

Snow in Summer

About Snow in Summer

Snow in Summer is the second in a series of concerts in Nicole Ge Li and Corey Hamm's erhu and piano project (PEP).

Look for many more World Premieres at the next PEP concerts at the Sound of Dragon Festival (May 9-14, 2014 Roundhouse), May 24, 2014 (UBC Barnett Hall), and for the PEP double-CD release concert (Fall 2014), and tours of China and North America (2014/2015).

Over forty Canadian and Chinese composers have already agreed to write works for erhu and piano to be premiered, recorded, and toured in both Canada and China. To date, the list of composers includes James Harley, Brian Cherney, Hope Lee, David Eagle, Douglas Finch, Daniel Marshall, Elizabeth Raum, Dai Fujikura, Alexis Renault, Michael Park, John Oliver, Scott Godin, Stephen Chatman, Keith Hamel, Bob Pritchard, Jordan Nobles, Jocelyn Morlock, Gabriel Dharmoo, Paul Steenhuisen, Marc Mellits, Remy Siu, Dorothy Chang, Edward Top, Chris Gainey, Dubravko Pajalic, Jared Miller, Martin Ritter, Alyssa Aska, Alfredo Santa Ana, Francois Houle, Owen Underhill, Vivian Fung, Hope Lee, Jian Qiang Xu, Yuan Qing Li, Ying Jiang, Joshua Chan, Si Ang Chen, I Yu Wang, Laura Pettigrew, Laurie Radford, Chan Kan Nin, Alice Ho, Emily Doolittle.

Thank you!

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PEP

Piano and Erhu Project

Nicole Ge Li *erhu*

Corey Hamm *piano*

Jenny Lu *poetry reader*

John Oliver *guitar*

December 6, 2013 | 8:00 pm

Roy Barnett Recital Hall

All Over The Map - Laurie Radford

The title may suggest that this piece takes as its reference and point of departure the meeting of a thousand year old Asian string instrument with a mechanical instrument that arose from the industrial revolution of Western Europe in the nineteenth century. The combination of erhu and piano is indeed an interesting cultural pairing, but is actually only one of many such meetings between instruments and practices from around the world as the musics of the world collide and cross-pollinate as never before. The title *All Over The Map* really describes the compositional process wherein an attempt to embrace a disintegrated approach to musical materials and concepts is undertaken: from the frenzied asymmetrical pulsation of the opening, to the scattered arabesques of the central section, from the acceleration procedures of the third section to the static chorale-like conclusion.

Double Happiness Duo - Ka Nin Chan

The Chinese saying "Double Happiness arriving at the door" is almost self-explanatory, it means there are two jubilating events to be celebrated in a household. The two kinds of happiness the composer is describing are the inner and the outer joyfulness. The style of the oriental string writing includes freely use of portamenti and glissandi. The antiphonal beginning is typical of Chinese celebration music. The erhu and the piano represent double contentment with the cosmic sound of the piano enveloping the exuberant erhu.

All programme notes were provided by the composers.

Snow in Summer

Friday, December 6, 2013 8:00 pm

Roy Barnett Recital Hall, UBC School of Music

Mainland Sonata – Remy Siu

In China, the erhu and piano combination has become popular. In many cases, the piano replaces the Yang Qin (揚琴), a hammered dulcimer.

As a Chinese-Canadian composer trained in the tradition of western music composition, this ensemble is problematic for me. This ensemble does not only comprise of instruments, but iconic cultural objects: the erhu and the piano both signal their cultures strongly. In writing for this ensemble, one is not only confronted with the standard range and dynamic parameters of the instruments, but the relationship between China and the West.

In China, many things western are idolized. In the west, many things asian are fetishized and commodified. To address this, I have also “sampled” or quoted excerpts from western and Chinese repertoire both old and new and “mapped” them onto the piano and erhu. The piece will work systematically, exhausting all the possible permutations between the piano and erhu and their “shadow instrumentations”: the piano and violin, the erhu and the yang qin (among other supporting instruments). You will hear traditional Chinese song, Bach, Tan Dun, Boulez, and more.

You will also hear, in one “empty” sounding section, suggested harmonies provided by Microsoft’s Songsmith program for Windows. These suggestions can be an insight into the commodification—of the commodification—of western harmony in popular music. These suggestions will support an old, traditional chinese tune.

Finally, the last section are my direct thoughts on the matter. Hopefully, by this time, the game is clear.

Suppose I was a Marigold

假如我是一朵金盞花

Emily Doolittle

艾米莉·杜麗多

Imaginary Garden: I. Snow in Summer

幻園:I.夏之雪

Hope Lee

李耿璋

A long the riverrun

何日復歸來

Scott Godin

斯科特·戈丁

A Garden of Transplants

異鄉花卉

Elizabeth Raum

伊麗莎白·榮姆

Eternity Gaze 永恆的凝視

i. *Looking Outward Together* 引首以望

ii. *Forgetting Time* 無始無終

iii. *In a mirror* 鏡里觀花

iv. *Here, Now* 當下此時

John Oliver

約翰·奧利弗

Intermission

Four Seasons: Autumn and Winter

子夜秋冬歌

Alice Ho

何冰頤

Captive

俘虜

Jared Miller

傑拉德·米勒

Goldfish

金魚

Mark Armanini

馬克·亞曼尼尼

Mainland Sonata

大陸奏鳴曲

Remy Siu

蕭逸南

All over the map

不著邊際

Laurie Radford

洛瑞·拉德福

Double Happiness Duo

雙喜臨門

Chan Ka Nin

陳嘉年

Please turn off all camera, laptop, cell phone and recording devices.
Their use is strictly prohibited during the performance. Thank you for joining us!

Performer Biographies

Nicole Ge Li *erhu*

Nicole Ge Li is currently Concert Master of the B.C. Chinese Orchestra and gaohu soloist with the BC Chinese Music Ensemble.

Li began learning Erhu at the early age of six, and started training professionally at the age of 11. She graduated from the Shanghai Conservatory of Music in 2008 with a Bachelor's degree in Erhu. In 2002, while still a student, Li won second place in the Daily Art Competition, a national music competition in China. In 2011, she organized and performed in her own erhu recital in Vancouver, the first full-scale erhu performance of its kind held in Canada. In 2013, she was invited to perform for Prime Minister Stephen Harper as the only Chinese instrumental soloist at the Chinese New Year Gala in Vancouver. Later that year, Li performed the celebrated Gaohu concerto "Butterfly Lovers" with the BC Chinese Orchestra.

As a performing artist, Li is known for her interpretive expressiveness, stylistic versatility and ability to transverse a wide range of musical genres from the East to the West, from the traditional to the avant garde.

Corey Hamm *piano*

Dr. Corey Hamm has commissioned, premiered and recorded over 200 solo, chamber and concerto works from such Canadian composers as Cherney, Hamel, Chang, Morlock, Bashaw, Harley, Harman, Forsyth, and composers from all over the world.

Corey was soloist in the World Premiere of Jordan Nobles' *Piano Concerto* with Bramwell Tovey and the VSO, and in Ravel's *Piano Concerto for the Left Hand*, Faure's *Fantasia*, and *Gershwin's Rhapsody in Blue*. Hamm gave World Premieres of solo and chamber works written for him and the Nu:BC Collective by Chang, Hamel, Bashaw, Godin, as well as existing works by Rzewski, Fujikura, Ter Veldhuis, with concerts, masterclasses and lectures across North America and in Hong Kong. Recordings on Redshift Records include *Terra Nova* with VSO

two notes as highly dissonant piano clusters surround it aggressively. The piece ends with fragments of the opening musical material.

This piece is dedicated to Corey Hamm and Nicole Li, for whom I am incredibly grateful for asking me to write it and commit to it as performers.

Goldfish – Mark Armanini

Goldfish is my musical interpretation in the style of a classical Chinese painting depicting a goldfish swimming peacefully in a pond. The graceful melody weaves a serene mood over the gently lapping string accompaniment. The music is ornamented with a rich harmonic ebb and flow. The picturesque mood is perfectly expressed by the timeless sound of the erhu as it traces the heartfelt melody over the mysterious sounds of light, shimmering arpeggios. As the texture thickens the erhu becomes more rhythmically active and after a unison climax, the music settles back into a peaceful return of the opening mood. This piece reflects the composer's influence of a newly forming Vancouver style of music combining elements of Chinese and western musical ideas within a classical musical setting. The instrumental colour using solo erhu with guitar and piano has a fresh clear sound, enhancing and reflecting a shared Canadian musical experience.

苏轼
永遇乐

明月如霜，好风如水，清景无限。
曲港跳鱼，圆荷泻露，寂寞无人见。

古今如梦，何曾梦觉，
但有旧欢新怨。

~ Su Shi (1037-1101)

Happy Encounter

Bright as frost is a moon serene,
Refreshing as water is the leisurely wind,
Composing an infinite tranquil scene.

In the winding lagoon fish jump at will,
Rolling off the lotus leaves are pearls of dew,
A quiet world with no people around.
Life has always been a dream,
Who's ever woken up?
Only good old days and new laments are there.

李白: 秋歌	Autumn
長安一片月	A slip of the moon hangs over the capital;
秋風吹不盡	Ten thousand washing-mallets are pounding;
何日平胡虜	And the autumn wind is blowing my heart
	For ever and ever toward the Jade Pass....
	Oh, when will the Tartar troops be conquered,
	And my husband come back from the long
	campaign!
冬歌	Winter
明朝驛使發	The courier will depart next day, she's told.
	She sews a warrior's gown all night.
	Her fingers feel the needle cold.
	How can she hold the scissors tight?
	The work is done, she sends it far away.
	When will it reach the town where warriors stay?

Captive – Jared Miller

Contrary to other pieces I have written in the past – which have either been purely about exploring different instrumental timbres or textures or evoking an image or scene - in *Captive* I sought out to create a greater sense of narrative in the compositional structure. I wanted to express the psychological experience of someone who is imprisoned, while at the same time, have the instruments imitate real-life sounds that one might hear in a prison cell. The metallic timbre of the prepared strings on the outer reaches of the piano create a musical and aural cage, in which all of the action of the piece occurs. The erhu's slow, mournful downward glissandos imitate the sighs and moans of a prisoner while at the same time, create a feeling of hopelessness that they might experience. Its intentionally meandering melodic line aims to evoke the gait of a prisoner pacing aimlessly back and forth in their cell. As the piece progresses, the prisoner becomes increasingly anxious as they imagine the walls that are encasing them to move closer toward each other, making their cell more and more claustrophobic. At the climax of the piece, the erhu (our prisoner) is trapped oscillating between

clarinetist Cris Inguanti, and upcoming CDs, Rzewski's hour-long solo piano epic *The People United Will Never Be Defeated!* and *Beyond Shadows* with the Nu:BC Collective, to be released next year. Recently, Hamm premiered Jocelyn Morlock's *Vulpine* with VSO violinist Nicholas Wright and the Music on Main All Star Band, and played Schoenberg's *Pierrot Lunaire* with Valdine Anderson and the VSO under Bramwell Tovey.

In 2013-14 Hamm will give the World Premiere of over forty new Chinese and Canadian works for piano and erhu with virtuoso erhu player Nicole Li as part of their exciting cross-cultural Piano and Erhu Project (PEP). This project involves premiering and recording these works (Redshift Records) before touring them in both Canada and China.

Dr. Hamm is Associate Professor of Piano and Chamber Music, and Acting Chair of the UBC Keyboard Division at the UBC School of Music. He is Co-Director of the UBC Contemporary Players. Dr. Hamm received the 2008/2009 UBC Killam Teaching Award for Excellence in Teaching. He is on the Piano Faculty of the Summer Institute for Contemporary Performance Practice (SICPP, or Sick Puppy) at the New England Conservatory in Boston. His beloved teachers include Lydia Artymiw, Marek Jablonski, Stephane Lemelin, Ernesto Lejano, and Thelma Johannes O'Neill.

Jenny Lu *poetry reader*

Jenny Lu's self-defined mission in life is to build bridges between east and west. She is a Chinese language instructor at UBC Continuing Studies and is a Director of Vancouver Inter-Cultural Orchestra. Through her classes and in stage performances, her passionate presentation of Tang poems makes them come alive for Western and Eastern audiences alike. Through her father's influence, Jenny developed a deep appreciation of Tang poems and other forms of Chinese art from an early age. Living in Canada since 2005 she has explored the interactions of two cultures, which are described in her book *The Sun over Vancouver*.

John Oliver *guitar, composer*

Born and raised in Vancouver, award-winning composer John Oliver writes opera, orchestral, chamber and electronic music and performs chamber music as a guitarist. Oliver believes music should resonate with the whole listener – mind, body, and soul. After extensive training as a classical musician and composer, Oliver undertook private studies in perception, psychoacoustics, and social theory reaffirming his passion for music that engages and challenges a wide audience of music lovers.

John Oliver came to international attention early in his career when he won six prizes for five compositions ranging from chamber to orchestral to electroacoustic music, including the Canada Council's Grand Prize at the 8th CBC National Competition for Young Composers. His electronic music has been presented around the world at international festivals and on radio. Oliver's "classical" music has been commissioned and performed by the likes of the Canadian Opera Company, National Arts Centre Orchestra, Vancouver Symphony, CBC Radio Orchestra, and the Société de musique contemporaine du Québec.

Oliver has performed as guitarist with the Vancouver Symphony Orchestra, Standing Wave Ensemble, Ensemble Symposium, Vancouver Chinese Music Ensemble, Mei Han, and Jeremy Berkman, among others, and has appeared at various music festivals, and on the concert series of New Music Concerts, Vancouver New Music, Music in the Morning. He currently plays in the Big World Band, Duo Vita (violin and guitar duet) and the Oliver Yu Duo (featuring music for Chinese ruan and special guitars). Oliver also performs a special "immersive sound" event using special guitars whose sound he transforms by realtime computer processing.

His music appears on CDs from Centrediscs, Empreintes DIGITALes, earsay, CBC Records, ZaDiscs, SNE and McGill University Records. Two releases in 2012 celebrate the breadth of Oliver's music: a CD of orchestral music titled *Forging Utopia*, and a DVD-audio surround-sound disc of his "immersive" soundscape music *Time is Dust*.

Eternity Gaze – John Oliver

Eternity Gaze is a work in four movements, each of which explores a different musical and cultural "space." "Looking Outward Together" sees the three musicians looking toward the musical styles of each others' instruments. They begin by creating a sound sculpture on some resonances around the notes A and E with pentatonic melodic bits. The erhu takes up a pentatonic melody in E minor that slowly slides into a jazz-blues, which, on coming to full fruition, disappears right away back into the ether. "Forgetting Time" is a medieval musical structure whereby a melodic sequence of x numbers of notes is given note durations of y number of values. The erhu plays a seemingly endless melody as the notes of the melody ebb and flow based on the ever-changing time each note is held. The melody is surrounded by a veil of harmonics and muted notes on guitar and piano. "In a Mirror" is a driving music that combines the minor modes of the west with a three-note pentatonic motif. The last movement, "Here, Now" combines the extended chords and polyrhythms often found in jazz and new music with rising lines on erhu. In the second part of the movement, assertive, happy Beethoven piano arpeggios invade a slithering, unstable erhu melody to create a strange dichotomy that reflects our time.

Two Seasons Ballade: Autumn and Winter – Alice Ho

This work is inspired by two poems "Autumn Song" and "Winter Song" by the Chinese poet Li Bai of the Tang Dynasty. "Autumn" depicts the yearning heart of a young woman: under the moonlight and feeling the soft blow of autumn wind, she laments the passing of time and wishes the safe return of her loved one from war. "Winter" describes a woman anxiously sewing a winter coat late at midnight, dreaming the coat will be sent to keep her husband warm from the brutal winter wind in a war zone. An imaginary vocal line is given to the erhu, which captures the bleak but romantic poetic essence of the stories through the instrument's powerful expressive quality. The piano accompaniment is written in a dramatic manner, evolving from the free, impressive figures in "Autumn", to the intense gestures in "Winter" which reminiscences elements of Kunqu opera, an old form of Chinese opera of passionate and melodious character.

Composer Biographies

A long the riverrun – Scott Gordin

五言律詩
宋之問
題大庾嶺北驛

陽月南飛雁，傳聞至此回
我行殊未已，何日復歸來？
江靜潮初落，林昏瘴不開
明朝望，應見隴頭梅。

They say that wild geese, flying southward,
Here turn back, this very month....
Shall my own southward journey
Ever be retraced, I wonder?
...The river is pausing at ebb-tide,
And the woods are thick with clinging mist --
But tomorrow morning, over the mountain,
Dawn will be white with the plum-trees of home.
~ Song Zhiwen (c. 660 – 710)

“a way a lone a last a loved a long the / riverrun, past Eve and Adam’s, from
swerve of shore to bend of bay...” ~ James Joyce, *Finnegan’s Wake* (1939)

This work traces an imaginary voyage from the youthful beginnings of a river,
winding and surging through maturity to its ultimate destination the ocean.
Although the traveller may never return to the river’s origin, there is a deep
sense of nostalgia for home and a kinship with the countless travellers who have
made a similar trek in days past and still to come.
Dedicated in friendship and admiration to Nicole Li and Corey Hamm.

A Garden of Transplants – Elizabeth Raum

A Garden of Transplants was taken from the Chinese portion of the work for
Clarinet and Soundscape called Transplants which spoke of the difficulties of
immigrants, who might also be thought of as “transplants,” moving from one
country to another. In the original there was dialogue, both on the soundscape
and live from the performer. I have replaced much of the soundscape with piano
although I wanted to keep some of the percussive effects, now played with the
left hand by the pianist. One might think of each section as a different flower,
growing and thriving in a Garden of Transplants.

Emily Doolittle

Composer Emily Doolittle was born in Nova Scotia, and lived in Indiana,
Amsterdam, New Jersey, Montreal, and Glasgow, before moving to Seattle in
2008 to teach music composition and theory at Cornish College of the Arts.
She received her PhD from Princeton University in 2007, where she explored
the question of whether some animal songs can be considered music in her
dissertation *Other Species’ Counterpoint*. In 2011 she was composer-in-residence
at the Max Planck Institute for Ornithology, where she researched musician wren
song in collaboration with ornithologist Henrik Brumm, wrote a set of pieces
based on the songs of duetting birds, and presented a concert of her birdsong-
related music, performed by members of the Bavarian State Opera. Current
projects include a chamber opera based on the folktale *Jan Tait and the Bear*, to
be performed in Shetland in 2014, and a violin concerto for Calvin Dyck and the
Vancouver Island Symphony.

Hope Lee

Hope Lee exploits instruments imaginatively, creating colourful and evocative
sonorities. Aptly described by Michael Schulman as a “cross-cultural explorer,”
she is always exploring new sounds and structures, and striving for constant
growth within individual works and in her output as a whole. Furore-Verlag,
Germany publishes all her works.

Scott Edward Godin

Scott Edward Godin began his musical training on piano, completing a
Bachelor of Music Degree in 1993 with Helmut Brauss. By winning the Johann
Strauss competition in 1993, Scott was able to study in Vienna, Austria with
internationally renowned pianist Paul Badura-Skoda. Completing a Doctoral
Degree in Musical Composition in June 2003 with John Rea at McGill University
in Montreal, Quebec, his music has been performed throughout Canada, Europe,
Mexico, and the United States. Accolades include the 2007 Joseph Stauffer Prize
for Composition, finalist in the 1999 Gaudeamus Competition in Amsterdam,
Holland, finalist in the 1999 Canadian Broadcasting Corporation Young
Composers’ Competition, five prizes in SOCAN Young Composers Competitions
(Canada), including Serge Garant Awards for chamber music in 1996 and 1998,

Programme Notes

prizewinner for German Radio in the 1997 NRW Symposium (Wesel, Germany), and five compact disc releases. Scott has worked with various ensembles and soloists, including ensemble KORE (Montréal), la Société de la Musique Contemporaine du Québec (Montréal), ensemble de ereprijs (Apeldoorn, Holland), Orkest De Volharding (Amsterdam, Holland), Continuum (Toronto), Arraymusic (Toronto), and the Windsor Symphony Orchestra. Scott has been Visiting Assistant Professor in Theory and Composition at both Memorial University (St. John's) and Dalhousie University (Halifax).

Elizabeth Raum

Elizabeth Raum's works have been heard throughout North America, Europe, South America, China, Japan, and Russia, and have been broadcast extensively on the CBC. She has also written for film and video and has won numerous awards for her scores in this genre. She has been commissioned by such prestigious organizations as the Winnipeg Ballet, the Calgary Philharmonic, Symphony Nova Scotia, the Nexus Percussion Ensemble, the Ottawa International Chamber Music Festival, and the St. Lawrence String Quartet. Raum is featured on a number of commercial CDs including *how bodies leave ecstatic marks*, from which her "Dark Thoughts" was the winning entry for Best Classical Composition for the 2008 Western Music Award. In 2004, Raum was awarded an Honourary Doctorate in Humane Letters from Mt. St. Vincent University in Halifax and in November, 2010, given the Saskatchewan Order of Merit. She was awarded the Canadian Composer Award from the Canadian Band Association in 2013. She is included in the New Grove's Dictionary of Music and Musicians, the New Grove's Dictionary of Opera, and the New Grove's Dictionary of Women Composers as well as numerous other publications.

Alice Ping Yee Ho

Alice Ping Yee Ho is a Hong Kong-born Canadian composer acclaimed for her "distinctly individual" style and "organic flow of imagination." She has written in many genres and received numerous awards such as the 2013 Dora Mavor Moore Award for Outstanding Original Opera, Boston Metro Opera International Composition Competition, Hunter's Award "Best Classical Composer", Winnipeg Symphony Canadian Composers Competition, and International

Suppose I was a marigold - Emily Doolittle

Suppose I was a marigold is a simple, lyrical piece which I originally wrote for cellist Greg Homza, and for myself as the pianist. When I wrote it, I had in mind that it could be played by any stringed instrument, but I was thinking about violins and violas; I had no idea that it might one day be played on erhu as well! I've always loved the expressive, almost voice-like quality of the erhu, and think it is a perfect match for this piece! In the opening section of *Suppose I was a marigold*, the erhu plays a continuous melodic line, while the piano plays a series of gradually shifting arpeggiated chords. The erhu and piano come to take on more equal roles, as they start passing back and forth both the melodic and the arpeggiated material. The piece ends with a slightly richer, more extended version of the melodies and harmonies that opened the piece.

Imaginary Garden - Hope Lee

Imaginary Garden, a sonic garden of discovery, growth, imagination and recollection, is a series of short chamber pieces written for unusual instrumental combinations, with the intention of exploring musical gestures with motion, images, and emotion. Each work is inspired by e.e. cummings' poem, *somewhere i have never traveled, gladly beyond*.

Imaginary Garden I. snow-in-summer is written for a cross-cultural project in which Nicole Li and Corey Hamm in Vancouver have commissioned over forty Canadian and Chinese composers to write new works for erhu and piano.

"...or if you wish to close me, i and
my life will shut very beautifully suddenly,
as when the heart of this flower imagines
the snow carefully everywhere descending;..."
~ E. E. Cummings

或者如果你要关闭我，我和
我的生命会美丽地关上，忽然，
就像这朵花的心，想像
雪，小心翼翼从四方飘落

University, Concordia University, Bishop's University, University of Alberta, City University (London, UK), and is presently an Associate Professor at the University of Calgary.

Chan Ka Nin

Chan Ka Nin is a distinguished Canadian composer whose extensive repertoire draws on both East and West in its aesthetic outlook. Professor of Theory and Composition at the University of Toronto, he has written in most musical genres and received many national and international prizes, including two JUNO awards, the Jean A. Chalmers Award, the Béla Bartók International Composers' Competition in Hungary, and the Barlow International Competition in the United States. In 2001 he won the Dora Mavor Moore Award for Outstanding Musical for his opera *Iron Road*, written with librettist Mark Brownell, depicting the 19th-century construction of the Canadian national railroad by Chinese migrant laborers.

Characteristically luminous in texture and exotic in instrumental colors, Prof. Chan's music has been described by critics as "sensuous," "haunting," and "intricate." The composer often draws his inspiration directly from his personal experiences: for example, the birth of one of his daughters, the death of his father, his spiritual quests, or his connection to nature and concern for the environment.

Many prominent ensembles and soloists have performed his music, including the Toronto Symphony, National Arts Centre Orchestra, Hong Kong Philharmonic, Calgary Philharmonic, Nova Scotia Symphony, Esprit Orchestra, Manitoba Chamber Orchestra, Amici Ensemble, Gryphon Trio, Miró Quartet, St. Lawrence Quartet, Purcell Quartet, Amherst Saxophone Quartet, violist Rivka Golani, and oboist Lawrence Cherney. His substantial discography includes releases on the CBC, Centrediscs, ATMA, Analekta, Albany, and Summit labels, among others.

Born and raised in Hong Kong, Mr. Chan holds twin undergraduate degrees in electrical engineering and music from the University of British Columbia, where he studied composition with Jean Coulthard. He subsequently received Master of Music and Doctor of Music degrees from Indiana University, where he studied with Bernhard Heiden.

League of Women Composers Competition. Alice Ho's music is often performed at significant new music festivals including ISCM World Music Days, Ottawa Chamber Fest, and Demarks' CRUSH New Music Festival. Her works have also been played by major ensembles including the China National Symphony, Polish Radio Choir, Finnish Lapland Chamber Orchestra, Esprit Orchestra, the Toronto, Vancouver, Winnipeg, and Victoria Symphonies, Luxembourg Sinfonietta, Amsterdam's Neuw Ensemble, and Penderecki String Quartet. Her discography includes releases on the Centrediscs, Blue Griffin, Electra and Phoenix labels.

Jared Miller

Known by the press as "someone to watch for decades to come" (CBC Radio), Jared Miller enjoys an active career as a composer and music educator. Recent collaborators include the Vancouver Symphony Orchestra, The Toronto Symphony Orchestra, The Kitchener-Waterloo Symphony, The Juilliard Orchestra, Toronto's Sneak Peek Orchestra, the New York City Ballet's Choreographic Institute, Latitude 49 Chamber Ensemble and pianists Sara Davis Buechner, Ang Li and Pierre-Andre Doucet. He has received top prizes in the SOCAN Awards for Young Composers, the ASCAP National Composition Competition and the Juilliard Orchestra Composition Competition. Recently, his solo piano piece *Souvenirs d'Europe* (premiered by Ang Li in Carnegie Hall in 2011) was chosen as the imposed Canadian work for the 2013 Knigge National Piano Competition at the University of British Columbia. As an advocate for musical outreach, Jared has worked closely with the Vancouver Symphony Orchestra Connects Program, the Health Arts Society of BC, Vancouver Opera in the schools and currently works with New York's Opportunity Music Project, which provides underprivileged youth in the greater New York area with free music instruction, instruments and performance opportunities. Miller is an alumnus of the UBC School of Music where he studied composition with Stephen Chatman and Dorothy Chang and piano with Sara Davis Buechner and Corey Hamm. Now based in New York, he is a C.V. Starr Doctoral Fellow at the Juilliard School where he studies composition with Oscar and Pulitzer Prize winning composer, John Corigliano. Miller greatly acknowledges the support provided to him by the Canada Council for the Arts, the BC Arts Council and the Koerner Foundation.

Mark Armanini

Mark Armanini, a native Vancouverite, studied composition with Elliot Weisgarber and piano with Robert Rodgers at the University of British Columbia, graduating with a MMus. in 1984. In 2000 Mark traveled to Taipei and in 2003 to Beijing and Shanghai as part of composer exchanges. In 2006 he performed at the Nanjing Jazz Festival and in 2007 travelled to Wuhan to study the ancient Marquis Yi Bell Set . From 2009 - 2012 Mark attended the Atlas Academy, in Amsterdam where his composition *Chroma* premiered at the Concertgebouw concert hall and *Decor* at the Amsterdam Conservatory. In December 2012 he made a return visit to Taipei, Taiwan to attend the premiere of *Eye of the Dragon*, a Canada Council commission for the Little Giant Chinese Orchestra and its 14 traditional Chinese instruments. Mark's most recent musical adventure was producing a CD for the BC Chinese Music Ensemble(BCCME) *Bamboo Shoots in Spring*, a celebration of the 10th anniversary of the BCCME, a subsidiary of the BC Chinese Music Association, the largest Chinese music organization in North America. Mark is presently the co-Artistic Director of the Vancouver Intercultural Orchestra, Producer of the BCCME and Producer of the Sound of Dragon Music Festival, scheduled to premiere in May 2014. He is on Faculty at Capilano University in North Vancouver.

Remy Siu

Remy Siu is an emerging composer based in Vancouver, BC. He studied at SFU Contemporary Arts with David MacIntyre, Owen Underhill, Janet Danielson, Jeffrey Ryan, Arne Eigenfeldt, and Barry Truax. He has also studied with Rodney Sharman, Ken Ueno, Claus-Steffan Mahnkopf, Suzanne Farrin, and Detlef Heusinger.

His work has been performed by the Vancouver Symphony Orchestra, the Victoria Symphony, the Turning Point Ensemble, the Erato Ensemble, Musica Intima, and Quatuor Bozzini. He also composes and performs with Dissonant Disco (a Vancouver noise band) and Hong Kong Exile (an interdisciplinary art collective).

Currently, he works on the staff of "Sound of Dragon Society," a non-

profit focused on Asian music while "preserving heritage, [and] seeking innovation." He has worked with Henry Daniel, Steven Hill, Rob Kitsos, and MACHiNENOiSY, among others in the Vancouver arts community. In 2012, he was artist-in-residence at the New Westminster River Market. He has produced two sold-out shows: ASCENSION (string quintet + dance) and Attacca 2012.

He was featured in the Georgia Straight 2012 Fall Arts Preview. The Vancouver Sun described his music as "characterized by vibrant, driving rhythms and brash sonorities."

Laurie Radford

Laurie Radford composes music for diverse combinations of instruments, electroacoustic media, and performers in interaction with computer-controlled signal processing of sound and image. His music has been performed and broadcast throughout North and South America, Europe and Asia at events including Futura, Biennale Musique en scène, Miami New Music Festival, Musica Viva, Rien à voir, MusiMars, Musicacoustica, San Francisco Tape Music Festival, Festival Encuentros, Nornadas de Música Elektroakustika, Semaine Internationale de Cuenca, Discoveries, Mantis Festival, Cutting Edge, and SAN Expo.

He has received commissions and performances from ensembles and soloists including Le Nouvel Ensemble Modern, L'Ensemble contemporain de Montréal, Esprit Orchestra, Aventa Ensemble, Ensemble Résonance, code d'accès, GroundSwell, Pro Coro Canada, New Music Concerts, Trio Fibonacci, Trio Phoenix, Ensemble Transmission, Earplay, Duo Kovalis, Totem contemporain, the Penderecki, Bozzini and Molinari String Quartets, and the Winnipeg, Calgary, Edmonton and Montréal Symphony Orchestras.

Radford's music is available on empreintes DIGITALEs, McGill Records, PeP Recordings, Clef Records, Eclectra Records, Centrediscs and Fidelio Audiophile Recordings. He is an associate of the CMC and a member of the CLC, CEC, CNMN and Sound and Music UK. Radford has taught music technology, instrumental composition, and electroacoustic music and media arts at McGill