. He settled in Vienna in 1959 and became an Austrian citizen in 1967. During the 1960s, Ligeti taught at the Darmstadt Summer School and the Stockholm Academy of Music. In 1969-70, he received a scholarship from the



LIMA / Pedro Lima (Portugal, 1994)

Pedro Lima has proved to be one of the most active, challenging and relevant voices in contemporary national and international music. His music seeks to explore the sound universes of an eclectic environment, adjacent to someone who grew up listening to electronic music, hip-hop and was part of a progressive rock band growing up. So-called



'classical' composition has turned out to be a blank canvas of perfect dimensions, and a series of timbral, harmonic and structural 'investigations' have materialised there, with his scores manifesting unique and extravagant ideas that take on different forms and expressions that vary according to the context in which they are intended to exist. The music of the Portuguese composer has evolved in line with the contrasting projects he has created and participated in. From opera to electronic music, community projects and various fusion experiments, it would be redundant to put a single label on such a unique voice that has emancipated itself, above all, by virtue of its versatility. A composer who makes himself in the complex and stimulating socio-digital environment in which we exist. Released by the Artway/NEXT label, his monographic album, featuring the most relevant works he has written in recent years, was released at the beginning of 2024 and is titled TALKIN(G) ABOUT MY GENERATION. It was the Best 'Classical and Classical Music' album at the 7th edition of the Vodafone PLAY Awards in 2025. An original work in which the pieces/songs that make it up meditate on the generational phenomenon of which it is a part. Conflicts, politics, accelerationism, the internet, memes, life in the digital jungle and the conquest of space.

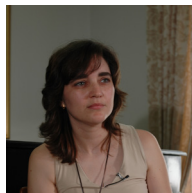
LONG / Ashley John Long (Wales, 1986)

Ashley John Long (b.1986) is an award-winning composer and double bassist. He studied at RWCMD (BMus) and later at Cardiff University (PhD) where he undertook research into composition and contemporary performance practice and where he now lectures in musicology, performance and composition. He has carved a reputation as a creator of innovative scores that balance fine detail with freedom and flexibility whilst retaining a strong melodic sense. His compositions range from works for orchestra to children's theatre and have been performed internationally by leading ensembles. His orchestral works *Karri* (2018) and *Lunea* (2019) were performed by the BBC National Orchestra of Wales and the London Philharmonic Orchestra respectively, and he recently took part in the LPO young composer scheme, mentored by Sir James MacMillan. Recent commissions have been acclaimed for their original and inventive writing and his chamber orchestra work *The Dreaming* (2021) was awarded a diploma by the International Penderecki Competition.



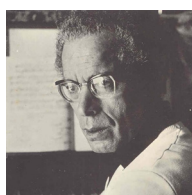
LOPES / Ângela Lopes (Portugal, 1972)

Ângela Lopes completes the Piano Course at SMF Music Academy. In 1994, she goes into School of Music and Performing Arts of Porto (ESMAE), where she concludes the Bachelor, the CESE and the Degree in Composition Courses. In 2004, she begins her PhD under the guidance of João Pedro Oliveira and co-supervised by Mario Mary (from the University of Paris VII). Since 2000, Ângela Lopes collaborates in the technical assistance and sound projection with the GMN, directed by Cândido Lima and between 2000 and 2001 with the MC47 group - ESMAE, a mixed music ensemble, directed by Virgílio Melo. She participates in several editions of the Música Viva Festival (produced by Miso Music Portugal) as well as several editions of the DME Festival. Ângela Lopes composes works for diverse formations presented in Portugal and abroad. She has commissions from several recognized institutions. She has several edited scores and CDs. Currently, she is a composer published by the Portuguese Music Research & Information Center and a member of the Portuguese Society of Authors.



LOPES-GRANÇA / Fernando Lopes-Grança (Portugal, 1906-1994)

Portuguese composer and musicologist, Fernando Lopes-Grança was born on the 17th of December 1906 in Tomar and he died in Parede on the 27th of November 1994. He studied at the National Conservatory in Coimbra and in 1929 presented his first pieces: *Variações Sobre um Tema Popular Português* (Variations on a Portuguese Popular Theme), for piano, and *Poemeto* (Small Poet), for bowed strings orchestra. He lived in Coimbra between 1932 and 1936, where he collaborated with the literary group *Presença*. He travelled to Paris in the following year, where he enrolled in the Musicology class at the Sorbonne. That was when he decisively turned towards



a nationalist orientation, exploring and producing in his own language the harmonic, melodic and rhythmic elements of Portuguese folklore. He returned to Lisbon in 1939 and worked intensively as a composer, critic, pianist, publicist, public speaker and organizer and conductor of popular choirs. In the following year he received the Composition Award from the Musical Cultural Circle for his 1º Concerto para Piano e Orquestra (First Orchestra and Piano Concerto). He would again receive this award in 1942, 1944 and 1952. He founded in 1942 a modern music concert association called "Sonata" and in 1951 the magazine *Gazeta Musical*. His nationalist orientation grew stronger and more mature in pieces like *Suite Rústica* (Rustic Suite), written for orchestra and using traditional Portuguese melodies, *Cinco Velhos Romances Portugueses* (Five Old Portuguese Romances), written for a small orchestra, *Nove Canções Populares Portuguesas* (Nine Portuguese Popular Songs), for voice and orchestra, *Natais Portugueses* (Portuguese Christmas) and *Melodias Rústicas Portuguesas* (Portuguese Rustic Melodies), both for piano, besides countless voice, piano and a capella choir cycles, in which he harmonized popular songs.

LUC / María Eugenia Luc (Argentina, 1958)

María Eugenia Luc (1958) is an Italian - Argentine composer, PhD in Interdisciplinary Creation in Contemporary Art, Professor at Musikene (Higher Music Center), and Artistic Director of the Kuraia-Bilbao Ensemble. Her music regularly premieres in auditoriums and festivals throughout Europe, Asia, and the Americas, and she has received awards and distinctions from the I.I.L.A. Institute in Rome, I.M.E.B.-Bourges, SGAE, Basque Government, etc. Luc's work is performed by renowned soloists, groups, and orchestras, including Mario Caroli, Pierre Strauch, Claude Delangle, Exaudi Vocal Ensemble, Proxima Centauri, Moscow Contemporary Music Ensemble, Vienna Radio Symphony Orchestra, BBC National Orchestra, Spanish National Symphony Orchestra, Bilbao Symphony Orchestra, and Buenos Aires National Symphony Orchestra, conducted by Robert Trevino, Michal Nesterowicz, Juanjo Mena, Félix Ardanaz, among others. Luc gives seminars at the invitation of European and American institutions, including the Vienna University of Music and Art (Austria), the University of Berlin (Germany), the Conservatory of Music of Milan (Italy), the Royal Conservatory of Madrid, and the National University of Argentina.



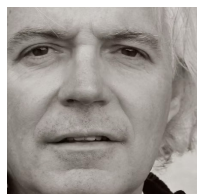
MADUREIRA / João Madureira (Portugal, 1971)

Lisbon, 1971. João Madureira studied Composition in Portugal, Italy, Germany and France. He defended in Germany a dissertation on Stockhausen, Berio and Boulez (2000), and his doctoral thesis on Luciano Berio's operatic music (2017). He taught Composition at Escola Superior de Música de Lisboa and Escola Superior de Música e Artes do Espectáculo (Porto). Madureira's production, recorded on various labels, includes orchestral, chamber, operatic and soloist music, as well as music for cinema and theater. His works have been performed in Portugal, Europe, Asia and South America. In 1998 Madureira received the ACARTE / Maria Madalena Azeredo Perdigão Prize (Gulbenkian Foundation). In 2023 he was awarded the SPA 2022 Author Prize for Best Classical Music Work.



MARECOS / Carlos Marecos (Portugal, 1963)

PhD in Music from the University of Aveiro, under the supervision of João Pedro Oliveira and Christopher Bochmann, supported by a grant from FCT. Degree in Composition from the Escola Superior de Música de Lisboa (ESML), where he studied with Christopher Bochmann, António Pinho Vargas, and Eurico Carrapatoso, among others. Winner of the Lopes Grança Composition Prize in 1999 and 2000. He has received commissions from institutions such as Culturgest, the Acarte Service of the Calouste Gulbenkian Foundation, Expo 98/ Lisbon, Estoril International Music Festival, Cisternmúsica Festival in Alcobaça, MPMP - Movement for the Heritage of Portuguese Music, DME Festival - Dias de Música Electroacústica, Miso Music Portugal, among others. He is a professor and researcher in Composition at ESML, where he leads the ClusterLAB ensemble; since 2011, he has been developing regular practice-based research through works by



ESML students and researchers. He is an integrated member of CESEM, based at ESML/IPL.

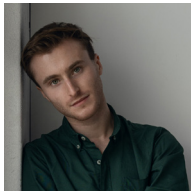
MARKOVIĆ / Jug Marković (Serbia, 1987)

Jug Marković (1987) is a Serbian, Belgrade born composer, currently based in Stuttgart, Germany. Jug's approach to music is rooted in intuition, embracing an impulsive, fluid and organic creative process that resists the confines of rigid concepts. Jug's music has no intention. He is passionate for rich sound, dense textures, energy in music, working with melody and harmony and above all playing with archaic gestures that have a certain connotation to them. He is equally active in domains of acoustic and electronics music. The human voice holds a special place in his work, and as a pianist, he often performs his own music, keeping his connection to the instrument alive. Jug's music have been performed by distinguished ensembles such as Ensemble Intercontemporain, Mivos Quartet, Diotima Quartet, Neue Vocalsolisten, Latvian Radio Choir, Gulbenkian Orchestra, Brussels Philharmonic, to name a few. Jug was educated at Faculty of Music in Belgrade (with V. Traković and Z. Erić), at IRCAM in Paris, and at HMDK Stuttgart (with Marco Stroppa). He also holds a degree in archaeology from the University of Belgrade.



MCINTYRE / Robert McIntyre (Australia, 1998)

Drawing on nature, important causes and the personal, Robert McIntyre is an award-winning Australian composer who holds space for moments in order to achieve a multi-faceted sense of visibility. McIntyre was awarded his Bachelor of Music (Honours) in Composition from the Melbourne Conservatorium of Music, supervised primarily by Prof. Stuart Greenbaum and Dr Katy Abbott, and is a University of Melbourne Wattle Fellow, Juris Doctor Candidate at the Melbourne Law School, Dorian le Gallienne Composition Award recipient, and an Associate Artist represented by the Australian Music Centre. Described as 'strikingly contemporary' (Limelight), McIntyre has worked with leading ensembles/collaborators, such as Australian Youth Orchestra, Solstice Trio, Divisi Chamber Singers, Corvus Ensemble (Composing in the Wilderness), Trio Immersio (ICEBERG New Music Institute), Australian Flute Festival, Collide Trio, Syzygy Ensemble, Guitar Perspectives, Melbourne International Saxophone Festival, University of Melbourne Symphony Orchestra, Australian Global Health Alliance, Victorian Youth Symphony Orchestra, and more.



MENDONÇA / Vasco Mendonça (Portugal, 1977)

Vasco Mendonça has been commissioned works and featured in major music festivals such as Festival d'Aix-en-Provence, Aldeburgh Music, Verbier Festival, Musica Nova Helsinki and Musica Strasbourg, and in venues such as the Philharmonie de Paris, Lincoln Center, National Sawdust, Dutch National Opera, Het Concertgebouw, Muziekgebouw aan 't IJ, La Monnaie, Kaaitheater, Concertgebouw Brugge, de Singel, Grand Theatre du Luxembourg, Elbphilharmonie, Kölner Philharmonie, Mousonturm Frankfurt, Centro Cultural Del Bosque, Casa da Música and Gulbenkian Foundation. Mendonça's music has been widely performed internationally by groups such as the AskolSchönberg Ensemble, International Contemporary Ensemble, Axiom Ensemble, Remix Ensemble, São Paulo Symphony, Gulbenkian Orchestra, Orquestra Sinfónica Casa da Música and Drumming GP. His interest in composing for the stage has led him to collaborate with some of the most cutting-edge music-theatre companies in Europe, such as Music Theatre Wales, Muziektheater Transparant and LOD Muziektheater, and with directors such as Katie Mitchell, Michael McCarthy and Luis Miguel Cintra. His music is published by Editions Alphonse Leduc (Wise Music Classical) and has been recorded by labels Naxos and Classic Concert Records. Mendonça studied with Klaas de Vries and George Benjamin, and his distinctions include the Lopes Graça Composition Award, ROLEX Mentor and Protégé Arts Initiative (with Kaija Saariaho), Composer-in-Residence at Casa da Música, several artistic grants from the Ministry of Culture and representing Portugal at UNESCO's International Rostrum of Composers.



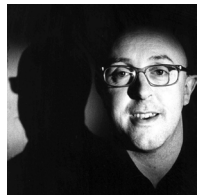
MESSIAEN / Olivier Messiaen (France, 1908-1992)

Olivier Messiaen was a French composer, organist, and ornithologist. He entered the Paris Conservatoire at the age of 11, and numbered Paul Dukas, Maurice Emmanuel, Charles-Marie Widor and Marcel Dupré among his teachers. He was appointed organist at the church of La Trinité in Paris. On the fall of France in 1940 Messiaen was made a prisoner of war, and while incarcerated he composed his *Quatuor pour la fin du temps* ("Quartet for the end of time") for the four available instruments, piano, violin, cello, and clarinet. Messiaen was appointed professor of harmony soon after his release in 1941, and professor of composition in 1966 at the Paris Conservatoire. His many distinguished pupils included Pierre Boulez, Yvonne Loriod (who later became Messiaen's second wife), Karlheinz Stockhausen, Iannis Xenakis and George Benjamin. Messiaen's music is rhythmically complex (he was interested in rhythms from ancient Greek and from Hindu sources), and is harmonically and melodically based on modes of limited transposition, which were Messiaen's own innovation. He travelled widely, and he wrote works inspired by such diverse influences as Japanese music, the landscape of Bryce Canyon in Utah, and the life of St. Francis of Assisi. For a short period Messiaen experimented with the parametrization associated with "total serialism", in which field he is often cited as an innovator. His style absorbed many exotic musical influences such as Indonesian gamelan (tuned percussion often features prominently in his orchestral works). His innovative use of colour, his personal conception of the relationship between time and music, his use of birdsong, and his intent to express profound religious ideas, all combine to make it almost impossible to mistake a composition by Messiaen for the work of any other western composer.



MOORE / Adrian Moore (UK, 1969)

Adrian Moore is a composer of electroacoustic music. He is part of the team that is University of Sheffield Sound Studios (USSS) where researchers and composers collaborate on new musical projects. Adrian Moore's research interests are focused towards the development of the acousmatic tradition in electroacoustic music and the performance of electroacoustic music. A significant proportion of his music is available on 5 discs on the Empreintes DIGITALes label (www.electrocd.com). His book *Sonic Art: an Introduction to Electroacoustic Music Composition* is published by Routledge.



MURARIU / Alexandru Murariu (Romania, 1989)

Born in 1989 in Deva, Alexandru Ștefan MURARIU received his first music lessons at the age of 8. In 2018, after ten years of university studies, he graduated from the 'Gheorghe Dima' Music Academy in Cluj-Napoca (Bachelor, Master and PhD degrees) coordinated by Prof. Adrian Pop, an outstanding personality in contemporary music. Since 2016, he has been a member of the Romanian Composers and Musicologists Union, with awards in 2017 and 2018. In the recent past, Alexandru Murariu attended several composition contests, earning important national and international awards like the PRIX DE COMPOSITION a la memoire de Nadia Boulanger (2016) and the "George Enescu" Prize for chamber music in 2014 and for symphonic music in 2018. His work consists of chamber, orchestral and choir music, some of which are published and regularly performed by several Romanian soloists, choirs and ensembles from Romania, France and Germany.



NANGLE / Jonathan Nangle

Composer whose work explores many diverse fields ranging from notated acoustic and electro-acoustic composition through live and spatially distributed electronics to video, field recording, interactive sound installation and electronic improvisation. The Dublin-born graduate of Trinity College studied composition under Donnacha Dennehy and Rob Canning and Electro-Acoustic composition with Roger Doyle. He has also studied privately with composer Kevin Volans. His work has been commissioned and performed internationally by, amongst others, the National Symphony Orchestra Ireland, Crash Ensemble, Signum Quartet, The Dublin Guitar Quartet, The Chatham Saxophone Quartet, Irish Youth Choir, violist Jennifer Stumm, violinist Darragh Morgan, cellist Marc Coppey



and pianist Thérèse Fahy. He has represented Ireland twice at the International Rostrum of Composers in 2009 when his work our headlights blew softly into the black, illuminating very little was awarded a commendation and in 2011 with his first orchestral piece, now is night come quietly. His work has been released by Ergodos, Diatribe, Crash Ensemble, RTÉ Lyric FM, Contemporary Music Centre Ireland and Metier Divine Art Record Labels, featured at various festivals, been choreographed for film and stage, and has been broadcast internationally both on radio and television. His debut album Pause featuring works for combinations of strings and electronics performed by Crash Ensemble, was released in July 2017 on Ergodos label to critical acclaim. He is a member of faculty at the Royal Irish Academy of Music.

NENADIĆ / Veljko Nenadić (Serbia, 1998)

Veljko Nenadić studied composition at the Faculty of Music in Belgrade with Isidora Žebeljan and Draško Adžić. He has won numerous competitions, and some of his most significant achievements include first prize at the 6th International Competition of Choral Composition Ennio Morricone, first prize at the Bartók World Competition, and first prize at the Luigi Nono Composition Competition. His compositions have been performed at concerts and music festivals across Europe (the Netherlands, Belgium, Austria, Finland, Italy, Russia, Hungary, Slovenia, etc.), as well as in the USA and Africa. His works are published by the music publishing house Donemus.



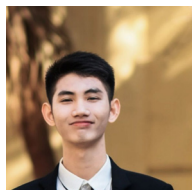
NEUWIRTH / Olga Neuwirth (Austria, 1968)

Olga Neuwirth was born in 1968 in Graz, Austria, and studied at the Vienna Academy of Music and San Francisco Conservatory of Music, as well as painting and film at San Francisco Art College. Her composition teachers included Adriana Hölszky, Tristan Murail, and Luigi Nono. Olga Neuwirth's works explore a wide range of forms and genres: operas, radio-plays, sound-installations, artworks, photography, and film-music. In many works, she fuses live-musicians, electronics, and video into audio-visual experiences. Among numerous prizes, she was the first-ever woman to receive the Grand Austrian State Prize in the category of music (2010). Highlights include two portrait concerts at the Salzburg Festival (1998); her multi-media opera Bählamms Fest (1993/1998) after Leonora Carrington; Clinamen / Nodus for Pierre Boulez and the London Symphony Orchestra (2000); composer-in-residence at the Lucerne Festival in 2002 and 2016; world premiere of her music-theatre work Lost Highway (2003), after David Lynch which won a South Bank Show Award and two new operas while living in New York - The Outcast - Homage to Herman Melville and American Lulu, based on Alban Berg's Lulu. Her most recent opera Orlando after Virginia Woolf was premiered at the Vienna State Opera in 2019. Other important works are Le Encantadas, an electronics/space/ensemble, Aello - ballet mecanomorphe for flute and chamber orchestra, Masaot/ Clocks without Hands, for orchestra. Her most recent work for orchestra, countertenor, and children's chorus Keyframes for a Hippogriff - in memoriam Hester Diamond was commissioned by the New York Philharmonic and world premiered by the Berlin Philharmonic. Neuwirth is a member of the Bavarian Academy of Fine Arts, the Academy of Arts (Berlin) and the Royal Swedish Academy of Music.



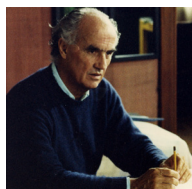
NGUYEN / Nguyen Hong Anh (Vietnam, 2005)

Composer Nguyen Hong Anh, born on 2nd July 2005. Currently a first-year student in Composition major (at Faculty of Composition - Conducting - Musicology), being professionally guided by Associate professor, conductor Do Hong Quan at Vietnam National Academy of Music.



NONO / Luigi Nono (Italy, 1924-1990)

He was born in Venice, he studied law at the University of Padua and then opted for a career in music. He studied at the Venice Conservatory with Malipiero (1943-45) and then with Maderna; in 1948, he began working as a student of Scherchen, who would later on direct his Variazioni canoniche in Darmstadt in 1950. In 1951, he met Stockhausen and Goyaverts in Darmstadt, and was influenced by their practice of serialism,



which he had already learnt from Scherchen. His writing favours the use of paninterval series, strict numerical control of durations, and the occurrence of contrapuntal lines that move quickly through the different voices or instruments. His last works reveal a calm, poetic and still fighting spirit. Luigi Nono was a central figure, along with Boulez and Stockhausen, of the European musical avant-garde in the 1950s, combining a radical musical stance with a passionate commitment to political causes. He discovered in vocal music and opera a medium through which he could appeal for freedom. The same happened with electronic music, and he gave concerts of his works in factories and industrial centres. Luigi Nono married Arnold Schönberg's daughter, Nuria Schönberg-Nono, and died in his hometown in 1990.

NOVOSEDĹÍKOVÁ / Lenka Novosedlíková (Slovakia, 1989)

Lenka Novosedlíková studied composition and percussion at the Conservatory in Bratislava, Slovakia. Later she continued to study composition at Academy of Performing Arts in Bratislava and Superior School of Music and Performing Arts of Polytechnical Institute of Porto in Portugal and percussion at JAMU in Brno, Czech Republic. She actively participated in several foreign and domestic workshops - International courses for composers and percussionists Trstenice, Ostrava New Music Days (CZ), International Young Composers Academy in Tchaikovsky city (RU). As performer works in many musical ensembles - Alia Amnis quartet, Cluster ensemble, MPC Trio, Ansambel Asynchronie, Veni Ensemble, Bratislava Improvisers Orchestra... She also works as a solo performer in the field of improvised and contemporary music. Her compositions have been performed at various festivals at home and abroad as Russia, China, Sweden, Czech Republic, Canada, Lithuania, Portugal... Since 2015 co-organizing Slovak festival for new music Asynchronie festival.



O'LEARY / Jim O'Leary (Canada, 1971)

Jim O'Leary is a composer from the island of Newfoundland in Canada. After undergraduate studies in percussion performance, Jim turned his focus to composition, studying in Sweden with composer Jan Sandström at the Musikhögskolan in Piteå, Sweden. After several years working in Stockholm, he returned to academia with an MPhil at Cambridge, followed by a PhD from Queens University, Belfast. Jim was Composer-in-Residence with the Prince Edward Island Symphony Orchestra 2011-2013. His music has been performed by leading ensembles across Canada and internationally.



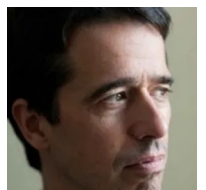
OHANA / Maurice Ohana (France, 1913 - 1992)

He originally studied architecture, but abandoned this in favour of a musical career, initially as a pianist. He studied under Alfredo Casella in Rome, returning to France in 1946. Around this time he founded the "Groupe Zodiaque", which fought against prevailing musical dogma. His mature musical style shows the influence of Mediterranean folk music, particularly the Andalusian cante jondo. Ohana's output includes the choral works Office des Oracles and Avoaha (1992), three string quartets (1963, 1980, 1989), and two suites for ten-string guitar: Si le jour paraît... (1963) and Cadran lunaire (1981-2), as well as a Tiento for six-string guitar (1957). He also wrote operas entitled Syllabaire pour Phédre and La Celestina. He is also known for his extensive use of microtonality - for example, third-and quarter-tones in pieces like Le Tombeau de Debussy and Si le jour paraît... He was influenced by the use of microintervals in the cante jondo. Ohana rarely composed for large symphony orchestra: Synaxis (1966), Livre des Prodiges (1979) and T'Harân-Ngô (1973-1974). He composed two cello concertos, one piano concerto and a guitar concerto (1950-58, dedicated to Narciso Yepes). Maurice Ohana was awarded the first prize of the "contemporary music composer of the year" at the first "Victoires de la Musique Classique" in 1994. Maurice Ohana died in Paris on November 13th, 1992. [Source: Durand Salabert Eschig]



OLIVEIRA / João Pedro Oliveira (Portugal, 1959)

Composer João Pedro Oliveira holds the Corwin Endowed Chair in Composition for the University of California at



Santa Barbara. He studied organ performance, composition, and architecture in Lisbon. He completed a Ph.D. in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music, and experimental video. He has received over 70 international prizes and awards for his works, including the prestigious Guggenheim Fellowship in 2023, the Bourges Magisterium Prize, and the Giga-Hertz Special Award, among others. His music is played all over the world. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory.

OSORIO / Daniel Osorio (Chile, 1971)

Daniel Osorio is a composer and multi-instrumentalist. He began his music studies in composition with Prof. Pablo Aranda and electroacoustic music with Prof. Edgardo Cantón at the Universidad de Chile. His final thesis deals with the extinction of the Yamana people and their language. He undertook his postgraduate studies in composition in Saarbrücken and electronic music at the Hochschule für Musik Saar. Daniel Osorio received a scholarship in 2007 from the Darmstadt International Music Institute. He received the "FONDART" prize and a Special Mention in the 15th Composition Competition "2 August". He received a scholarship to study at the German Study Center in Venice, the "Förderstipendium 2012", and the "Culture Prize for Music" from the Saarbrücken Regional Association. His series "Zikkus" was recorded by Die Cronopien - Kollektiv für Interkulturelle Neue Musik, published by the NEOS Music label. Daniel Osorio is the founder and director of the festival "eviMus - Saarbrücker Tage für elektroakustische und visuelle Musik" and of the ensemble "Die Cronopien - Kollektiv für Interkulturelle Neue Musik".



PAGE / (Nick Page (USA, 1952-2021)

Nick Page is a Boston-based composer, conductor, author, and internationally acclaimed song leader. He is renowned for his ability to inspire communal singing, blending multicultural traditions with a deep understanding of music's emotional and spiritual dimensions. In the 1980s, Page served as a conductor with the Emmy Award-winning Chicago Children's Choir. Since 1990, he has led Boston's Mystic Chorale, fostering a participatory musical environment. His compositions have been performed globally, from prestigious venues like Lincoln Center to local school auditoriums. Page has authored several influential books, including *Sing and Shine On!*, *Music as a Way of Knowing*, and the *Sing With Us Songbook*. These works emphasize the integration of music into education and community life. A passionate advocate for world music, Page has conducted workshops and residencies across North America and Europe, promoting cross-cultural understanding through song.



PAPOULIS / Jim Papoulis (USA., 1961)

Papoulis has made significant contributions to choral music by revitalizing the choral repertoire with songs whose roots are classical and world, with voicing that incorporates lead vocalists with choirs, vocal percussion, and world rhythms. His choral work often is sung from the perspective of the singer, and is constantly inspired by the work he does through the foundation for small voices. He firmly believes that music can heal, educate, celebrate, and empower the lives of children. Through the Foundation for Small Voices he has conducted songwriting workshops with choirs from the United States, China, Japan, Tanzania, Mexico, Kenya, Newfoundland, Trinidad, Dominican Republic, Haiti, England, Norway, Canada, Spain, Italy, Kenya, Uganda, Turkey, Brazil, France, Ireland, Bosnia, Jordan, Australia, Holland, Dubai, and Greece. He has worked with choirs and ensembles on all continents and from all walks of life, and has also worked with: Aretha Franklin, Celine Dion, Beyonce, the New York Philharmonic, Chicago Symphony, London Boys Choir, London Symphony, Beijing Children's Choir, Faith Hill, Natalie Cole, Snoop Dogg, Imagine Dragons, Tokyo String Quartet, Moscow Philharmonic, Portland Symphony, New World Symphony



PATRIARCA / Eduardo Luís Patriarca (Portugal, 1970)

Born in Porto in April 1970, he began his musical studies at an early age. He studied piano and composition at the Silva Monteiro Music Course, the Schools of Music in Porto and Lisbon and the University of Aveiro. He was a pupil of Cândido Lima, Filipe Pires, António Pinho Vargas, Amílcar Vasques Dias and Christopher Bochmann. He attended courses with Emmanuel Nunes, Wilfried Jentsch, Gerhard Staebler, Philippe Hurel and Leo Brouwer. From 1988, he attended private composition lessons with Jorge Peixinho. In 1990 he focused on the music and thought of John Cage, leading to a deep connection with Buddhism, which manifests itself today in his Buddhist position, as a member of the Chan (Zen) tradition and Humanist Buddhism of the Fo Guang Shan school, and in his research into the connection between Buddhist thought/concepts and philosophies in 20th century classical music. His writing, reminiscent of the spectral school, fractal construction and the inclusion of mantras, develops concepts of cycles and polycycles.



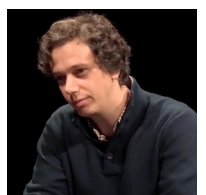
PEIXINHO / Jorge Peixinho (Portugal, 1940-1995)

Composer, pianist, conductor, professor, maestro, lecturer, writer, Jorge Manuel Rosado Peixinho is an essential figure in contemporary music in Portugal of the second half of the 20th century, as well as in the international publicity of Portuguese music. He was born in Montijo in 1940 (near Lisbon) and studied at the Lisbon Conservatoire, where he completed courses in Piano and Composition. Later, with a Gulbenkian scholarship, he studied in Rome with Boris Porena and Goffredo Petrassi at the Academy of Saint Cecilia, where he received a higher diploma in composition. He also worked with Luigi Nono in Venice and with Pierre Boulez and Karlheinz Stockhausen at the Academy of Music in Basel. He attended the International Summer Course in Darmstadt several times, and took part in the projects of group composition conceived and run by Stockhausen. In addition, he spent a period of research in Ghent (Belgium) and was subsequently invited to write various pieces for the Studio of Electronic Music in Bourges (France). Peixinho took part in many contemporary music festivals including Royan (France), Gaudeamus (Netherlands), Madrid, Vigo (Spain), Venice, Bayreuth, Buenos Aires, Maracaibo (Venezuela), São João del Rei, Santos and Curitiba (Brazil) and Alexandria. He was a regular contributor to the Gulbenkian Contemporary Music Festival. He was on the jury for many international competitions - Guanabara Festival (Rio de Janeiro), Martin Codax Prizes (Vigo), Viotti Competition (Vercelli, Italy) and Fernando Pessoa (Lisbon) - and he was also a member of the International Society for Contemporary Music. He obtained the following prizes: Gulbenkian Prize, Prize of the Sociedade Portuguesa de Autores, Prize of the Portuguese Music Council, the Sassetti Prize and the Prize of Classical Music Criticism of the Casa da Imprensa. He was awarded a Medal of Cultural Merit by the Portuguese Ministry of Culture. Jorge Peixinho received commissions from numerous cultural institutions and Portuguese and foreign music groups, including the Gulbenkian Foundation, the Portuguese Music Council, the Commission for the Discoveries, Oficina Musical, the International Festival of Alicante, the New Music Concerts (Toronto) and the Festival of Acqui Terme (Italy). He taught at the Conservatoires of Lisbon and Porto and gave various masterclasses in Portugal and abroad.



PENHA / Rui Penha (Portugal, 1981)

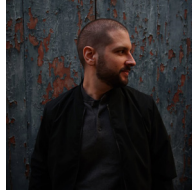
Composer, media artist, and performer of electroacoustic music, Rui Penha was born in Porto in 1981. He completed his PhD in Music (Composition) at the University of Aveiro. His music is regularly recorded and played by musicians such as Arditti Quartet, Peter Evans, Remix Ensemble, Sonda'r-te Electric Ensemble or the Gulbenkian Orchestra. He was a founder and curator of Digitópia (Casa da Música, Porto) and has a deep interest in the relationship between music and its technology. His recent production includes interfaces for musical expression, sound spatialisation software, interactive installations, musical robots, autonomous improvisers, and educational software. More recently, Rui has focused his attention on the problems of defining and guiding artistic research. He taught at several Portuguese institutions, both in music, art, and engineering faculties, and he is currently



an associate professor at ESMAE - School of Music and Performing Arts of Porto and an integrated researcher at CESEM - Centre for the Study of Sociology and Musical Aesthetics.

PERDIGÓN / José Luis Perdigón (Spain, 1990)

José Luis Perdigón is a Canarian (Spain) composer and performer based in Berlin. In his works he explores different possibilities of time structures, spatial connotations of timbre and internal projections of sound through strange objects, extreme contrasts, obsessive repetition and subversion in the use of silence. His works have been premiered by Trio Accanto, Les Percussions de Strasbourg, Schallfeld Ensemble, Trio Abstrakt, Vertixe Sonora, PHACE and Trio Catch, among others. In 2021 he was awarded the first prize of the XIX International Joan Guinjoan Prize. He is also co-founder, composer and performer of Kollektiv Unruhe.



PINA / Cláudio de Pina (Portugal, 1977)

Cláudio de Pina (b.1977) is a sound artist, improviser, organist and composer. Titular organist of the historical organ at the Parish of Ajuda (Lisbon). Researcher in GIMC (CESEM). Holds a DAS regarding contemporary organ music and a MA distinguished with the Dean's Honour Roll 2018. Currently a PhD candidate and FCT fellow in the same field (ESML/FCSH). Studied in Gregorian Institute of Lisbon, Hot Jazz Club and Physics Engineering (FCUL). Had further studies with Adrian Moore, Åke Parmerud, Annette Vande Gorne, Barry Truax, Gilles Gobeil, Hans Tutschku, and Trevor Wishart. His work has been premiered worldwide in: Arte no Tempo, Aveiro Síntese, Binaural Nodar, Festival DME, Festival Zeppelin, Iklectic, MUSLAB, MA/IN, Perspectives Sonoras, Lisboa Incomum, L'Espace du Son, and World Soundscape Project. His acousmatic works have been published in MA/IN 2019 and Métamorphoses 2020. Self released two albums Asteroeidês and Palimpsestus. Released in 2022, Avant-garde Organ, funded by GDA Foundation and published by 9musas.



PONTE / Ângela da Ponte (Portugal, 1984)

Ângela da Ponte is a composer, professor at the Vila Real Conservatoire, Superior School of Music and Performing Arts, and researcher at CESEM - Center for Sociology and Musical Aesthetics Studies. She has received commissions and has been performed by many prestigious ensembles, soloists, and orchestras, including the Smirnov Quartet (Basel Music Academy), Remix Ensemble (PT), Oregon Symphony (US), Vertixe Sonora (ES), and Ensemble New Babylon (DE). Recognition of her work includes the performance and premieres at several festivals such as Festival Visiones Sonoras 2016 (MX), Audiokineza (PL), Kulturfabrik - 33,7 Festival (LU), Música Viva Festival 2022 (PT) and several distinctions include representing Portugal at the 67th International Rostrum of Composers (RS), the Ibermúsicas Prize 2022 - Composition and Premiere category, selected work at the 2023 ISCM World Music Days in South Africa and winner of the 1st Alvaro García de Zúñiga International Lied Composition Competition.



PORAT / Matan Porat (Israel, 1982)

Hailed by the New York Times for his "magnificent sound and breadth of expression", pianist and composer Matan Porat has performed in distinguished venues including the Philharmonie in Berlin, Carnegie Hall, Wigmore Hall, Concertgebouw Amsterdam, Auditorium du Louvre in Paris and Alte Oper in Frankfurt, and with orchestras such as the Chicago Symphony Orchestra, Polish National Radio Symphony Orchestra, Israel Philharmonic, Sinfonia Varsovia, RTÉ National Symphony Orchestra, Geneva Camerata, SWR Symphonieorchester, Concerto Budapest, Helsinki Philharmonic and Hong Kong Sinfonietta, working with such conductors as Pierre Boulez, Daniel Barenboim, András Keller, Susanna Malkki, Ludovic Morlot, François-Xavier Roth and Ilan Volkov. His love for the performing arts has led him to collaborate with legendary director Peter Brook, touring with his production of Mozart's Magic Flute for piano solo and 7 singers; with the Ballett am Rhein in the Opernhaus Düsseldorf and with the music theater group Nico and the Navigators in Bozar and Konzerthaus



Berlin. Porat also improvises live music for silent films, hailed by The New-Yorker's Alex Ross as "an astounding feat of creative musicianship".

QUINTEIRO / João Quinteiro (Portugal, 1984)

João Quinteiro did his Bachelor's degree and Master's in Composition at the University of Aveiro with João Pedro Oliveira, Isabel Soveral and Evgueni Zouldilkine. He also completed a Master's in Philosophy. He studied with composers Emmanuel Nunes and Beat Furrer. He is currently studying for a PhD in Artistic Studies at FCSH-UNL, in co-operation with the Kunstuniversität Graz and the Fondazione Archivio Luigi Nono. He is on the Board of the Portuguese Composers Association. He is Artistic Director of the Concrète [Lab] Ensemble. His music has been performed, commissioned and recorded by national ensembles and performers such as the Orquestra Gulbenkian, Lisbon Ensemble 20/21, GMCL, OpuSpiritum Ensemble, Duo Sigma, Astrus Duo, Kodu PG, Ipsi Duo, Duo Nada Contra and international ensembles such as Mise-en Ensemble, Vertixe Sonora and Creative Collision Project.



RAASAKKA / Ville Aslak Raasakka (Finland, 1977)

Ville Aslak Raasakka (1977) is a Helsinki-based Finnish composer specialized in ecology. He works closely with biologists and environmental scientists, and his works incorporate field recordings from Finnish coal power plants, Pennsylvania coal mines, British oil rigs, packaging materials, pesticides, forest logging in Finland and from the seafloor of the Baltic Sea. His works are performed by the Klangforum Wien (Vienna), der/gelbe/klang (Munich), Mise-en Ensemble (New York) and Dal Niente (Chicago) at festivals including Eclat (Stuttgart), Festival Archipel (Geneva), Festival de Royaumont (France) and Gaudeamus Muziekweek (Utrecht). In 2019, his orchestral work received a recommendation at the Unesco Rostrum of Composers. His music is published by Universal Edition (Wien), and he also teaches composition at the Sibelius Academy, where he is completing his doctoral studies on ecology and composition.



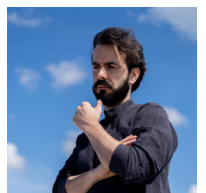
REIS / Hugo Vasco Reis (Portugal, 1981)

Hugo Vasco Reis (Lisbon, 1981) is a composer, researcher and musician based in Zurich and Porto. His artistic practice extends to acoustic music, electroacoustic music and sound installations, making collaborations with musicians and visual artists, who regularly present his works. His music is documented in a vast catalogue of scores and monographic albums, having been awarded or selected in several national and international competitions. After studying composition in Lisbon, Zurich and Dresden, he is currently a PhD candidate at the Kunstuniversität Graz (Austria). His recent compositions include an investigation into the sound and perception phenomena, approaching agencies of listening and mediation, with the aim of including apparently silent sounds from the sonic environment in artistic practice. His scores are edited by the MIC.PT - Portuguese Music Research & Information Center. He also studied portuguese guitar at the Conservatory of Music in Porto and in the private class of Pedro Caldeira Cabral.



REIS / Jaime Reis (Portugal, 1983)

Jaime Reis studied under Karlheinz Stockhausen and Emmanuel Nunes, following his Composition and Electronic Music training at the University of Aveiro with João Pedro Oliveira. He is the founder and artistic director of the DME Project and Lisboa Incomum. His instrumental and electroacoustic work has been presented in over 20 countries. He has collaborated with institutions and ensembles such as ZKM, IRCAM, Musikfabrik, The Vienna Acousmatic Project, Aleph Guitar Quartet, and Musiques & Recherches. Jaime Reis is also a Composition and Electronic Music lecturer at the Music School of Lisbon (ESML). (Monika Streitová)



RIBEIRO / Francisco Ribeiro (Portugal, 2001)

Portuguese percussionist and composer Francisco Ribeiro began his musical studies in 2011 at Ensin'arte - Escola de Música da Sociedade Filarmónica de Crestuma. He completed his degree in Composition at the University of Aveiro with a final mark of 18/20, studying under Evgueni Zoudilkine, Isabel Soveral, Sara Carvalho, and Henrique Portovedo. He is currently pursuing a Master's in Music Teaching, specialising in Ensemble Music (Wind Orchestra), with Professor André Granja. Ribeiro was awarded in the soloist competition of the Escola Profissional de Música de Espinho, performing Paul Creston's Concertino for Marimba and Orchestra with the Orquestra Clássica de Espinho under Pedro Neves. He won first prize in the "Quem é Calouste" competition and second prize in the VIII Viana do Castelo Composition Prize with *Variações Espanholas* for marimba. Since 2017, he has taught percussion at Ensin'arte. In 2021, his work *Esconder é sofrer* was awarded in the composition competition promoted by Fundação INATEL and the Banda Sinfónica do Exército. He is co-founder of the quartet *Nota do Meio*, dedicated to contemporary repertoire for two pianos and two percussionists.



RIBEIRO / Hugo Ribeiro (Portugal, 1983)

He gained his composition degree in 2005 at the Escola Superior de Música de Lisboa studying under Luís Tinoco, António Pinho Vargas and Christopher Bochmann. In 2007 he obtained his MMus degree in composition at the Royal Academy of Music in London where he studied with Simon Bainbridge and Paul Patterson. In 2012 he completed his PhD at Canterbury Christ Church University, also in the United Kingdom. Among his works stands the composition of the opera *Os mortos viajam de metro* [The dead travel by metro], with libretto by Armando Nascimento Rosa, premiered at the S. Luiz Theatre in Lisbon. With the piece *et sequentes* for solo harpsichord he obtained the 1st Prize in the 2nd International Composition Prize Fernando Lopes-Graça, 2011. Recently, he was the winner of the Prémio Musa with the work *poemas sem nome* for mixed choir a cappella, with poems by Sophia de Mello Breyner Andresen.



RIBEIRO / Ricardo Ribeiro (Portugal, 1971)

Ricardo Ribeiro earned a Diploma in Composition (1996) at the Higher School of Music in Lisbon. He completed a Master's in Composition under Franco Donatoni in Italy in 1998. Between 1998 and 2002, Ricardo Ribeiro lived in Paris, developing his work in composition and research with Emmanuel Nunes. During this period, he also attended several composition courses led by composers such as Magnus Lindberg, Philippe Manoury, Jonathan Harvey, Salvatore Sciarrino, and Brian Ferneyhough. In 2003, Ricardo Ribeiro obtained a Master's in "Esthétique et Pratique des Arts" from the University of Nice-Sophia Antipolis, supervised by Antoine Bonnet. He completed his PhD thesis with the same mentor at the University of Rennes 2, titled "Dimensions complémentaires constitutives du temps". Later, he also pursued another doctorate at the Catholic University of Portugal, entitled "Da linha à mancha: timbre e técnicas estendidas na música de câmara ocidental - evolução e situação atual". He received scholarships from institutions such as the Calouste Gulbenkian Foundation (Artistic Development Grant, 1997-2001) and the Foundation for Science and Technology (Doctoral Grant, 2002-2006). Ricardo Ribeiro's works have been performed and commissioned by various European ensembles and institutions in countries such as Germany, France, Spain, Italy, Denmark, and Portugal. Renowned figures like Cesário Costa, Pedro Neves, Guillaume Bourgoigne, Jean-Sébastien Béreau, Franck Ollu, and Peter Sundkvist have conducted his music. Since 2011, extended techniques have become central to his compositional language, directing his creative output towards exploring complex sounds, with a special focus on their physical-acoustic characteristics.



RUIZ / André Ruiz (Portugal, 1971)

André Ruiz was born in Castelo da Maia. He began his musical studies at the age of four, completing them at ESMAE (Escola Superior de Música e Artes do Espectáculo do Porto) with



the degree of Bachelor in Composition (2000). He began his career presenting his work "Ligae" (for cello and electronics) at Festival Música Viva 1999. Over the years has been composing music for animation films - "A Zanga da Lua" (2005), "Camping with the Stars" (2007), "The Mystery of the fire's ball" (2008) - orchestrations for musicals - "Soap Opera" (2006), "Nowhere" (2009). Under the artistic name Ziur he has release two electronic albums: "Concretemen" (2008), where he explores the mixture of the 50's concrete music with pop rithm, and "Granular World" (2009), where he works each sound using granular synthesis. Currently he is composition teacher at Calouste Gulbenkian Music Conservatoire in Braga.

SAARIAHO / Kaija Saariaho (Finland, 1952-2023)

She was a leading voice of her generation of composers, in her native Finland and worldwide. After her breakthrough piece *Lichtbogen* for ensemble and electronics in 1986, Saariaho gradually expanded her musical expression to a great variety of genres, and her chamber pieces and choral music have become staples of instrumental and vocal ensembles, respectively. She rose to international preeminence as the composer of works taken up by symphony orchestras around the world, such as *Oltra Mar* (1999), *Orion* (2002), *Laterna Magica* (2008) and *Circle Map* (2012), as well as six concertos (including *Graal Théâtre* for violin in 1994 and *Notes on Light* for cello in 2006), and five major symphonic song cycles (e.g. *Château de l'âme* in 1995 and *True Fire* in 2014), all of which bear the mark of her relentless attempt to blend the scientific, technological and rational with an approach grounded in poetic inspiration and resulting in deeply sensorial and associative experiences. Saariaho's broadest public and critical recognition came from her work in the field of opera: *L'Amour de loin* (2000), *Adriana Mater* (2006), *La Passion de Simone* (2006), *Émilie* (2010), *Only the Sound Remains* (2016) and *Innocence* (2020), the latter of which was termed Saariaho's 'masterpiece' by The New York Times, were all warmly received at their premieres, and have enjoyed the rare privilege of global tours and multiple stage productions. Their ever-expressive treatment of voice and orchestra, as much as their commitment to renewing the form and the array of stories being represented on the largest stages, have made these six very different opuses classics of 21st-century opera already in the composer's lifetime. Saariaho claimed major composing awards such as the Grawemeyer Award, the Nemmers Prize, the Sonning Prize and the Polar Music Prize and two of her recordings have received Grammy Awards. She was named 'Greatest Living Composer' in a survey of her peers conducted by the BBC Music Magazine in 2019. Kaija Saariaho's life was prematurely interrupted by a brain tumor in 2023. Her musical legacy is carried forward by a broad network of collaborators with whom she has worked closely over the years.



SALGUEIRO / Luís Salgueiro (Portugal, 1993)

Luís Salgueiro is a composer of instrumental, electronic, and mixed music. His works—often characterised by timbral and syntactical exuberance—take inspiration from and interact with concepts drawn from a wide range of fields such as literature, philosophy, computer science, and cybernetics. His most characteristic pieces often include open structural elements that highlight subjective and intersubjective disambiguation and decision-making in musical performance. Recent commissions include pieces for the SOND-ARTE Electric Ensemble and *ars ad hoc*. His music has been performed in Germany, the United States, and across Portugal's most important venues, including the Calouste Gulbenkian Foundation, Casa da Música's Sala Suga, the Main Hall of the National Conservatory, Palácio da Ajuda, Teatro Aveirense, and Forum Luísa Todi. He has participated in the European Network of Opera Academies, developing work with the Gulbenkian Foundation as well as with the Theaterakademie August Everding, in cooperation with JOIN at the Staatsoper Stuttgart. Luís holds a Master's degree in Composition from the Hochschule für Musik, Theater und Medien Hannover, where he studied with Ming Tsao, Gordon Williamson, and Joachim Heintz as a DAAD scholar. Following his studies, he was granted the Stipendium für innovative Musikkompositionen by the Niedersächsisches Ministerium für Wissenschaft und Kultur. He completed his Bachelor's at



the Escola Superior de Música de Lisboa under the guidance of António Pinho Vargas, Carlos Marques, and Luís Tinoco. He sits on the board and serves as co-artistic director of MPMP Património Musical Vivo, an international network of musicians dedicated to the diffusion and study of music from the Western Classical tradition in Portuguese-speaking countries. In addition to his creative work, he has developed significant work in the fields of music engraving and editing, with a particular emphasis on contemporary music, having contributed to distinguished European publishing houses such as Peters, Casa Ricordi, and Durand - Salabert - Eschig.

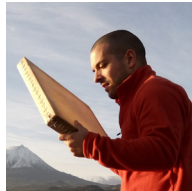
SANTA ANA / Alfredo Santa Ana (Canada, 1980)

Alfredo Santa Ana's music has been described as "meaningful work offering substance as well as high style" (Vancouver Sun). His distinct compositional output encompasses genre-defying music for concert halls and film, as well as ongoing explorations into electronic music. In 2021, his album of dark chamber-like sample-based suite of miniatures, *Nightscape*, was praised as "...a visionary piece, in orbit on a journey unknown" (The Permanent Rain Press). Throughout his career, Alfredo has worked with an extensive range of artists, and his music has been performed by the National Youth Orchestra of Canada, the Vancouver Symphony Orchestra, Hyvinkää Orchestra, flautist Mark Takeshi McGregor, and choreographer/dancer Margie Gillis. In 2023, Alfredo joined the faculty at the Vancouver Academy of Music as a composition and music theory instructor.



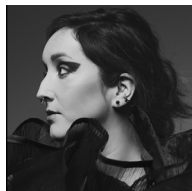
SILVA / Rui Silva (Portugal, 1984)

1984, Coimbra. Musician and adufe artisan. Studied classical percussion at the EPME - Professional School of Music of Espinho (Espinho, 2002-2005) and the ESMAE - School of Music and Performing Arts (Porto, 2005-2009). Later, he specialized in Historical Percussion with Pedro Estevan, ESMUC/UAB (Barcelona, 2012). He founded "Aduf&electrónica" (April 2019) with Bruno Gabirro, a duet that explores the dialogue between the adufe and electronics in real-time. They released their debut CD in Monsanto, Portugal (May 2023), in partnership with Miso Music Portugal. He is a guest musician with the Orquestra Barroca da Casa da Música (Porto, Portugal) and the Capella Sanctae Crucis (Lyon, France), conducted by T. Simas Freire. Over the last 15 years, he has developed pioneering work on the adufe (performance, construction, education and research. Together with the Maria D' Alegria Cooperative and the Adufeiras de Monsanto, he founded the 'Festa do Adufe' festival, of which he is the artistic director. He published "Método de Adufe" parts I, II and III (2022-2024, ea). In partnership with the Portuguese Association of Music Education, he created the first certified adufe training for teachers (1st, 2nd ed.) He lives in Lajes do Pico, in the Portuguese islands of the Azores.



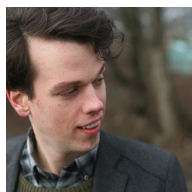
SIMMS / Bekah Simms (Canada, 1990)

JUNO award-winning composer Bekah Simms hails from St. John's, Newfoundland and is currently based in Glasgow after nine years living and working in Toronto. Her varied musical output has been heralded as "cacophonous, jarring, oppressive – and totally engrossing!" (CBC Music) and lauded for its "sheer range of ingenious material, expressive range and sonic complexity" (The Journal of Music.) Bekah's music has been widely performed/presented across North America and Europe. She has worked with some of the top interpreters of contemporary music internationally, including Crash Ensemble - with whom she is currently an artist-in-residence - Riot Ensemble, Quatuor Bozzini, Eighth Blackbird, and l'Ensemble Contemporain de Montréal. Bekah has also been the recipient of over 35 awards, competitive selections, nominations, and prizes, including the 2019 Barlow Prize and the 2023 JUNO Award for Classical Composition of the Year.



SIVAK / Chris Sivak (Canada, 1982)

Chris Sivak is an award winning composer whose music has been described as "thrilling" and "vivid choral drama". He was the composer in residence with the Laudate Singers of North Vancouver from 2014 to 2016 and was a



finalist in Chor Leoni's 2023 C/4 Choral Music Composition Competition. Chris became smitten with choral music during his undergrad studies and his subsequent creations have drawn inspiration from renaissance polyphony, the cosmos, and children's poetry. Chris studied music at UBC with Stephen Chatman and Dorothy Chang. He is also an Associate Composer with the Canadian Music Centre and a member of the Canadian League Of Composers. Chris is also a freelance writer who has written for Discorder, WestEndr, New Music Box USA, and Ludwig Van Toronto. He also maintains a blog at <http://www.chris-sivak.com> where he dissects music in his own quirky way. Chris also loves to cycle, dance, wear silly socks, and brandish brash verbiage.

SKLIJAROV / Helena Skljarov (Croatia, 1993)

Helena Skljarov (1993) graduated in Musicology from the Music Academy of the University of Zagreb in 2017, with a thesis on the analysis of 20th-century music, and in Composition in 2020 under the mentorship of Professor Berislav Šipuš. As part of Erasmus, she studied at the CNSMD in Lyon in 2019/2020 under the mentorship of Professor Martin Matalon. She has received numerous awards still as a student, including the Rector's Award for her composition *Pulsar*. In June 2020, she was a resident composer at the Aix-en-Provence festival, attending masterclasses with Garth Knox and Kaija Saariaho. In 2021, her string quartet *Silence* was elected by ISCM to be performed at the WNMD in China. In 2022, she held her first exhibition at the Music-Mission-Vision festival in Zagreb, where she presented her multimedia works. In 2023, she founded Serious Ensemble Zagreb, of which she is the artistic director. Since 2025, she has been a member of the Program Committee for the Cantus Ensemble, led by Berislav Šipuš. She currently explores interdisciplinary art and the intersection of visuals and sound. As a musicologist, she has published over fifty analytical texts on contemporary music.



SKWERES / Tomasz Skweres (Poland, 1984)

Tomasz Skweres (*1984) is a Polish composer, who lives in Vienna (Austria) and Regensburg (Germany). He won many prizes, international competitions (Zemlinsky Prize 2019, Publicity Prize of Austrian AKM, Airplay Donald Aird Competition, TONALI Kompositionspreis, Martirano Award), scholarships and received commissions by Radio Symphony Orchestra Vienna, Konzerthaus in Vienna, Festival Wien Modern, Warsaw Autumn, Festival Musica Polonica Nova, Philharmonisches Orchester Regensburg, Orchestra Leopoldinum, Niederbayerische Philharmonie, Apollon Musagete Quartet and by many others. His Works are published by Publishers Doblinger and Sikorski. As a Cellist he is an active interpreter of contemporary music and principal cellist in the Philharmonic Orchestra Regensburg.



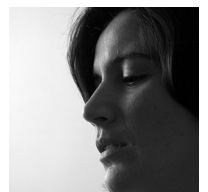
SOUSA DIAS / António de Sousa Dias (Portugal, 1959)

António de Sousa Dias (Lisbon, 1959) is a composer, performer and transdisciplinary creator who explores the intersection between sound, image and technology. He is currently an Associate Professor at the Faculty of Fine Arts of the University of Lisbon, where he also currently holds the position of Dean. His artistic career spans instrumental composition, electroacoustic music, audiovisual creation and performance, including music for film and audiovisuals - fiction, documentary, animation - and the composition of works that explore different genres (instrumental, electroacoustic, mixed), performance, music theatre, installation and multimedia. A characteristic of his work is an approach that both engages in dialogue with tradition and explores the potential of digital and programming in sound and musical creation. Alongside his creative endeavours, he is committed to the preservation of musical heritage, helping to recover, reinterpret and make available works by various authors, and contributing to their dissemination and rediscovery.



SOVERAL / Isabel Soveral (Portugal, 1961)

She was scholarship holder of the Calouste Gulbenkian Foundation, Luso-American Foundation and the Fulbright



Foundation, in the framework of the Master's and PhD Composition programmes. Isabel Soveral is associate professor with aggregation at the University of Aveiro and member of the INET-MD (Institute of Ethnomusicology - Music and Dance Research Centre). In 2014 she created the EAW - Electroacoustic Winds Platform, in the context of which two International Congresses were organised in 2015 and 2017. Since 2008 Isabel Soveral has been member of the Scientific Council of the Portuguese Music Research & Information Centre - MIC.PT. Isabel Soveral's scores are published by the Cecilia Honegger, Fermata, Musicoteca, IPCB Editions, MPMP Editions and the MIC.PT. Various of her works have been released on CDs by Capella, Deux-Elles, EMI Classics, Miso Records, Musicamera Produções, Nova Música, Numérica, Plancton Music, Portugaler, Portugalsom and Strauss. Isabel Soveral's works have been performed in Portugal, Spain, France, Italy, Germany, Hungary, Austria, Switzerland, Sweden, Bulgaria, Poland, Hong Kong, Macau, Argentina, Brazil, Cuba and the United States. The distinctive factor in her compositional universe - both at the macro and micro level - is the morphosis, or else, the constant transformation from work to work; she has a particular inclination for uniting her pieces in cycles. Being strongly influenced by the modernist movement, her music also possesses a "visual" component - it is reflected in Isabel Soveral's way of working with the "sonic masses" or "fabrics" (as the composer calls her music material).

SUCENA DE ALMEIDA / Patrícia Sucena de Almeida (Portugal, 1972)

She began her musical studies in Coimbra. She studied with João Pedro Oliveira at the University of Aveiro. In 1997 she concluded her degree in Music Teaching at the referred Institution and her master's degree at the University of Edinburgh in 1998. She studied with Michael Finnissy at the University of Southampton, concluding her PhD in 2004. Between 2007-13 she developed a post-doctoral project at the University of Aveiro. She attended the courses at the Academies/IRCAM, Paris; the Courses for New Music, Darmstadt; the Courses at the Acanthes Centre, Villeneuve-les-Avignon and Metz; the Workshops/Gulbenkian, Lisbon; the Seminars with Emmanuel Nunes, Jonathan Harvey, Luca Francesconi, Hilda Paredes, Gérard Grisey, Brian Ferneyhough, Pascal Dusapin, Luc Brewaeys. She collaborated with the Arditti Quartet, the Gulbenkian Orchestra, the Ensemble GMCL, the Ensemble L'Itinéraire, the Sond'Ar-te Electric Ensemble, the Remix Ensemble, the OrchestreUtopica, the Ensemble Studio New Music.



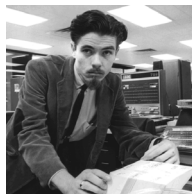
TAWFIQ / Hawar Tawfiq (Iraqi - Kurdistan, 1982)

Hawar Tawfiq is one of the most prolific Dutch composers of today. He has worked with several national and international ensembles and orchestras such as: Royal Concertgebouw Orchestra, Netherlands Philharmonic Orchestra, Nürnberger Symphoniker, Philzuid and the BBC Symphony Orchestra. Tawfiq was born in Sulaymaniya in the Kurdish northern part of Iraq. In 1998 he flees Kurdistan and arrives in the Netherlands as asylum seeker. His musical talents do not remain unnoticed. He studied violin with Annemieke Corstens and Alexander Kerr, and composition with Alexander Hrisanide and Roderik de Man. He obtained his Master's degree as a violinist in June 2008 and in 2011 he also completed the composition course with the highest possible rating. It makes perfect sense when his music is connected to visual arts. The influence on his music of his elder brother Salar - one of the most influential painters in northern Iraq - is clearly noticeable.



TENNEY / James Tenney (USA, 1934-2006)

James Tenney (1934-2006) was born in Silver City, New Mexico, and grew up in Arizona and Colorado, where he received his early training as a pianist and composer. He attended the University of Denver, the Juilliard School of Music, Bennington College (B.A. 1958), and the University of Illinois (M.A. 1961). His teachers and mentors included Eduard Steuermann, Chou Wen-Chung, Lionel Nowak, Carl Ruggles, Lejaren Hiller, Kenneth Gaburo, Edgard Varèse, Harry Partch, and John Cage. A performer as well as a composer and theorist, he



was co-founder and conductor of the Tone Roads Chamber Ensemble in New York City (1963-70). He was a pioneer in the field of electronic and computer music, working with Max Mathews and others at the Bell Telephone Laboratories in the early 1960s to develop programs for computer sound-generation and composition. He wrote works for a variety of media, both instrumental and electronic, many of them using alternative tuning systems. He was the author of several articles on musical acoustics, computer music, and musical form and perception, as well as two books: *META + HODOS: A Phenomenology of 20th-Century Musical Materials* and an *Approach to the Study of Form* (1961; Frog Peak, 1988) and *A History of 'Consonance' and 'Dissonance'* (Excelsior, 1988). A teacher since 1966, he was Distinguished Research Professor at York University (Toronto), where he taught for twenty-four years, and last held the Roy E. Disney Family Chair in Musical Composition at the California Institute of the Arts. His music is published and distributed by Sonic Art Editions (Baltimore), Frog Peak (Lebanon, New Hampshire), and the Canadian Music Centre, and has been recorded on the Artifact, col legno, CRI, Hat[now]ART, Koch International, Mode, Musicworks, New World, Nexus, oodiscs, Soundprints, SYR, and Toshiba EMI labels.

TINOCO / Luís Tinoco (Portugal, 1969)

Luís Tinoco (b.1969, Lisbon) is a composer, producer of new music programmes for the Antena 2/RTP and, for this same radio, he is also the artistic director of the Young Musicians' Prize and its festival. He also lectures at the Escola Superior de Música in Lisbon. Tinoco's catalogue includes vocal and stage music as well as orchestral works premiered by the Radio France Philharmonic, the Seattle Symphony Orchestra, the Royal Philharmonic Orchestra, Orquestra Gulbenkian, the São Paulo Symphony Orchestra and the Porto Casa da Música Symphony Orchestra, among other. Since 2016 Luís Tinoco is Associate of the Royal Academy of Music. He also holds a PhD from the University of York. *Prolonging* (2021) for violoncello solo was commissioned by the Royal Academy of Music as part of its 200 Pieces project / bicentenary celebrations. The piece uses gestures and musical material taken from the solo part of my Cello Concerto's second movement, that were then developed, expanded, sometimes "frozen", or even combined with new material. The score is dedicated to Vanessa Pires and its first public performance was given by Mikołaj Piszcworowicz in March 2022, at the RAM's David Josefowitz Recital Hall.



TODOROFF / Todor Todoroff (Belgium, 1963)

Telecommunications Engineer from Université Libre de Bruxelles (ULB), he received a First Prize and a Higher Degree in Electroacoustic Composition at the Royal Conservatories in Brussels and Mons. Co-founder and president of ARTeM (Art, Recherche, Technologie et Musique) and FeBeME-BeFEM (Belgian Federation for Electroacoustic Music), co-founder of Forum de la Création Musicale, he was researcher at ULB, Faculté Polytechnique de Mons and Numediart Institute, Professor at ESA-Arts2 and Belgian representative of EU-COST actions DAFx and ConGAS. He divides his time between research and creation, developing for the last 30 years hardware and software aspects of interactive systems, with an emphasis on multichannel sound spaces and new methods of sound transformation with gestural control. Besides concerts, fascinated by the dialogue with other art forms, he composes for film and video, installation, theatre and contemporary dance, through multiple collaborations. Prizewinner in several international competitions, his music has been programmed in numerous international festivals.



TÓMASSON / Haukur Tómasson (Iceland, 1960)

Haukur Tómasson was awarded the 2004 Nordic Council Music Prize, the greatest honor awarded to a Nordic composer. This award, which Tómasson received for his chamber opera *Gudrun's 4th Song*, firmly established his stature as one of Scandinavia's most outstanding composers. The music of Haukur Tómasson is vibrant and scintillating, characterised by intense rhythmic activity, bright, colourful timbres, and a keen ear for novel and effective instrumental combinations.



Tómasson's music bustles with energy and is often quite complex, although the rapidly moving surface rhythm occasionally comes to a halt, giving way to slowly moving sonorities of imposing power and austere beauty. Besides a large body of chamber music, Tómasson's work includes eight orchestral pieces, six concertos and the opera *Gudrun's 4th Song*. His music is released on BIS, Sono Luminus and various Icelandic labels.

Þorvaldsdóttir / Anna Þorvaldsdóttir (Faroe Islands, 1981)

Anna Þorvaldsdóttir (b. 1977) is an Icelandic composer whose "seemingly boundless textural imagination" (NY Times) and "striking" (Guardian) sound world has made her "one of the most distinctive voices in contemporary music" (NPR). Her music is composed as much by sounds and nuances as by harmonies and lyrical material, and tends to be characterized by a distinctive "combination of power and intimacy" (Gramophone). Anna's "confident and distinctive handling of the orchestra" (Gramophone) has garnered her the prestigious Nordic Council Music Prize, the New York Philharmonic's Kravis Emerging Composer Award, and the UK's Ivors Academy composer award. Anna's music is widely performed internationally and has been commissioned by many of the world's leading orchestras, ensembles, and arts organizations - such as the Berliner Philharmoniker, New York Philharmonic, Los Angeles Philharmonic, Orchestre de Paris, City Of Birmingham Symphony Orchestra, Munich Philharmonic, International Contemporary Ensemble, Ensemble Intercontemporain, BBC Proms, and Carnegie Hall. Among the many other orchestras and ensembles that have performed her music include the Boston Symphony Orchestra, BBC Symphony Orchestra, London's Philharmonia Orchestra, San Francisco Symphony, Oslo Philharmonic, Helsinki Philharmonic, NDR Elbphilharmonie Orchester, and Tokyo Metropolitan Symphony Orchestra. Anna holds a PhD from the University of California in San Diego.



TRUAX / Barry Truax (Canada, 1947)

Barry Truax is a Professor Emeritus in the School of Communication (and formerly the School for the Contemporary Arts) at Simon Fraser University where he taught courses in acoustic communication and electroacoustic music. He worked with the World Soundscape Project, editing its Handbook for Acoustic Ecology, and has published a book *Acoustic Communication* dealing with sound and technology. As a composer, Truax is best known for his work with the PODX computer music system which he has used for tape solo works, music theatre pieces and those with live performers or computer graphics. In 1991 his 8-channel work, *Riverrun* (1986-87), was awarded the Magisterium at the International Competition of Electroacoustic Music in Bourges, France. Truax has been working with multi-channel audio for over 50 years (in 4, 8 and 16 channels plus wavefield systems) and his multi-channel soundscape compositions are frequently featured in concerts and festivals around the world.



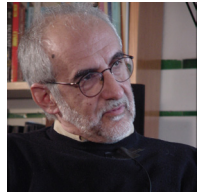
TURCOTTE / Roxanne Turcotte

Composer, keyboardist and sound designer, her musical aesthetic is based on a cinematic and playful art of integration, often with a socio-political flavour, tinged with poetry and humor. Her work focuses on the use of a spatialized multichannel medium, with the integration of live directed improvisations from illustrated scores, installations and a visual concept. Roxanne Turcotte received the Jan V. Matejcek Prize for New Classical Music (SOCAN) in 2021. His music has also distinguished itself internationally (Bourges, EU, Italy). His records *Désordres* and *Fenêtres intérieures* were finalists at the Prix Opus (Québec) in 2011 and 2015 respectively. Alibi des voltigeurs was chosen for the ISCM World New Music Days 2020 (New Zealand). She was also a finalist at the Gala de l'Adisq in 1982 (Quebec), with her electro band Kaméléon. She has produced about ten albums and some publications, many concerts with various musical formations. His electroacoustic works are programmed in several national and international festivals and events.



VARGAS / António Pinho Vargas (Portugal, 1951)

Composer. He has a degree in History from the Faculty of Arts and Humanities of the University of Porto. He completed the Piano Course at the Porto Conservatoire in 1987 and the Composition Course at the Rotterdam Conservatoire in 1990, where he studied with Klaas de Vries on a Gulbenkian Foundation scholarship between 1987 and 1990. He was Coordinating Professor of Composition at the Lisbon School of Music (1991-2019). In 1995, he was honoured by the President of the Portuguese Republic with the Commendation of the Order of Infante D. Henrique. In 2012, he was awarded the University of Coimbra Prize for his work. *Requiem & Judas*, *Coro e Orquestra Gulbenkian*, was published by Naxos (2014), which reissued the opera *Os Dias Levantados* on digital platforms, with a libretto by Manuel Gusmão. *Monodia* was reissued by Warner. *Lamentos*, Orquestra Metropolitana de Lisboa, Pedro Neves, Ana Pereira, violin, Joana Cipriano, viola, (Artway 2024) won the Play Best Classical/Erudite Music Album Award.



VILLALOBOS / Mauro Godoy Villalobos (Chile, 1967)

Born in Santiago de Chile, Godoy Villalobos grew up in Växjö in Sweden. He now lives and works as a composer in Stockholm. Villalobos started studying guitar at the Music Conservatory in Milano with maestro Aldo Minella. In Sweden, Mauro continued to study composition with J. Hammerth, H. Strindberg and Per Mårtensson. He has also received lessons from visiting guest professor Sven-David Sandström. Villalobos' compositions, both solo works and orchestral pieces, have been performed worldwide on a regular basis. His compositions include works for solo guitar, duos with piano, chamber music, choral music, and works for string orchestra, wind orchestra and symphony orchestra. Villalobos has been awarded multiple scholarships and has won seven international composition competitions.



VIVIER / Claude Vivier (Canada, 1948-1983)

Claude Vivier was a Canadian composer. Born to unknown parents in Montreal, Vivier was adopted at the age of three by a poor French-Canadian family. From the age of thirteen he attended boarding schools run by the Marist Brothers, a religious order that prepared young boys for a vocation in the priesthood. The young Vivier's religious inclinations were supplanted by a love of modern poetry and music. Upon being asked to leave the novitiate at the age of eighteen, he enrolled the following year at the Conservatoire de Musique de Montréal, where his main teacher was the composer Gilles Tremblay. His earliest works date from this period. In 1971 he began a period of three years' study in Europe, first at the Institute for Sonology in Utrecht, and then in Cologne with Karlheinz Stockhausen. Vivier learned much from Stockhausen, even though his later works bear little audible resemblance. In 1974 he returned to Montreal and began to establish his reputation. Early works like *Lettura di Dante* were performed with some success at the concerts of the SMCQ. In autumn 1976 he undertook a long trip to the East, notably to Japan and Bali; the music he encountered there made a profound effect on him. Subsequent compositions like *Pulau Dewata* show the impact quite audibly; but in later works the influence has been digested and goes much deeper. Vivier's opera *Kopernikus*, to his own libretto, was premiered on 8 May 1980, at the Théâtre du Monument National in Montreal. By that time he had begun to compose in a somewhat different manner, influenced by the techniques of French spectral music, and was notably influenced by Gérard Grisey and Tristan Murail. The first of the works in this new manner, *Lonely Child* (1980) for soprano and orchestra, has become his best-known work. This and other late scores of Vivier, including *Prologue pour un Marco Polo* and *Wo bist du Licht!* were intended for inclusion in an unfinished "opéra fleuve" entitled *Rêves d'un Marco Polo*. In June 1982, with the help of a Canada Council grant, Vivier left Montreal for Paris, where he began work on an opera based on the death of Tchaikovsky. In March the following year he was stabbed to death by a young Parisian man who may have been a prospective lover and who was later caught and sentenced. His last work was the unfinished *Glaubst du an die Unsterblichkeit der Seele*, which contains a disturbing premonition of his untimely death.



WALKER / Dan Walker (Australia, 1978)

Canberra composer, conductor and performer Dan Walker is one of Australia's most in-demand choral specialists. He has written music for the Sydney Symphony Orchestra, Queensland Symphony Orchestra, Australian Chamber Orchestra, Gondwana Choirs and Halcyon. As a performer, Dan is a member of the Canberra-based Luminescence Chamber Singers, Sydney-based Cantillation, and Pinchgut Opera. He has been a member of The Song Company and was a founding member of early music ensemble 'The Parson's Affayre'. A keenly sought-after conductor, Dan has appeared as chorus-master for the Sydney and Melbourne Symphony Choruses, and is now music director of the Canberra Choral Society, and the Oriana Chorale.



examine the universally applicable depictions that shape our shared reality. Zidore has previously exhibited at Kunsthall Charlottenborg, Nikolaj Kunsthal, Aga Works, Gammel Strand, Galleri Blunk, Kunstfest Trondheim, Fraktal Ventas, etc. He has collaborated with, among others Dean Blunt, The Danish Boys' Choir, Trondheim Voices, Halvcirkel, Why Be, John T Gast, CTM, Astrid Sonne, Xenia Xamanek, Maria Zahle, Anders Lauge Meldgaard, Jason Dungan, etc. Zidore has published via Dacapo, År & Dag, Infinite Waves, Posh Isolation, Escho, Ghostly Intl., Leaf Label, Polychrome, C&K Forlag, etc. He is co-founder of the publishing platform Anyines.

WHITACRE / Eric Whitacre (USA, 1970)

Grammy Award-winning composer and conductor, Eric Whitacre, is among today's most popular musicians. A graduate of The Juilliard School, his works are performed worldwide, and his ground-breaking Virtual Choirs have united well over 100,000 singers from more than 145 countries. Eric currently holds the position of Visiting Composer at Pembroke College. He's also an Ambassador for the Royal College of Music in London and is proud to be a Yamaha artist. Insatiably curious and a lover of all types of music, Eric has worked with legendary Hollywood composer Hans Zimmer, as well as British pop icons Laura Mvula, Imogen Heap and Annie Lennox. A widely respected conductor, Eric has worked with the world's leading choirs and orchestras including the Minnesota Orchestra, London Symphony Orchestra and Royal Philharmonic Orchestra. Major classical commissions have been written for the BBC Proms, Minnesota Orchestra, Rundfunkchor Berlin, The Tallis Scholars, VOCES8, cellist Julian Lloyd-Webber and the Philharmonia Orchestra, Chanticleer, National Symphony Orchestra/Kennedy Center, Kantorei, Royal Philharmonic Orchestra, National Children's Chorus of America and The King's Singers. Widely considered to be the pioneer of Virtual Choirs, Eric created his first project as an experiment in social media and digital technology. Virtual Choir I: Lux Aurumque was published in 2010 and featured 185 singers from 12 countries. Ten years-on in 2020, Virtual Choir 6: Sing Gently - written for the Virtual Choir during the global pandemic that shook the world, COVID-19 - featured 17,562 singers from 129 countries.



YUPANQUI / Atahualpa Yupanqui (Argentina, 1908 - 1992)

Atahualpa Yupanqui (Spanish pronunciation: [ata'walpa ju'panki]; born Héctor Roberto Chavero Aramburu; he was an Argentine singer, songwriter, guitarist, and writer. He is considered the most important Argentine folk musician of the 20th century.



ZEMLA / Agata Zemla (Poland, 1994)

Polish composer, multimedia artist and biologist. She creates in the area of engaged music, including journalistic content in his compositions. It touches on political, sociological, psychological and natural aspects. In music, she focuses on movement, spatiality and intermediality. Her works were presented during Musica Electronica Nova (Wrocław, NFM, 2019, 2023), Musica Polonica Nova (Wrocław, NFM, 2022, 2024), Festival of Premieres (Katowice, NOSPR 2021), Sacrum Profanum (Kraków, Teatr KTO, 2022), Warsaw Autumn (Warsaw, SPATiF, 2022), Canti Spazializzati (Wrocław, Żytnia, 2022), Begehungen Festival 2023 Lichteinstein/Sa. She is also a performer and sound designer. She performs intermedia performances focusing on the interpretation of movement into sound.



ZIDORE / Aske Zidore

Aske Zidore (b. 1984) explores the contemporary view of nature through works that unfold in non-linear movements, driven by systems and instructions. Zidore often uses game mechanics as a way to map fragments of emotions or memories that communicate across form and temporality. Through sound composition, performance, animation, new media, technology and text, he explores art as a tool to produce and

