

University of Music &
Dramatic Arts
Graz

Department of Music Studies
Aristotle University
Thessaloniki

OUT HEAR

New Music Week

Symposium & Master Class
in Composition



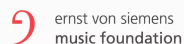
FACULTY

Franck Bedrossian
Dimitri Papageorgiou
Orestis Toufeksis

ensembles-in-residence

KLANGFORUM VIENNA
PPCM GRAZ

under the auspices of the
Austrian Embassy of Athens



outHEAR New Music Week

Symposium and Master Class in Composition

Third Edition

1 - 10 April 2022

Municipal Conservatory of Larissa
Greece

ARTISTS IN RESIDENCE

Ensemble Klangforum Vienna

PPCM Graz

FACULTY

Franck Bedrossian, guest composer

Dimitri Papageorgiou, composer

Orestis Toufektsis, composer

Artistic and Scheduling Committee

Christos Lenoutsos - founder, Dimitri Papageorgiou,

Orestis Toufektsis

Production coordinator

Marily Ventouri



photo by Kostas Mantziaris

Our mission is to bring together promising composers from around the world in an inspiring environment, provide them with master classes and with opportunities for the performance of their works, but also allow them to exchange knowledge and expertise. We strive to develop long-lasting personal relationships between lecturers, performers and participants and therefore let them profit from one another.

The outHEAR New Music Week is committed to promoting gender and ethnic diversity and inclusivity across its activities.

the artistic committee,

Christos Lenoutsos, founder
Dimitri Papageorgiou, Aristotle University of Thessaloniki
Orestis Toufektsis, University of Music and Drama Graz

Founded in 2018, the outHEAR New Music Week is an international symposium and master class for composition, featuring the Ensemble Klangforum Vienna and the Ensemble of the Performance Practice in Contemporary Music (PPCM) of the University of Music and Dramatic Arts Graz. The academy is organized by the Mayorality of Culture and Sciences of the City of Larissa and is taking place at the Municipal Conservatory of Larissa. It was initiated by Christos Lenoutsos, pianist, and It is co-organized by the University of Music and Dramatic Arts Graz, the Department of Music Studies of the Aristotle University of Thessaloniki, and is under the auspices of the Austrian Embassy.

The outHEAR Symposium and Master Class in composition is an intensive curriculum in composition. Our Composer Fellows work closely with the world-class performers of the Ensemble Klangforum Vienna and distinguished faculty, Franck Bedrossian, Dimitri Papageorgiou, and Orestis Toufektsis, in one-on-one lessons and mentoring, master classes, coaching, rehearsals, discussions, and performances.



photo by Kostas Mantziaris

SYMPOSIUM

Friday, 1 April 2022

- 16:30 Franck Bedrossian**
Articulation of excess in the sound dramaturgy
- 18:30** *Coffee Break*
- 19:00 Daniel Serrano**
Composing for strings
- 19:45 Yuko Ohara**
Birefringence for solo violin
- 20:30** *End of Day I*

Saturday, 2 April 2022

- 10:30 Zhuosheng Jin**
Texture and Form in Acoustic Music Writing. Music as a discontinuous, nonlinear course of events
- 11:15 Aida Shirazi**
The role of text in my music
- 12:00** *Coffee Break*
- 12:30 Dimitri Papageorgiou**
The Interlocking Technique and the Reconstructive Nature of Memory as a compositional model
- 14:00** *Lunch Break*
- 15:00 Michalis Paraskakis**
Flawed: Thoughts on deliberate imperfection.
- 15:45 Ana Gnjatović**
ARCHIVES AND ARTIFACTS. Working with found
- 16:30** *Coffee Break*

Composing today: Redefinitions

- 17:00 Manolis Ekmektsoglou**
The relation of instrumental and electronic music of the 60s-70s: the X movement as inspiration to create a M4L device of randomized parameters
- 17:45 Thanakarn Schofield**
Compositional Writing Through The Scope of Geographical Sonic Behaviour
- 18:30** *End of Day II*

Sunday, 3 April 2022

- 10:30 Matthias Leboucher**
Soundscape: sight and sound.
- 11:15 Antonis Rouvelas**
Gesture as an intermediate between sonic and visual
- 12:00** *Coffee Break*
- 12:30 Orestis Toufektsis**
Teleology and why I need not like dramaturgy
- 14:00** *Lunch Break*
- 15:00 Alessandro Massobrio**
Time parameters and temporality
- 15:45 Myrto Nizami**
The dynamic interplay between sound material and narrativity in instrumental composition
- 16:30** *Coffee Break*
- 17:00 Peter Fahey**
Through and through: a work-in-progress for female voice and ensemble
- 17:45** *End of Day III*

SYMPOSIUM Abstracts

Franck Bedrossian, *Articulation of excess in the sound dramaturgy*

An overview of the aesthetical and formal evolutions of my approach throughout the years, emphasizing on permanent aspects including notably the role of complex sounds, the elaboration of contrasting auditory objects, as well as the search for ambiguities of perception serving a dramatic conception of musical time.

Daniel Serrano, *Composing for strings*

Here I examine my compositional approach on the basis of two works for string instruments that I have composed in the last two years. These are ANEMOI for string quartet (2020) and Magische Blätter for solo violin (2022). In both works I explore the sound possibilities and playing techniques of the string instruments. In addition, they are characterized in particular by the intensive use of harmonics, which occupy a central position in my approach to the composition for strings. Harmonics, however, are presented differently again and again in the course of both pieces, so that they contribute to the formal articulation.

Yuko Ohara, *Birefringence for solo violin*

The title means the optical property of a material having a refractive index that depends on the polarization and propagation direction of light. These optically anisotropic materials are said to be 'birefringence'. The word is often quantified as the maximum difference between refractive indices exhibited by the materials. So the violinist is required to play double stopping and these notes form different intervals or move in different directions through the piece. The A string is tuned 'scordatura' to G and in each section, different strings are used as two principal strings which are related to overtone and the symmetric scales. As effects, the sounds have more variety with natural harmonics. I am still interested in using natural harmonics and want to continue using them as a three dimensional effect. The piece was premiered by Takao Hyakutome at the II Edición Festival ME_MMIX in 2014, then it was performed by Peter Sheppard Skaerved at the 56th Royal Musical Association Annual Conference (online).

Zhuosheng Jin, *Texture and Form in Acoustic Music Writing. Music as a discontinuous, nonlinear course of events*

My current compositional research in acoustic music is based on an interest in reading a piece of music as a discontinuous, nonlinear course of events. Traditionally, we perceive music as a result of continuous progressions of parameters such as harmony, motivic

development, and formal design. A piece thus becomes explainable through analysis of these parameters. However, I doubt the actuality of this kind of linear progression and think that it is artificial. In the textural design and formal construction of my work, I try to break this kind of continuity via the following ways: 1) My composition emphasizes relationships between visual imagination and texture. Each event on the score is representative of a texture. In my music, texture is directly related to visual images and is the sole element that has a direct determinative effect on the sound. Other components, such as pitches, harmonies, and rhythms, are complementary and interchangeable. 2) The form of a piece can be designed and interpreted to have multiple layers. Traditional forms require coherence between texture and sound. However, by blurring this kind of coherence and increasing independence between layers, I aim to make my music livelier and less artificial.

Aida Shirazi, *The role of text in my music*

"My presentation will focus on the role of text in my music. I will present both acoustic and electroacoustic works that demonstrate my process and creative choices in incorporating text in my work. In case we have enough time, I will also talk about some of my future projects that use text and experiment with it in multidisciplinary works."

Dimitri Papageorgiou, *The Interlocking Technique and the Reconstructive Nature of Memory as a compositional model.*

Memory and identity. Variance and invariance. Iteration and evolution. The present lecture is an introduction to the exploration of the reconstructive nature of memory, as a metaphor for the construction of pitch complexes and their dynamic and evolving elaboration in my music. For that purpose, I have invented an interlocking technique, which is a systematic transformation plan that takes some raw material and creates structurally and aurally similar – and less similar – pitch arrays by means of algorithmic manipulations.

Michalis Paraskakis, *Flawed: Thoughts on deliberate imperfection.*

The human eye/ear/mind is always impressed by the sheer perfection. We could argue that it does that because absolute perfection seems artificial or untrue, since it is futile and elusive. Flaws and imperfection, ironically, render something perfect, in the sense that they provide the necessary deviations from the ideal, imposed by the laws of nature. Subsequently flaw and imperfection can become deliberate tools of artworks. We can make an observation of three levels of imperfection. The first level is indeliberate and comes from the capabilities and limitations of the medium itself. The second level is the

added flaw, one that is there to give naturality, or possesses some extra-medium power. The third level, is the one that treats the flaw as a characteristic, manipulates it and uses it to produce something new.

Ana Gnjatović, *Archives and Artifacts. Working with found sounds*

In this presentation I try to establish a poetic and semiotic relationship between distortions of archival sound in electroacoustic music and distortions of human memory and point out potential creative uses of this relationship. I argue that the impurities and artifacts of recorded sound can be treated as its profound quality and objects imbued with agency. Memory is a constructive and organizational process – during each recall our memories are modified and reconstructed. This makes them susceptible to being manipulated with leading questions, false information, bias, or intrusion errors. When working with found/archival sounds, among their main features are their imperfections – the flaws, cracks, and artifacts they naturally contain, either as a result of recording, storage, or reproduction. But what if those traits were used as main compositional material, as a vehicle towards a poeticized past of the recorded sound? I argue that through their layering, emphasizing, amplifying, stretching..., what was once faulty, mistaken, or fake, can be nurtured in the same way our memory nurtures its flaws, in tune with our existing representations of the world?

Manolis Ekmektsoglou, *The relation of instrumental and electronic music of the 60s-70s: the X movement as inspiration to create a M4L device of randomized parameters.*

In the Europe of the 60s-70s an exchange of concepts between the composers of electronic and instrumental music was observed which linked the two sides: the French composers applied concepts and techniques of the Cologne studio to instrumental music (French Spectral) and the German composer Helmut Lachenmann applied concepts and techniques of the Paris studio to the instrumental domain (Musique Concrète Instrumentale). I call this phenomenon “the X movement”. Almost simultaneously, Iannis Xenakis came up with stochastic. After a brief explanation of the aforementioned concepts (X movement, random), I further explain the rationale behind a M4L device I have developed for music composition - electroacoustic, instrumental, or mixed - which yields my musical material combining the concepts of these three schools: recorded sound samples, studio produced sounds and random.

Thanakarn Schofield, *Compositional Writing Through The Scope of Geographical Sonic Behaviour*

In every environment, culture, and even object are containing unique sonic behaviours: the familiar sounds that you hear on daily basis may occur unexpectedly in dissimilar environments from your own, the way how people and creatures create sounds through their actions and interactions with tools may change or behave differently in another culture, the characteristic of sound which is generating through the object may transform or mutate due to various factors. The presentation of *Compositional Writing Through The Scope of Geographical Sonic Behaviour* will explore the idea of human perceptual sensitivity and sonic behaviours of multiculturalism through several field recordings and composition samples.

Matthias Leboucher, *Soundscape: sight and sound.*

Soundscape's purpose is to search into the relation between music and image, by putting the sound in direct connection to its visualisation. An oscilloscope (analog device to visualise waveforms) is displaying in real-time the sound of instruments processed by the computer during the performance. The composition process have been a constant dialectic, by always considering both aspects and developing both directions, from visualisation to sound and vice-versa. <https://www.matthiasleboucher.com/soundscape.html>

Antonis Rouvelas, *Gesture as an intermediate between sonic and visual structures*

In this presentation I analyze the possibility for a creative coexistence between sonic and visual structures. The key point in the process are the musical gestures of the performers that are captured in video form and shape the main visual material. On this material are applied several editing techniques with close relation to the logic of processing and developing the sonic material. The expected result is to enable strong coexisting modes between the two media that are expanded in an extended spectrum between similarity and independence.

Orestis Toufektsis, *Teleology and why I need not like dramaturgy*

Dramaturgical concepts play an essential role in the composition process. They help to shape the formal structure of a piece. By comparing different ways of dealing with dramaturgical concepts in the composition process, aspects that will be questioned include: What are and how do dramaturgical concepts work in music? Is a dramaturgical concept always necessary?

Alessandro Massobrio, *Time parameters and temporality*

In my short contribution I will focus on my piece "Lichtbrechungen" and consider the key ideas of indeterminacy, asynchronicity and the use of repetition as compositional strategies to deal with the graphic organisation of time in music. In addition to this, some extra examples of parameterisation of reverberation, decay time and other duration parameters will be presented, distinguishing between music as a temporal event, chronological time and, finally, the sensation of temporality.

Myrto Nizami, *The dynamic interplay between sound material and narrativity in instrumental composition.*

In this presentation I would like to share few works (instrumental and electroacoustic) which I consider that they represent the different angles from which I approach sound and music composition currently. Coming from a traditional musical background in which the primary focus is placed on the action that makes the sound or what the sound signifies, now the question refers to the sound itself and its inherent dynamic. Inspired by Schaeffer's idea of "reduced listening" (Schaeffer 1966) my goal is to shift my attention towards the inherent sonic properties and characteristics of the sound, digging into the sound and exploring the musical potentials. Looking for its narrativity - not in the frame of programmatic music, but in the sense that the sound bears its own history and dynamic as part of this space and time shared with us.

Peter Fahey, *Through and through: a work-in-progress for female voice and ensemble.*

The focus of my presentation is a work-in-progress, a monodrama for female voice and ensemble entitled Through and Through. The work, which has occupied me on and off for a number of years, is an elaborate reimagining of Young Hunting, a medieval ballad from the British Isles. Three songs from the work have already been performed. I will begin by discussing these, with audio recordings, followed by a discussion of my plans for the remaining songs in the work - six or seven in total - and a series of instrumental interludes, the latter based loosely on pre-existing tunes associated with the ballad. I will talk about the origins of the work's text and how I have adapted it; my setting of the text; difficulties I have encountered writing for voice; and how I have attempted to bring out the ballad's latent fairy tale and other qualities. I will also discuss how my concept for the work has evolved over time. Finally, I will address some issues relating to performances of the completed portions of the work - in particular a recent staging by Irish National Opera - and I will invite those present to share their experiences writing for voice and for the stage.



photo by Kostas Mantziaris



photo by Kostas Mantziaris

FRANCK BEDROSSIAN, **guest composer**

Franck Bedrossian was born in Paris on February 3rd, 1971. His music, beyond its immediate physical impact, invokes a forceful yet refined dramatic intensity. The invention of sonic matter and the expressive density in his writing sculpts a musical form rich with acoustic ambiguity and auditory illusions.

After studying harmony, counterpoint, orchestration and music analysis, he studied composition with Allain Gaussin and entered the Conservatoire de Paris (CNSMDP) in the class of Gérard Grisey and Marco Stroppa. In 2001-2002, he attended the Cursus in composition and computer music at IRCAM and received education from Philippe Leroux, Brian Ferneyhough, Tristan Murail and Philippe Manoury. Meanwhile, he completed his training with Helmut Lachenmann at Centre Acanthes in 1999 and International Ensemble Modern Academy in 2004.

His works have been performed worldwide by ensembles and orchestras such as L'itinéraire, 2e2m, Ensemble Ictus, Court-circuit, Ensemble Modern, Ensemble intercontemporain, Klangforum Wien, Contrechamps, San Francisco Contemporary Music Players, Eco Ensemble, Diotima Quartet, Tana Quartet, BBC Scottish Symphony Orchestra, SWR Symphonieorchester, Orchestre Philharmonique de Radio France. Many international festivals present his music, especially Manca (France), Musica Nova (Finland), Festival Internacional Cervantino (Mexico), RTÉ Living Music Festival (Ireland), Présences (France), Musica (France), Borealis Festival (Norway), Ars Musica (Belgium), Wittener Tage für Neue Musik (Germany), Nuova Consonanza, Suona Francese (Italy), Printemps des Arts de Monte-Carlo, Festival international d'art lyrique d'Aix-en-Provence (France), Fabbrica Europa (Italy), Wien Modern (Austria), Archipel (Switzerland), Donaueschinger Musiktage, MaerzMusik, Sommer in Stuttgart, Darmstadt Ferienkurse für Neue Musik, NOW! (Germany), ReMusik (Russia), Venice Biennale (Italy) and ManiFeste (France).

In 2001, he received a grant from the Meyer Foundation and the Fondation Marcel Bleustein-Blanchet for Vocation, then in 2004, the Hervé Dugardin Prize of SACEM. In 2005, the Institut de France (Académie des beaux-arts) awarded him the Pierre Cardin Prize of Musical Composition. Franck Bedrossian also received the prize for



photo by Jean Radel

young composers of SACEM in 2007. In 2012 at Donaueschinger Musiktage, he was awarded the SWR Symphonieorchester Prize for his piece *Itself*.

Franck Bedrossian was a resident at the Villa Medici from 2006 to 2008. He teaches composition at the University of California at Berkeley from 2008 to 2019, then at Kunstuniversität Graz starting in 2020.

His works are published by Éditions Gérard Billaudot, Verlag Neue Musik, and Maison ONA.



DIMITRI PAPAGEORGIOU, **composer**

Papageorgiou's music has and always have had a certain predilection towards various forms of similarity and structural reiteration. In such a context, structural redundancy and parsimony stand at the epicenter of his work, as recurrences of patterns that share the same underlying structure unfold in time, elaborating centripetally on the same structural complex or similar structural features again and again, creating, maintaining and exalting one or various states from a single or from a variety of perspectives.

He has appeared in festivals, conferences, and concerts in most European countries, in Russia, Croatia, Armenia, Iran, Turkey and several States of the U.S.A. Most notably his music has been performed at Darmstadt Ferienkurse für Neue Musik, Unerhörte Musik (Germany), Klangforum Concert Series, Konzerthaus Wien; Musik Protokol, Graz; Klangspuren, Schwaz; Tage Neuer Musik, Graz; 4020.Mehr als Musik, Linz (Austria), Avignon Festival (France), NUNC4, Chicago; Grains of Sound, San Francisco; Florida Electroacoustic Music Festival; Research on Contemporary Composition Conference, University of North Georgia (U.S.A.), TUUDEN MUSIIKIN LOKAKUU Festival (Finland); Dialog, Gare du Nord – Bahnhof für Neue Musik, Basel; Forum Wallis Contemporary Music Festival (Switzerland), Diffrazioni Florence Multimedia Festival; Il Suono Music Week (Italy); ME_MMIX, Festival de Música Electrónica, Mallorca (Spain), ICMC|SMC International Computer Music Conference, Athens; Onassis Stegi, Athens; Alternative Stage of the Greek National Orchestra, Athens; Thessaloniki Concert Hall; Off Borders, Thessaloniki; Freiraum Festival, Thessaloniki (Greece), Pharos Arts Foundation 3rd International Contemporary Music Festival (Cyprus), Tehran International Electronic Music Festival (Iran), 28th International Review of Composers, Belgrade (Serbia), etc.

He has collaborated with ensembles such as Arditti String Quartet (UK); Klangforum Wien, Reconsil, Zeitfluss, Airborne Extended, Studio Dan, Trio ArtResonanz, Pro Arte Chor (Austria); Proxima Centauri (France); Ensemble Il Suono Giallo (Italy); Interface (Germany); Ensemble Et Cetera, CNM Ensemble Iowa, BGSU New Music Ensemble, Neophonia, University of Nevada New Music Ensemble (USA); Oerknal (Netherlands); UMS & JIP (Switzerland); Ensemble Assonance (Armenia); Thessaloniki National Orchestra, Radio Symphony Orchestra Athens, dissonart, Trio IAMA, duo Goliardi (Greece).

He has received commissions by institutions such as the Institute for Electronic Music and Acoustics of the University of Music and Drama at Graz; the Austrian National Radio (ÖRF) and Literature Forum Graz, the project "Common Lab", by Goethe-Institut Thessaloniki & ArtBOX; SCI/ASCAP (U.S.A.); the Kultur Zentrum bei den Minoriten Graz; Greek National Opera; Thessaloniki Concert Hall, the Il Suono Contemporary Music Week, the Yarava Music Group, the Delian Academy for New Music supported by the Siemens Music Foundation – and performers and ensembles – such as Dimitri Polisoïdis (violinist, Klangforum Wien), the Ensemble Interface (Germany), Zeitfluss (Austria), UMS & JIP (Switzerland), Trio IAMA (Greece), Etcetera (USA), duo Goliardi (Greece), etc.

He is one of the artistic co-directors of outHEAR New Music Week. He is also artistic advisor and member of the scheduling committee of the Tehran International Electronic Music Festival.

Currently an associate professor of composition, he was appointed at the Department of Music Studies of the Aristotle University of Thessaloniki in 2007.

ORESTIS TOUFEKTSIS, composer

Orestis Toufektsis (Austria/Greece) was born in Tashkent, Uzbekistan. From 1986 he was studying piano, harmony and counterpoint at the conservatory, and at the same time geodesy at the Technical University in Thessaloniki. From 1993 he was studying composition with Gerd Kühr at the University for Music and Performing Arts in Graz. He is the winner of many awards and acknowledgments (for instance, the City of Klagenfurt Prize for Composition in 1995 and the Advancement Award for Music from the City of Graz in 2007). He is one of the founders of the artresonanz ensemble. Since 2007 he has been the chairman of the composers' association of Graz die andere saite.

His music was performed among others at Gesprächskonzerte 2020, open music 2020, ÖGZM Festkonzert 2019, crosstalks 2019, Days of Macedonian Music 2019, outhear 2019 & 2018, new music festival Nikosia 2019 & 2018, musikprotokoll 2018 & 2012, off borders 2018, tectonics 2017, tage neuer musik graz 2014, biennale zagreb 2013, HDS 2010, PhotoBiennale 2008, soundings2008 (Austrian Cultural Forum London), echosigiria 2002 etc. and by ensembles like ensemble artresonanz, ensemble zeitfluss, szene instrumental, Stadler-Quartett (ÖNM), Tetras Quartett, RSO-Wien, ensemble dissonart, guts'n'faders, City of Thessaloniki Symphony Orchestra, candando admont, chambre d' écoute, members of klagforum-Wien etc.

In the season 2007/2008 Toufektsis was a guest-composer at the Institute for Electronic Music of the University of Music and Performing Arts in Graz („Compositional aspects of self-similar structures“), in 2010 he took part in the project „Algorithmic composition in the context of New Music“, and 2011-2014 an international research project Point/Patterns of Intuition (IEM of the University of Music and Performing Arts in Graz).

Since October 1999 he teaches Music Theory at the University of Music and Performing Arts of Graz. Since 2017 he is artistic co-director of the symposium and master class for composition outhear, new music week (Larissa / Greece).



Klangforum

& PPCM Graz

Vienna

Sophie Schaffleitner - violin, Dimitrios Polisoidis - viola,
Gerald Preinsfalk - saxophones, Krassimir Sterev - accordion

Gregory Chaliers - flutes, Elena Arbonies - clarinets
Lea Mullet - violin, Leo Morello - violincello

Myrto NIZAMI

The branches bend, the memories collide
for saxophone, bayan, violin & cello

Jean-Patrick BESINGRAND

Sous les cheveux, la rage for soprano saxophone

Daniel SERRANO

tres glosas for flute, bass clarinet, violin & viola

Jieun JEONG

P01-Flügel for solo accordion

Michalis PARASKAKIS

musilage for flute, clarinet, violin & viola

Aida SHIRAZI

the farthest edge of sorrow for solo violin

Peter FAHEY

Wind Quartet for saxophone, accordion, flute & bass clarinet

Franck BEDROSSIAN

The Spider as An Artist for solo violoncello

Angus LEE

Palimpsest II for string quartet

Concert I

Concert I

Concert Hall
Municipal Conservatory of Larissa

Saturday 9 April, 2022
Time: 20:30

Klangforum

& PPCM Graz

Vienna

Sophie Schaffleitner - violin, Dimitrios Polisoidis - viola,
Gerald Preinsfalk - saxophones, Krassimir Sterev - accordion

Gregory Chaliers - flutes, Elena Arbonies - clarinets
Lea Mullet - violin, Leo Morello - violincello

Matthias LÉBOUCHER

No, think for string quartet

Zhuosheng JIN

Pale Flower IV for solo violin

Hyeokjae KIM

Sashimi for alt saxophone, accordion, violin & cello

Manolis EKMEKTSOGLU

GenProcMixedMe for saxophones, accordion, flute & clarinets

Ana GNJATOVIC

*Excercises in Recompartmentalization:
Circular Motion* for solo flute

Thanakarn SCHOFIELD

Ideo - Intact for flute, bass clarinet, violin & viola

Yuko OHARA

Ascension for string quartet

Antonis ROUVELAS

Viomata III for solo viola

Alessandro MASSOBRIO

Lichtbrechungen for saxophone, accordion, flute, clarinets

Concert II

Concert II

Matthias Leboucher

Gefördert durch das Arbeitsstipendium
des Landes Salzburg 2020-21



Concert Hall
Municipal Conservatory of Larissa

Sunday 10 April, 2022

Time: 20:30

SOPHIE SCHAFLEITNER - violin was born in Salzburg in 1974. Following her training with Irmgard Gahl at the Salzburg Mozarteum, she completed her violin studies with Gerhard Schulz at the University of Music, Vienna. Sophie Schafleitner joined Klangforum Wien in 1997. In addition to her work as ensemble

musician and soloist, she is also active in various other chamber music formations such as the Schrammelquartett Attensam, or the music group Knoedel. Composers such as Aureliano Cattaneo, Liza Lim, Hannes Kerschbaumer and Ying Wang have dedicated solo-pieces to her. Recent highlights include the Austrian première of Brice Pauset's violin concerto as well as concert appearances with the Polish Radio Symphony Orchestra in Warsaw and Katowice where she performed the violin-concertos by Alban Berg and Aureliano Cattaneo. In 2014, she started a close artistic collaboration with Christoph Marthaler and as a result has appeared as soloist in various music theatre productions. Sophie Schafleitner is also active in the context of Klangforum Wien's professorship, participating in the master programme for New Music PPCM at the University of Music in Graz.



photo Lukas Beck

GERALD PREINFALK - saxophones was born in Zulissen near Freistadt in Upper Austria. In 1990, he started to study classical saxophone with Oto Vrhovnik and jazz with Wolfgang Puschnig at the University of Music in Vienna, and as a result made music his vocation. Scholarships took him to the Berklee College of Music



photo Lukas Beck

in Boston (USA) and to Paris. Preinfalk joined Klangforum Wien in 2000. He has toured with orchestras such as the Vienna Philharmonic, the RSO - Radio-Symphony Orchestra Vienna, the Staatsphilharmonie Rheinland Pfalz, the Staatsorchester Stuttgart and other ensembles for new music in and around Vienna. He has also performed jazz as sideman with various big bands such as Nouvelle Cousine, the Vienna Art Orchestra and other ensembles, playing with musicians like Don Byron (NYC), Django Bates (GB), George Garzone (NYC), Elliot Sharp (NYC); Terry Bozzio (USA Frank Zappa drummer), Savina Yannatou (BR), Lucia Pulido

(CO), Alegre Corrêa (BR) and Wolfgang and Christian Muthspiel (A). In 2012, Gerald Preinfalk was appointed professor for classical saxophone at the University of Music, Graz. Masterclasses have taken him to Strasbourg, Wrocław (PL), Szczecinek (PL), Tikushima (JP) and Tianjin (CHN).

Dimitrios Polisoidis - **viola** was born in Thessaloniki, Greece, in 1961. He studied the violin with Dany Dossiou in his home town and later attended the University of Music, Graz, where he was taught by Christos Poyzoides and also studied the viola with Herbert Blendinger. From 1990 to 1993 he was principal viola player of the Philharmonic Orchestra, Graz, and in 1993 became a member of Klangforum Wien. Dimitrios Polisoidis is devoting himself mainly to new music and to performing with experimental improvisation groups. He was artistic collaborator in several live electronic projects at the Electronic Institute of the University of Music, Graz, (IEM Graz). He has performed internationally and worked with many renowned composers such as Peter Ablinger, Georg Friedrich Haas, Bernhard Lang, Klaus Lang, Gösta Neuwirth, Olga Neuwirth and George Lopez, who wrote works especially for him. In 2012, the federal state of Styria awarded him the "Karl Böhm Interpreter's Prize". He teaches at the University of Music, Graz and at the Impuls Academy as well as at the International Summer Courses in Darmstadt. His CD recordings have been released by the labels hatART (Basel), Kairos (Vienna), Klangsnitte (Graz), mode rec (NY), and Lyra (Athens).



photo Lukas Beck

Krassimir Sterev - **accordion** was born in Bulgaria where he started his musical education in Plovdiv. He continued his studies at the University of Music, Graz, as well as in Denmark where he held a scholarship from the Royal Danish Academy of Music, graduating as accordion soloist. His musical development was strongly influenced by teachers like Mogens Ellegaard, James Crabb and Georg Schulz.



photo Lukas Beck

Krassimir Sterev performs internationally as a soloist and member of chamber music formations, ensembles and orchestras and plays at many renowned festivals. His engagements include appearances in various theatre and dance theatre productions and projects specifically developed for children. Krassimir Sterev became a member of Klangforum Wien in 2003. He has also worked with the Vienna Philharmonic (under Pierre Boulez and Daniel Barenboim), the London Philharmonia Orchestra and the RSO Wien, with the ensembles Kontrapunkte, musikFabrik and Ensemble Phace and he is part of the Amos Trio. In addition, Krassimir Sterev focusses his attention on the development of a special repertoire for accordion. Many composers have written new pieces for him – amongst them Bernhard Lang, Pierluigi Billone, Bernhard Gander, Olga Neuwirth, Aureliano Cattaneo, Rebecca Saunders, Chaya Czernowin and Hannes Kerschbaumer – which he premiered.

Gregory Chalier - **flutes** began to play the flute at the age of 8 in Catherine Stutz's class in the Conservatoire de musique of Geneva. When he was 16 years old, Gregory took part in the preprofessional section of the Conservatoire de Musique of Geneva and played as first flute in several youth Orchestra. At 19 years Gregory entered Michel Bellavance's class in the Haute Ecole de Musique of Geneva. During five years, Gregory worked with Michel Bellavance and had the chance to play in Masterclasses for great flutists like Patrick Gallois, Emmanuel Pahud, Paolo Taballione and Andrea Lieberknecht. Gregory finished successfully his Master degree in June 2016 and studied since september 2019 with Adam Walker. Since spring 2021, he is a member of the PPCM with the Klangforum Wien and studies with Vera Fischer. Gregory is also very active as a chamber musician in a lot of different formations as a member of the Ensemble Hegoa. He played with musicians such as Adam Walker, Nora Cisonodi, Raphael Christ, Fredrik Ekdahl and Dimitrios Polisoidis and in major European festivals such as Wien Modern, Impuls Festival or Festival Musica sull'Acqua.



Elena Arbonies - **clarinets** comes from Durango, a town from the Basque Country, in the north of Spain. There she began her music and clarinet studies when she was 10: first as a hobby, and later as a passion. When she was 16, she had the opportunity to perform in a young orchestra, the reason why she decided to dedicate her life to music. She did her Bachelor clarinet studies in Musikene - San Sebastián (Spain) with José Luis



Estellés, Anthony Pay and bass clarinet with Henri Bok. After that, she went to Codarts - Rotterdam to continue with the Master studies under the guidance of Nancy Braithwaite. Now she is enrolled in the Master PPCM in Graz.

Elena has performed in both young and professional orchestras and has offered clarinet recitals in Spain and the Netherlands. She has been awarded with the "7th Young Basque Musicians Competition", the Scholarship for young musicians of Vizcaya (Spain), and has reached the final of the Grachtenfestival Conservatorium Concours and Prix D'Harmonie Competition Rotterdam. She is currently interest-

ed in the connection between music and theater, and is involved in a music and theater project for children in the Basque Country (Spain), having performed in the music&arts festivals Loraldia from Bilbao (Spain) and Quincena Musical de San Sebastián (Spain).

Lea Moullet - **violin** is a violinist from Fribourg, at the French part of Switzerland. As a classical musician and teacher, she completed her studies at the Zurich University of the Arts at the class of Ulrich Gröner and Sergey Malov. There, she had the chance to discover contemporary music, under the guidance of lecturers such as Lars Mlekusch, Martina Schucan and Rahel Cunz. Besides her studies, Léa has always performed a lot of music improvisation. As a student of Lucas Niggli, she gave master classes in free improvisation in Bangkok and Singapore as his assistant. She is a member of the Insub Meta Orchestra, the European orchestra for experimental and electroacoustic music, based in Switzerland. Passionate about art in all its forms, Léa has directed several transdisciplinary projects. One of the last projects was the film "Le Son du Béton", which was filmed for the Le Corbusier Pavilion in Zurich. In October 2020, Léa Moullet will start studying "Performance Practice in Contemporary Music" under the guidance of Klangforum Wien in Graz. Léa has worked with many composers, conductors and teachers, such as Matthias Pintscher, Helmut Lachenmann, Mark André, José Maria Sánchez-Verdù, William Blank, Simeon Pironkoff, Peter Rundel, Ernst Kovacic, Clemens Merkel, Rahel Cunz, and many others.



Leo Morello - **cello** born 1994 in Italy, studies Performance Practice in Contemporary Music with Klangforum Wien at the Kunstuniversität Graz. He graduated as a Bachelor of Arts from the Mozarteum University of Salzburg, where he studied cello with Enrico Bronzi. In 2017 he studied in the class of Stephan Forkk at the Hanns Eisler Music Academy in Berlin. Very important for his formation were



also the encounters with Antonio Meneses, Andreas Lindenbaum, Francesco Dillon, Marino Formenti, Reinhard Goebel. He is a founding member of the New Art and Music Ensemble Salzburg, with whom he regularly performs in Europe. He also performed as a member of Klangforum Wien, Oenm Austrian Ensemble for New Music, WDR Sinfonieorchester, Maurice Quartet, Alter Ego Ensemble, International Ensemble Modern Academy, EUYO, Villa Musica Mainz and as principal cellist of the Orchestra del Teatro Comunale di Bologna. His interest towards contemporary music led him to numerous collaborations

with renowned composers like Enno Poppe, Georg Friedrich Haas, Bernhard Gander, Simon Steen-Andersen, Gerd Kühr, Achim Bornhöft, Reinhard Febel, Matteo Franceschini, Jose Maria Sanchez Verdu, Jorge Sanchez Chiong, Klaus Lang, Marco Stroppa. He performed at Abu Dhabi Festival, Sydney Opera House, Klangspuren Schwaz, Megaron Thessaloniki, aDevangarde Festival, Daegu Contemporary Music Festival, Philharmony St. Petersburg, Impuls Festival Graz.

Jean-Patrick Besingrand

Jean-Patrick Besingrand (b. 1985) is a composer and musicologist. His music plays on tone colors and explores different conceptions of temporality. He has received recognition from various competitions from around the globe. He has participated in several festivals including Musica Festival, Red Note, Shanghai New Music Week Festival, Thailand International Composition Festival, Tokyo Media Interaction, and the St. Petersburg International New Music Festival, among others. His music has been performed by ensembles, such as the Orchestre National Bordeaux-Aquitaine, Court-Circuit, Dal Niente, Mivos Quartet, JACK Quartet, etc. and many soloists, notably Pierre Dutrieu, Yumi Suehiro, Geoffrey Deibel, Thomas Piercy, and Reison Kuroda. He holds a Master of Arts in Musicology from the University of Bordeaux, and diplomas from the Bordeaux Conservatory where he notably studied composition under Jean-Louis Agobet. He also holds an Advanced Certificate in Composition from Carnegie Mellon University where he studied under Leonardo Balada. Currently Jean-Patrick is a PhD candidate in composition at CUNY under Professor Jason Eckardt. He is also working on his doctoral thesis in Musicology at the Sorbonne in Paris. Since 2018, he has served as co-artistic director and co-founder of the composers' collective Tesselat.



Manolis Ekmektsoglou

Manolis Ekmektsoglou studied composition in the Aristotle University of Thessaloniki, Greece with Dimitri Papageorgiou and in the University of York (PhD) with Thomas Simaku. He also spent a year in Hannover studying acoustic and electronic music (HMTMH), with Professors Ming Tsao, Gordon Williamson and Joachim Heintz. He is currently Assistant Professor of Acoustic and Acousmatic composition in the Technical University of Istanbul, Department of Sonic Arts, (M.I.A.M.). Manolis



participated in the "Labor Beethoven 2017-2020" project, funded and organized by the Berlin Academy of the Arts. Selected activities include performances of works in Germany (NeuesVocalsolisten Stuttgart; Earth, Sky, Space festival; Hitzacker Musiktage 2018); Spain (ensemble Regards Mixtur festival 2016), Austria (NAMES ensemble, Synaesthesia ensemble, Crossroads festival), Iran (International Electronic Music Festival 2017), the UK (Resonance FM 104.4, Kinetic nights festival, Manchester, Andersson – Gallois – De Saram trio, Diotima Quartet, Psappa ensemble, Resonance FM), Turkey (MIAM 20 years anniversary Gala, TTI Conference 2021), France (Vibration#2 soundscape project), and the USA (Versipel New Music festival, Louisiana, MISE-EN festival, New York).

Peter Fahey

Described as a composer of "alluring soundscapes" and "arresting moments" (The New York Times) and "a composer who is full of effective ideas" (The Journal of Music), Peter Fahey's music has been performed at venues such as Carnegie Hall and the National Concert Hall Dublin by some of the leading interpreters of new music including the American Composers Orchestra, the Aspen Contemporary Ensemble, Continuum, Crash Ensemble, Ensemble Musiques Nouvelles, ensemble recherche, Ensemble SurPlus and Talea Ensemble. His music has been featured at festivals such as the Aspen Music Festival, Gaudeamus Muziekweek and Festival Música Nova, Brazil and broadcast on RTÉ (Ireland), WQXR (New York), Concertzender (The Netherlands), MDR (Germany) and elsewhere. Peter began his music education in his native Ireland, followed by studies at the Royal Northern College of Music, Manchester and in the United States at Cornell University and, as an exchange scholar, at Columbia University. He has also participated in the Royaumont Foundation's Voix nouvelles Composition Session, France; the Summer Academy for Young Composers at the Akademie Schloss Solitude, Stuttgart; and the Aspen Music Festival and School Master Class Program. Recent and upcoming projects include a short opera commissioned by Irish National Opera in collaboration with the RTÉ Concert Orchestra; a new work for the RTÉ National Symphony Orchestra as part of their Composer Lab initiative; and a half-concert length work for American pianist Andrew Zhou commissioned by the Arts Council of Ireland.



Ana Gnjatović

Ana Gnjatović, DMus (1984) is a Belgrade-based composer of acoustic and electro-acoustic music, collecting and combining found items, works, concepts, and ideas that lend themselves to generalization, translation, interpretation, and sonorization. She finished her PhD studies in composition at the University of Arts in Belgrade. Her pieces have been performed throughout Europe, in Israel, Mexico, USA and Japan, and have been programmed at festivals such as the International Review of Composers, KoMA, 'Harpichord-Living Art', Wratislavia cantans (PL), Espressivo (ME), Ankara Music Festival (TR), MusMA Festival, Culturescapes (CH), International Harp Festival 'Harp Connection', Festival de Wallonie (BE), MUSLAB (MX), MA/IN MateralNtermedia festival (IT), Belgrade Saxperience... She has attended various composition masterclasses and workshops, working with composers Georges Aperghis, Chaya Czernowin, Brian Ferneyhough, Beat Furrer, Louis Andriessen, G.F. Haas, and Ivan Fedele, among others. She was a prize winner of the Summer Academy ISA05 (2005) and of the 7th Pre-art Composition Competition (2013), winner of the FoM Belgrade 'Josip Slavenski' award (2010), finalist of the 4th International Biennial of Contemporary Music in Koper (2014). She is currently employed as associate professor at the Faculty of Arts University of Kosovska Mitrovica. Her recent projects include A Weill Ago-electroacoustic cabaret inspired by Kurt Weill music and doctoral project Phonation, for voice and electronics.



Jieun Jeong

Born in South Korea. Studied composition (BA and MA, Hochschule für Musik Saar) with Arnulf Herrmann, currently she is doing her studies with a postgraduate course with Franck Bedrossian (Kunstuniversität Graz). Collaborations with numerous Ensembles for contemporary music (Ensemble Adapter, Schallfeld Ensemble, Klangforum Wien, Ensemble l'itinéraire, Ensemble Zafraan, Ensemble Musikfabrik, Ensemble Divertimento) in several events and places (France, Luxembourg, Switzerland, Austria, Germany, Italy, Israel, etc.).



photo Eiji Yamamoto

Through masterclasses, lectures and private lessons she has also had the chance to work with Pierluigi Billone, Frédéric Durieux, Mark Andre, Stefano Gervasoni, Liza Lim, Dieter Ammann, Stefan Prins, Marton Illés and Helmut Lachenmann. For 2022 she was granted the Austrian state scholarship in composition and the DAAD Scholarship in 2020 as well.

Zhuosheng Jin

Zhuosheng Jin's music is described as "powerful" and "haunting" (The New York Times). His composition emphasises relationships between literature, especially poetry, and sonic texture. He wins 2021 Irino Prize (1st prize, Japan), 2020 Matan Givol Composers Competition (1st prize, Israel), 2020 Salvatore Martirano Award (1st prize, US), 2019 Toru Takemitsu Composition Award (3rd prize, Japan), among others. Jin's music has been programmed in more than 20 countries. He wrote for the Tokyo Philharmonic Orchestra, Ensemble InterContemporain (soloists), Klangforum Wien (soloists), Meitar Ensemble, Quatuor Béla, Ensemble Mdi, Syntax Ensemble, and Mivos Quartet, etc., and has worked with conductors including Pierre-André Valade, Jean-Philippe Wurtz, Guillaume Bourgogne, and Kanako Abe, et al. His scores are published by BabelScores France. Having begun to study piano at the age of seven, and then composition at thirteen, Jin holds degrees from Oberlin College (BM '15) and Boston University (MM '17) and is currently a DMus. fellow at McGill University with Philippe Leroux. He also followed private lessons and master-classes with Helmut Lachenmann, Beat Furrer, Pierluigi Billone, Marco Stroppa, and Stefano Gervasoni, et al.



photo Alex Blank

Hyeokjae Kim

Hyeokjae Kim was born in 1998, in Jeju Island, South Korea. When he was 13, he started his musical experience by making Hip - Hop Beats. He was a member of a few Rock bands as a guitarist. When he was 16, he started composing classical (and contemporary) music by self-teaching. He has particular interest in some of music genres in 20th century, such as Blues, Folk, Rock & Roll, Soul, Funk, Psychedelic Rock,



R&B, Old School Hip - Hop, etc. He does not like to give a specific implication to the sounds and music. In his music, nothing is more important than groove. He does not drink alcohol. Rather, he would prefer coke. He also dislikes eggplants. He recalls that it was a terrible experience when his friend offered him the eggplant spaghetti. Since 2018, he is studying composition with Klaus Lang at University of Music and Performing Arts Graz. His music has been performed at various Festivals and Concerts such as Daegu International Contemporary Music Festival (South Korea), Contrasts International Contemporary Music Festival (Ukraine), IDEA International Workshop for Young Composers (Italy) by Divertimento Ensemble (Italy), Schallfeld Ensemble (Austria), S201 (Germany), Ensemble Nostri Temporis (Ukraine), FortVio, ArtVio, Brasspalvos (Lithuania). He has been awarded 3rd prize at the International Eduards Balsys Composition Competition (Lithuania), and he also has been nominated by Basel International Construct - Radiate Composition Competition (Swiss). His piece will be performed by Schallfeld Ensemble (Austria) at MicroFest (Czech) in this autumn. And He is a founding member of a Korean composers' crew Migaein.

Alessandro Massobrio

A composer and musician, has a background in philosophy and bioacoustics. His music has been performed, among other venues or festivals, at Issue Project Room, Cafe Oto, Logos Foundation, Netmage, Live!Xem, PEAM, O Artoteca, Ostrava Days, Detmold Concert Hall, Hoeve Lichtenberg, Stony Brook University, Gaudeamus Musik Week, Unerhörte Musik. From 2015 he curates with Valentina Besegher the new music series Cluster at Labor Neunzehn, devoted to the investigation of sound and notation, which aims to offer an exchange platform for new music in Berlin, at the crossroad of compositional and performance practices. Also active in audiovisual and media art he collaborated to the realization of video art installations, live cinema performances, film projects and artist talks for festivals or institutions like Dolomiti Contemporanea, Athens Video Art Festival, Torino Film Festival, Montreal Nouveau Cinéma, New York Film & Video Festival, Open Ear Festival, Cartes Flux, OFFF Barcelona, E.M.A.F. European Media Art Festival, Transmediale, Palazzo Strozzi, Fondazione Buziol, Casa Masaccio Arte Contemporanea, Centro per l'arte contemporanea Luigi Pecci. He published on Mescal, Betulla, Silentes, Simultan, Sinewaves. He plays e-guitar with electronics, custom software and pedals. He completed the studies in theoretical philosophy and hermeneutics at



the University of Turin with the Italian philosopher Gianni Vattimo and studied marine bioacoustics with Gianni Pavan at C.I.B.R.A. – the Interdisciplinary Center for Bioacoustics and Environmental Research of the University of Pavia. Additionally he holds a teaching qualification in philosophy. From 2010 to 12 he attended composition master classes and private lessons at the Experimentalstudio des SWR Freiburg, especially with Mark Andre and Detlef Heusinger, a composition class with Pierluigi Billone at the Dipartimento Fieri-Aglaia at the University of Palermo, and in Warsaw, with Claus Steffen-Mahnkopf and Uroš Rojko, as a stipendiat of the Experimentalstudio. His personal research addresses the topic of temporality in music/sound and the correlation between listening and thinking.

Matthias Leboucher



photo Fabian Schober

Matthias Leboucher began to play the piano at the age of 5. After studying with Bernard Job in Blois, he obtained in 2011 a Licence-DNSPM (Bachelor) at the Pôle Supérieur Paris-Boulogne-Billancourt (PSPBB) with Marie-Paule Siruguet. He occasionally benefits from the teaching of Françoise Thinat, Paul Badura-Skoda, Alexandre Tharaud. In 2010 he was awarded the Mention-Spéciale Maurice Ohana from the 9th Orléans International Piano Competition. In 2014 he created the New Art and Music Ensemble Salzburg with his colleague Josef Ramsauer and 8 musicians. They performed new music in Austria, Germany, Italy, Korea, Spain, Lithuania... As an improviser and a jazz musician, he regularly plays with different bands from duo to big-band with jazz violinist Florian Willeitner and in the band Mashed Peas. He develops as well his solo project. After studying harmony, analysis, Orchestration (in the class of Alain Louvier) he obtained in 2013 his Bachelor Composition at the PSPBB with Jean-Luc Hervé, and benefits from the teaching of Yan Maresz and Denis Dufour in electroacoustic music. He studies from 2013 under Tristan Murail and Achim Bornhöft at the University Mozarteum Salzburg, and obtains his Master degree in 2017. His music is performed in France, Germany, Austria (Aspekte Festival, Dialogue Festival, Crossroads Festival...), China (Shanghai's 9th New Music Week 2016), Lithuania (Gaida Festival) by ensembles such as Court-Circuit, OENM, Synaesthesia, Collect/Project, Interface, NAMES... In 2017 he receives the Jahresstipendium für Musik des Landes Salzburg, and in 2020 the Startstipendium from Austrian Bundeskanzleramt, for the realization of his solo piano project.

Myrto Nizami

Born in Volos, Greece in 1994. She studied piano with Anna Vogiatzi and obtained degrees in piano, harmony, counterpoint and fugue. In 2017, she completed with honors a Bachelor's Degree in Composition at the Department of Music Science and Art of the University of Macedonia in Greece. In 2020 she received a Master's Degree in Composition at the Royal Conservatory of The Hague. She has attended composition workshops and masterclasses with George Hadjinikos, Franck Bedrossian, Nicolas Tzortzis, Silvina Milstein, Georgia Spyropoulos, Yan Maresz and others. As a composer she has written music for voice, solo instruments, ensembles, orchestra and collaborated in multidisciplinary projects. Her music has been performed in Greece, Netherlands, Italy, Spain and Belgium by ensembles and musicians such as: Il suono Giallo (IT), Sonor Ensemble (SP), Stolz Quartet (NL), Synaesthesia Ensemble (LT), Michele Bianchini, Giacomo Piermatti, Nike Lada, Eftychia Venioti, George Lygeridis, Alexandros Ioannou, and others.



Yuko Ohara

Yuko Ohara was awarded an Early Career Research Associateship at the Institute of Musical Research, School of Advanced Study, University of London in 2013/14 and has been a Lecturer in Music at Senzoku Gakuen College of Music since 2015. She has completed a PhD at Brunel University, and a PGDip in Advanced Composition at the Royal College of Music with the United Music Publishers Prize for Composition in 2006. She previously completed a Bachelor and a Masters Degree at Ferris University in Japan. Yuko's pieces have been selected for the BBC Symphony

Orchestra Sound and music Embedded Project, the EXAUDI Vocal Ensemble Project, the Spirituoso Project, the International Composer Pyramid (UK & France), the London New Wind Festival, the Soundwaves Festival, the Out Hear at Kings Place, "Reading session" at the 46th International Summer Course in Darmstadt, the Tzili Meudcan International Festival (Israel), the New Dots Project, the duoDorT: Quantulum Project, the Composition



Workshops at the Institute of Musical Research, the Royal Musical Association Research Student Conference (2013 and 2014), the International Conference on Contemporary Music (Spain), the International Double Reed Society Conference and the BBC Radio3. She was received the 2nd prize at the VI Jurgenson International Composer's Competition and one of the finalists: the Takefu Composition Award, the University of Aberdeen Music Prize and Young Composers Workshop at the Huddersfield Contemporary Music Festival. She was one of the Sound and Music shortlisted composers (2007-10). Yuko has collaborated with ensembles and orchestras including the Arditti String Quartet, the Exaudi Vocal Ensemble, the ELISION Ensemble, the Ensemble Linea, the Curious Chamber Players, the Ensemble Mise-en, the Studio New Ensemble Moscow, the International Composer Pyramid Ensemble, the duoDorT, the Worker's Union Ensemble, the London Contemporary Orchestra, the Tokyo Universal Philharmonic Orchestra, the BBC Symphony Orchestra, members of the BBC Scottish Symphony Orchestra and the Grupo Instrumental Siglo XX. She has attended a computer music workshop in the Acanthes/IRCAM and selected for composition workshops at the Takefu Composition Workshop, the Tzili Meudcan International Summer Course and the 46th International Summer Course in Darmstadt with funding of Brunel Graduate School and PRSF & Bliss Trust. She has studied with Haruna Miyake, David Sawer, Christopher Fox, Richard Barrett, and taken part in courses and master classes with composers including Brian Ferneyhough, Georges Aperghis, Beat Furrer, Tristan Murail, Steven Takasugi, Chaya Czernowin, Hilda Paredes, Akira Nishimura and Toshio Hosokawa.

Michalis Paraskakis

Michalis Paraskakis is a composer, performer and former graphic designer. His music explores tone colour and blurred harmonies, incorporates and manipulates different levels of "deliberate flaws" and deals with temporal and dramaturgical concepts. Lately his visual background returned through his increasing use of music-theatre and collaborations with artists from different disciplines and backgrounds. His PhD research at the Aristotelian University of Thessaloniki focuses on creating a large-scale music-theatre work. He has collaborated with musicians such as Klangforum Wien and Enno Poppe, ASKO|Schönberg and Bas Wiegers, Nieuw



Ensemble, DissonArt, Momenta Quartet, in venues and festivals like Impuls Festival (Graz), MATA Festival (New York), Onassis Cultural Centre (Athens), Greek National Opera, Korzo Theatre (The Hague), Muziekgebouw (Amsterdam), REAKTOR (Vienna), Kazakhstan University of Arts (Nur-Sultan) etc. He has composed music for theatre, film, video and fashion. As a performer (voice) he has performed pieces by I. Xenakis, J. Christou, G. Aperghis, G. Scelsi and premiered many works by young composers. He is the founder of TETTIX Ensemble in Athens, which specializes in new music and music-theatre.

Antonis Rouvelas

Antonis Rouvelas was born in Papadianika (Laconia, Greece) in 1987 and since 10 years old he started working with music in local unions. In 2006 he was admitted in Aristotle University of Thessaloniki – Department of Music Studies and the year after he was accepted to study composition with Dimitri Papageorgiou. In September 2012 he was accepted in the Master's Program at the University for Music and Performing Arts of Graz, studying composition under the supervision of Beat Furrer. From January 2016 he is a PhD student in Aristotle University of Thessaloniki – Department of Music Studies. Since 2012 he lives in Graz (Austria). He has been selected for composition competitions, call for scores, closed-type seminars and scholarships such as: Composition Workshop with Beat Furrer and DissonArt ensemble (Music Village, 2011), Pierluigi Billone's masterclass PAS-E (Venice, 2012), 5th PanHellenic Composition Competition in memory of Dimitris Dragatakis (2nd prize, 2012), Tellogleion Arts Institution (scholarship, 2013), Composer Collider Europe project (ensemble Musikfabrik, 2017), Microfest 2020 (Prague, 2019), BMKÖS (scholarship, 2021) etc. He has been performed and received commissions by numerous ensembles and organizations such as the Athens State Orchestra, the Klangforum Wien, the Schallfeld ensemble, the DissonArt ensemble, the Zeitfluss ensemble, the airborne extended ensemble, the European Recorder Players Society, the A4M Performing Arts Group, the workshop New Greek Composers nowadays, the association die Andere Saite, the association NOW!, etc. His wider interests include multimedia art, improvisation and eastern music. Part of his works is published by the online platforms Babelscores and escholarship.



Thanakarn Schofield

Thanakarn Schofield's works explore the sonic behaviour of multiculturalism and objects, contemporary and traditional practices, and geographical sonic elements from the Far East/Southeast Asia. His compositions have been performed in more than 10 countries and commissioned by different orchestras and ensembles including Avanti Orchestra, Princess Galyani Vadhana Youth Orchestra, Residentie Orkest, Harmonieorkest De Phoenix, Orkest De Ereprijs, "But What About" Ensemble, Harp Sirens, Hezarfen Ensemble, Hong Kong New Music Ensemble, Kluster 5 Ensemble, Mivos Quartet, Moscow Contemporary Music Ensemble, New European Ensemble, PinkNoise Ensemble, Spaceship Ensemble, Tacet(i) Ensemble, Ensemble x.y., and more. Schofield was awarded with the Princess Maha Chakri Sirindhorn Prize – grand prize of the Young Thai Artist Award 2017 and Orkest de Ereprijs – "St. Frank van der Wal Fonds" prize 2020 (Netherlands). Currently he is a PhD student at the Graduate Center, CUNY where he studies with Jason Eckardt.



Daniel Serrano

DANIEL SERRANO was born in Jaén (Spain) in 1991. First, he studied violin and chamber music under the guidance of Keiko Wataya and Karsten Dobbens in Musikene (Basque Country). Subsequently, he moved to Vienna in 2013, where completed his degree in composition and music theory with Michael Jarrell and Gesine Schröder at the University of Music and Performing Arts Vienna. He attended the Impuls Academy in Graz, ARCO – Art, Research and Creation Opus 2019 in



photo Hristina Šušak

Marseille, the Luxembourg Composition Academy 2019 and 4th International Young Composers Academy of Ticino Musica 2020, where he took part in masterclasses with Beat Furrer, Isabel Mundry, Alberto Posadas, Yann Robin, Johannes Maria Staud, Frédéric Durieux, Elena Mendoza, Philippe Leroux, Oscar Bianchi and Francesca Verunelli. He has been awarded the first prize at the „Fanny Hensel Kompositionswettbewerb“ (2015), the third prize at the „International Mauricio Kagel Kompositionswettbewerb“ (2016) and the first prize at the „Künstlerischer Wettbewerb (2017) of the association of German-speaking Music Theory (GMTH). He won the „Nikolaus Fheodoroff Kompositionspreis“ (2017) for his monodrama „Asterión“. His pieces have been played in important venues and festivals such as Carinthischer Sommer, Wiener Tage der zeitgenössischen Klaviermusik, Ticino Musica, Wien Modern, rainy days, ORF Radiokulturhaus, Wiener Konzerthaus, Alte Schmiede, Schloss Laxenburg and by ensembles like PHACE, Ensemble Webern Wien, Ensemble Prisma Wien, ensemble N, Ensemble Multilatérale Paris, United Instruments of Lucilin, Platypus, Diotima Quatuor and Company of Music.

Aida Shirazi

“Born and raised in Tehran, Iran, Aida Shirazi is a composer of acoustic and electroacoustic music. Her music is described as “deliberately unfolding” by The New York Times, “well-made and affecting” by The New Yorker and “unusually creative” by San Francisco Classical Voice. In her works she mainly focuses on timbre for organizing structures that are often inspired by Persian and English languages and literature, as well as Iranian classical music. Shirazi’s music has been featured at festivals including Manifeste, Mostly Mozart, New Music Gathering, Direct Current, and Tehran Contemporary Music Festival in venues such as Maison de la Radio France, Lincoln Center, Kennedy Center, and the DiMenna Center. Her works are performed by Orchestre Philharmonique de Radio France, Miranda Cuckson, International Contemporary Ensemble, Ensemble Dal Niente, Quince Ensemble, Left Coast Chamber Ensemble, Emyrean Ensemble, and Bilkent Symphony Orchestra. Currently, Shirazi is a Ph.D. candidate of composition at the University of California, Davis and works with Mika Pelo. She has studied with Pablo Ortiz, Kurt Rohde, Yiğit Aydın, Onur



Türkmen, Tolga Yayalar, and Hooshyar Khayam, and attended masterclasses by Kaija Saariaho, Raphaël Cendo, Mark Andre, Claus-Steffen Mahnkopf, and Riccardo Piacentini. Shirazi holds her B.A. in classical piano performance from Tehran University of Art, and her B.M. in music composition and theory from Bilkent University (Turkey). Shirazi is a participant of IRCAM's Cursus program in the academic year 2021-22.

Angus Lee



photo Nick Trieu

By training a flautist, Angus Lee (b.1992) is a versatile composer-performer, and a graduate of the Hong Kong Academy for Performing Arts and the Royal Academy of Music in London. He has been flautist of the Hong Kong New Music Ensemble since 2016, and the Ensemble's programme manager since 2020. Initially introduced to composition by Hau-yee Ng and Maurice Poon, Lee was largely autodidactic as a composer. Since 2016, however, Lee has been selected to take part in international composition academies, studying with leading composers including, among others, Philippe Manoury, Isabel Mundry, and Yann Robin at the likes of impuls, Académie Philippe Manoury-Musica, Ticino Musica International Young Composers Academy and IRCAM ManiFeste. Lee's works have been performed by, among others, Ensemble Intercontemporain (Fr), Ensemble Modern (De), Ensemble Multilatérale (Fr) and Trio Accanto at the ACL Asian Music Festival (Jp), Ciclo de Música Contemporánea de Oviedo (Es), CYCLE Music and Art Festival (Is), iLSUONO Contemporary Music Week (It), IRCAM ManiFeste (Fr), Festival Musica Strasbourg (Fr) and Festival Ticino Musica (Ch). Parallel to his work as a composer, Lee is an active conductor specialising in new music. He has presented with the HKNME premieres of seven works by Taiwanese and Hongkong composers at the special project Hong Kong x Taiwan Contemporary Classical Exchange in 2019. He also led Ensemble Modern at Ticino Musica Young Composers Academy 2019, premiering works by international young composers to critical acclaim. He was invited to work with Ensemble Modern again at their 10th International Composition Seminar, where alongside conductor Sara Caneva he would premiere works by Katherine Balch, Omer Barash, Philipp Krebs, Piotr Peszat and Kitty Xiao at the cresc. . . Festival [Biennale for Contemporary Music Frankfurt Rhein Main] in March 2022. <https://anguslee-music.space/press-kit>

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