

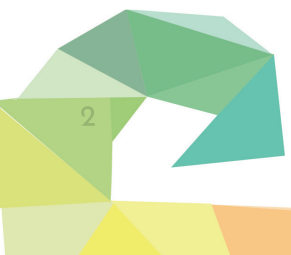
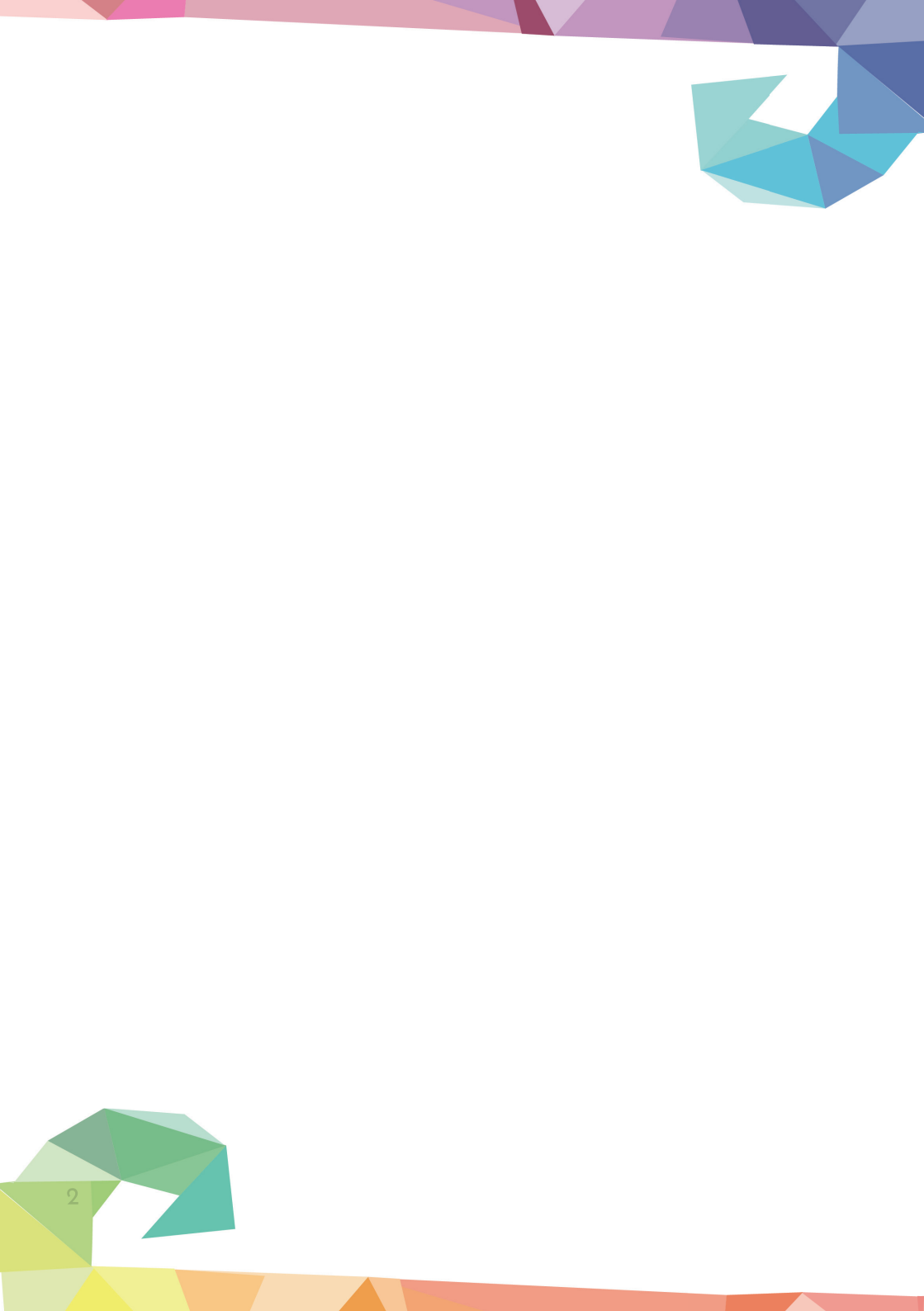


6th

NOVALIS FESTIVAL

11 - 16 October 2022
Osijek, Croatia

Biographies





GUEST LECTURERS

PIERRE JODLOWSKI



Pierre JODLOWSKI is a composer, performer and multimedia artist. His music, often marked by a high density, is at the crossroads of acoustic and electric sound and is characterized by dramatic and political anchor. His work unfolds today in many areas : films, interactive installations, staging. He is defining his music as an "active process" on the physical level [musical gestures, energy and space] and on the psychological level [relation to memory and visual dimension of sound]. Since 1998 he is co-artistic director of éOle (research and production studios based in Odyssud - Cultural center in Blagnac) and Novelum festival in Toulouse. He has been collaborating with various ensembles such as : Intercon- temporain (Paris), Ictus (Belgium), KNM (Berlin), MusikFabrik (Germany), the new Ensemble Moderne (Montreal), Ars Nova (Sweden), Court-circuit (France), Ensemble Les Éléments (France), Soundinitiative (Europe), LUX:NM (Germany) and various soloist from the international contemporary music scene. He also works as a stage designer on several projects at the intersection of theater, installation, concert or oratorio. He has received commissions from IRCAM, Ensemble Intercontemporain, the French Ministry of Culture, Akademie der Künste (Berlin), CIRM, GRM, the Donaueschingen Festival, Radio France, the Piano Competition in Orleans, GMEM, GRAME, Ernst von Siemens Musikstiftung, the Opera of Toulouse, the European project INTEGRA, the studio EMS - Stockholm, the Royaumont Foundation, Venice Biennale music festival, Polish Ministry of Culture, etc. Winner of several international competitions, he won the SACEM prize in 2002 and 2012, and was in residence at the Academy of the Arts of Berlin in 2003 and 2004. From 2017 à 2019 he is resident artist in Lux - National Theater in Valence (France). Since 2019, he has become Artistic Director of Musica Electronica Nova Festival, produced by the Philharmonic in Wroclaw, Poland. His works are partly published by Editions Jobert and are the subject of several CD and video recordings on the labels éOle Records, Radio France and Kaïros.



KATHARINA ROSENBERGER



Katharina Rosenberger, born in Zurich, is Professor of Composition and has taught composition and sound art at the University of California San Diego for 12 years. Starting April 2021 she will hold the professorship for composition at the University of Music Lübeck. Much of her work manifests in an interdisciplinary context and is bound to confront traditional performance practice in terms of how sound is produced, heard and seen. Taking the audience to peculiar places, ambiguous and deceiving, where the usual expectations have to be thrown overboard. Often the instrumentalists are challenged to go beyond an "only" interpretative function, their corporal presence on interpretative function, their corporal presence on stage is fully taken into account. Regardless of the medium, if composed for the stage or an installation, she likes to invite the listener to engage with the subject matter, to confront and distinct and to physically experience the sculptural nature of sound. Her compositions, installations and interdisciplinary stage work have been featured at festivals such as the Warschauer Herbst, Wittener Tage für neue Kammermusik, Heroines of Sound, Berlin, KunstFestSpiele Herrenhausen, Hannover, Weimarer Frühlingstage, DE, ZeitRäume Basel, Musikfestival Bern, Tage für Neue Musik, Zürich, Festival Archipel, Geneva, CH, Festival Les Musiques, Marseille, FR, Festival Bernaola, Vitoria-Gasteiz, ES, Felicja Blumental Festival, Tel Aviv, IL, Festival reMusik, St. Petersburg, RU, Festival Visiones Sonoras, Morelia, MX, Shanghai Electronic Music Week, Shanghai New Music Days, CN, October Contemporary, Hongkong, HK, as well as in many concert series throughout Europe and the United States. Rosenberger is a recipient of the 2019 Guggenheim Fellowship. In the past, she has been awarded with the Hellman Fellowship, San Francisco, the Sony Scholar Award, and the Ernst von Siemens Musikstiftung Commission for her composition *Gesang an das noch namenlose Land*. Her installation work *VIVA VOCE* and *Room V* won the "Mediaprojects Award" / Sitemapping of the Swiss Federal Agency (OFC), Berne. Her portrait CD *TEXTUREN* with the Wet Ink Ensemble, released on HatHut Records, has been awarded the prestigious Copland Recording Grant and was selected for the Preis der Deutschen Schallplattenkritik, Bestenliste 4_2012. Her music can be heard on Hat Hut Records, Unit Records and Akenaton.





JOHANNES KREIDLER



Johannes Kreidler (1980) studied composition, electronic music and music theory in Freiburg and The Hague, among others with mathias spahlinger and Orm Finnendahl. In 2012 he was awarded the Kranichsteiner Music Prize of the Darmstadt Summer Course for New Music. Since 2019, he is Professor for Composition at the

Hochschule für Musik Basel. Performances (selection): Donaueschinger Musiktage, Wittener Tage für Neue Kammermusik, Ultraschall Berlin, MaerzMusik Berlin, Foreign Affairs Berlin, Volksbühne am Rosa-Luxemburg-Platz Berlin, Elbphilharmonie Hamburg, Eclat Stuttgart, Biennale Venice, Gaudeamus Music Week Amsterdam, Warsaw Autumn, Biennale de Musique en Scène Lyon, Ultima Festival Oslo, Huddersfield Contemporary Music Festival, Musica Strasbourg, MusicAcoustica Festival Beijing, Liquid Architecture Melbourne Books Musik mit Musik - Texte 2005-2011 and Sätze über musikalische Konzeptkunst. Texte 2012- 2018

DAVOR VINCZE



Davor Branimir Vincze is the artistic director of Novalis Festival, which he launched in 2014. When creating this festival, Vincze wanted to bring back his exceptional international experience to Croatia and inspire a new generation of future composers and musicians to venture into contemporary music. As a versatile,

internationally active composer, he has won many awards such as this year's "Boris Papan- dopulo" award for the best composer of classical music. Considering that he finished medicine before starting his music career, it is obvious why his music possesses a fascinating mix of natural and social phenomena, mathematical curves, algorithms and electronics. Vincze was born in Zagreb, graduated in composition in Graz and Stuttgart, after which he completed practical training in electronic composition at Ircam in Paris. His works have been performed by ensembles such as Jack Quartet, Talea, Ensemble Modern, Talea, Recherche, Intercontemporain, Klangforum and many others, at concerts and festivals such as Impuls, Présences, MATA, Manifesta, Biennale Zagreb, etc. He currently lives in the USA, where completed his doctorate in composition at Stanford University with Brian Ferneyhough and conducting with Paul Phillips. His works are published by Maison ONA in Paris.





GUEST PERFORMERS

BARBARA LÜNEBURG



Barbara Lüneburg's work as a soloist and chamber musician has inspired numerous composers to write solo works, violin concertos and chamber music for her. In her career, she was awarded prestigious scholarships and various prizes in violin competitions. Barbara studied at Musikhochschule Karlsruhe and Lübeck, in London (Guildhall School of Music and Drama) and at the prestigious Tchaikovsky Conservatory in Moscow. She combines Russian and Western European virtuosic violin tradition with a fresh contemporary approach to music. Barbara Lüneburg has featured on many CDs and radio productions documenting the versatility and high standard of her performing abilities. Critics have described her playing as 'viciously virtuosic, passionate, translucent, of an amazing capacity for purity of sound and integrity of pitch, detailed and nuanced, expressive and gripping'. As a soloist Barbara has performed with groups as diverse as SWR Radiosymphonic Orchestra, Xenakis Ensemble Netherlands, Slagwerkgroep Den Haag, ASKO Ensemble, Landesjugendorchester Hessen and Rheinland Pfalz, Pfalztheaterorchester Kaiserslautern or Schwerin Philharmonics. Her touring schedule has taken her through Europe, both Americas, the Middle and Far East to major festivals such as Huddersfield Contemporary Music Festival, Aldeburgh Festival (GB), Wien Modern (AT), Tongyeong Festival - Korea, Roaring Hooves - Mongolia, Cervantino Festival - Mexico, Music Marathon Chicago-USA, Fadjr Festival - Iran, Donaueschinger Musiktage, Munich Biennial and Schleswig Holstein Music Festival - Germany. She also founded ensemble Intégrales, which was awarded the Oscar and Vera Ritter Stiftung Prize in Hamburg in 2008.



MIA ELEZOVIĆ



Ms. Elezovic has performed in concerts internationally, giving solo recitals as well as chamber music concerts throughout Europe, North America, Qatar and Japan. She has also appeared as a soloist with the Croatian Radio Symphony Orchestra, the Zagreb Philharmonic Orchestra, Dubrovnik Symphony Orchestra, The Croatian Chamber Orchestra, The Croatian Armed Forces' Orchestra, String Orchestra "Gaudeamus", Histoire Chamber Orchestra (Brooklyn) under conductors MO Kazushi Ono, Pavle Despalj, Ralphe Pascal, Andreja Šolar, Tara Simoncic, Aleksandar Kalajdžić and Luca Pfaff. Ms Elezovic made several recordings and has recorded for the Croatian Radio, MSR Classics, Aulos and Bella Musica Edition. In addition, she has appeared with notable success on radio and television in Austria, Croatia, Germany and France. She leads a very active musical life participating in various festivals as Hamamatsu Music Academy, Schleswig-Holstein Musik Festival, Holland Music Session, International Keyboard Festival-New York, Meranofest, Las Vegas Music Festival and participated in projects in chamber music at Jeunesses Musicales Croatia in Grožnjan. Ms Elezovic collaborated with eminent artists such as Geoffry Wharton, Vincent Royer, Sibylle Mahn, Bonian Tian, Ursula Maria Berg, Charlie Siem, Yuki Hyakutake, Fabio di Casola, Guillaume Couloumy, Egon Hellrung, Midori Ichikawa, Ivana Zahirović-Negrerie, Radovan Cavallin. She was a pianist at the master classes of Mo Manfred Mayrhofer, William Matteuzzi, William Lewis, Donald George, Sylvia Stone, Sara Hedgpeth, Silvia dalla Benetta as well as played for lessons at Mrs Ruza Pospis Baldani's studio. In addition, she was invited to be work at Scuola Italia's Summer Program for Young Opera Singers in Sant'Angelo in Vado, Italy.

SZILÁRD BENES



Szilárd Benes is constantly on the lookout for new sounds with his instrument and goes to the outer limits of music, thus making collaboration with composers an important component of his creativity. His concerts have been recorded several times and broadcast on Ö1, as was his recording of Krzysztof Penderecki's clarinet quartet in Graz in 2012. He has also worked and made recordings with CD






Labels such as Austrian Gramophone, Kairos and Inexhaustible Editions. In 2018 he performed the solo clarinet part in *La Chute d'Icare* by Brian Ferneyhough. Benes is the solo clarinetist of the Schallfeld Ensemble in Graz and Bass clarinetist of the Ensemble XX. Jahrhundert in Vienna. As a soloist and chamber musician with his own ensembles and with other well-known ensembles, like Klangforum Wien, Ensemble Phace, The Black Page Orchestra, Benes has been invited in Asia, Europe and America to such international festivals and venues as the Salzburger Festspiele, Steirischer Herbst, IMD Darmstadt (Germany), Klangspuren Schwaz, Bregenzer Festspiele, Time of Music (Finland), Visiones Sonoras Festival (Mexico), Daegu International Contemporary Music Festival (South Korea), reMusik (Russia), SoW Milan (Italy), Wien Modern, ensembles festival (Spain), ManiFeste (France), Wiener Festwochen, Gaudeamus Muziekweek (Netherlands), Jeunesse Vienna, Impuls, Novalis (Croatia), Sound of Stockholm (Sweden), Afekt Festival (Estonia), Poznań Musical Spring (Poland), Wiener Konzerthaus, and Carnegie Hall. Benes has collaborated among other with the composers Beat Furrer, Brian Ferneyhough, György Kurtág, Pierluigi Billone. Together with Christof Ressi, he was selected to receive support from the Foreign Ministry's program "New Austrian Sound of Music 2020/21".



ABDUL-AZIZ HUSSEIN

Abdul-Aziz Hussein (1992) graduated clarinet at the Academy of Music in Zagreb in the class of Davorin Brozić, and trained at the Conservatoire à rayonnement régional in Versailles in Philip Cuper's class. He began his musical education at the Zlatko Baloković Music School in Zaprešić, and continued at the Vatroslav Lisinski High School of Music in Zagreb, where he graduated in 2011 in the class of Bruno Philipp. In the same year, he enrolled in clarinet studies at the Academy of Music in Zagreb in the class of Milko Pravdić. During his studies, he was on a one-year student exchange at the Academy of Music in Ljubljana in Tadej Kenig's class. He is the winner of seven first prizes at the Croatian competition for music and dance students, four of which are at regional and three at national competitions. In 2010, he participated in the selection of Croatia's representative for the Eurovision Song Contest in Vienna. At the International Competition Woodwind & Brass in Varaždin won first place in the highest category of clarinetists. In 2016, he won the 5th competition of young musical artists Papandopulo. For his work, he was awarded the Dean's Award,





the HDS Award and awards from the Ministry of Science, Education and Sports of the Republic of Croatia. He regularly holds performances and lectures in the country and abroad, of which he stands out: the Festival of Clarinetists on the Canary Islands in Spain, Musical Evenings in Sv. premiered Aaron Copland's original work: Concerto for Clarinet and String Orchestra. He has participated in numerous seminars with eminent musicians and pedagogues such as Guy Deplus, Philippe Cuper, Mate Bekavac, Davor Reba, Nicolas Baldeyrou, Jože Kotar, Radovan Cavallin, Sharon Kam, Nicholas Cox, Chen Halevi, Nikola Srdić, Luis Gomes and others.

LINE UPON LINE



Formed in 2009 at The University of Texas at Austin, line upon line exists to champion living composers and pursue the musically unfamiliar. The Austin-based trio has premiered over 70 new works for percussion and has worked with composers in residencies at Stanford University, University of California at Santa Cruz,

University of Texas at Austin, University of Huddersfield, University of Liverpool, City University of London and Monash University (Melbourne). Internationally, the group has performed at the Bendigo International Festival of Exploratory Music (Australia), Open Circuit Festival (Liverpool), in Basel (Hochschule für Musik), Berlin (Unerhörte Musik), Cologne (Loft Köln), Freiburg (Hochschule für Musik) and London (City, University of London) and has taught at the Conservatoriums in Melbourne and Sydney, London (Guildhall School of Music & Drama), Manchester (Royal Northern College of Music) and Tours (Le pôle Aliénor). Nationally, line upon line has performed and taught in twenty-two different states, at two Percussive Arts Society International Conventions, the Festival of New American Music (Sacramento) and The Myrna Loy Center (Helena, MT). In Texas, the group has performed at two Fusebox Festivals, the Menil Collection (Houston), Victoria Bach Festival, and the International Festival-Institute at Round Top. line upon line consists of its three original members: Adam Bedell, Cullen Faulk and Matthew Teodori.



SYNCHRONOS

Synchronos is an international ensemble formed in 2019 by a group of artists from Croatia, Austria, France and the United States. Since its inception and during the COVID-19 pandemic, the ensemble has given several successful concerts, workshops and interactive specialists lectures live and online with the support of Croatian

Ministry of Culture & Media, Croatian Composers' Association, Academy of Arts and Culture in Osijek, Austrian Cultural Forum, Ernst von Siemens Stiftung and others. The ensemble has collaborated and performed various works by composers Andys Skordis, Marko Slaviček, Tibor Szirovicza, Mladen Tarbuk, Reiko Fütung, Frano Đurović, Sanda Majurec, Brigitta Muntendorf, and others.

WORKSHOP ATTENDEES: COMPOSITION



HELENA SKLJAROV

Helena Skljarov (Zagreb, 1993) graduated in musicology at Music Academy, University of Zagreb in 2017. In 2014 she begins the study of Composition at the same university in the class of professor Berislav Šipuš. In 2018. she received the Rector's award

for composition Pulsar which was premiered in Zagreb and conducted by maestro Quentin Hindley. She participated in various international masterclasses and festivals. From autumn 2019 she studied in Lyon as an ERASMUS student in the class of professor Martin Matalon. In June 2020, she was a composer in residence at the Festival d'Aix-en-Provence. In July 2020 she graduated composition under the mentorship of Berislav Šipuš with her opera Nothing. Almost for vocals, instruments, and electronics. In 2021 her string quartet Silence is selected for the 2021 ISCM World New Music Days in Shanghai and Nanjing. As a musicologist, since 2017 she writes music critics and analysis of contemporary compositions. Her work currently includes more than forty compositions for various solo instruments, chamber ensembles, one symphony and two operas. Currently she is particularly interested in interdisciplinary art and she is researching the relationship between image and sound through music software. With this project, just now she is preparing her first SoundArt independent exhibition. (See more at web page: www.helenaskljarov.com)



HELENA SKLJAROV: NOSTOS

The word “migration” refers to a depersonalized mass of people, although every traveler has its own story and reasons. In this composition, I wanted to offer three points of view on migrations. Therefore, the composition and video consist of three parts named Marks, Messages and Traces. In Marks, human being is ‘close’, personalized, and its hands have character and emotions. 2nd part called Messages is a contrast: it’s empty, cold and without people, but just with their graffiti. In 3rd part, Traces, I tried to capture the moment of migration and try to personalize an individual from the mass migration scene. Also, the idea was to keep and store one moment from life as an infinite “trace”; and take time to look at it closely. In each part, players react differently towards the given video, but mostly they try to imitate what they see in the video- they try to present the visual with audible. Although the notation is fixed, they have a lot of freedom in their performance and they very often can choose sounds depending on their own impression.



IAN WHILLOCK

Ian Whillock is a composer, audio engineer, and percussionist based in Austin, Texas. His music has been performed by a wide range of performers such as Dana Jessen, Chiara Franceschini, Michele Bianchini, Andrea Biagini, and others. He has collaborated with ensembles including HANATSUMiroir, [Switch~

Ensemble], Variasi Music, UT Percussion Ensemble, UT New Music Ensemble, UNL Percussion Ensemble, Flat Water Trio, and more. His works have been performed at numerous festivals such as the ilSUONO Contemporary Music Week, INTACT Festival, Young Lion*ess Acousticmatic Series, SPLICE Institute, Integers New Music Festival, and others. In 2022, he was a resident composer at Avaloch Farms with LNK Percussion. Ian has collaborated across mediums, working with painter Natalia Kraviec (2017) and the UNL Dance Studio (2018). In 2018, Ian was the recipient of the Ida M. Vreeland Award from the Glenn Korff School of Music for achievements in musical composition. Outside of composing, Ian works as a recording, mixing, and mastering engineer. He focuses on capturing new recordings of independent and under-represented artists. As a producer, Ian works in the production company Blank House Media. His recordings have been featured on WQXR, I Care if You Listen, and NPR.



IAN WHILLOCK: FOR ALL THE THINGS WE BUILD, WE BREAK

Rapid urbanization and gentrification are spiraling across America. It is causing the relocation and homelessness of working and low class citizens, including many working artists. It is causing outrageous interstate and highway expansion, fueling climate change and changing animal migration patterns. This piece is a visceral reaction to these issues. Field recordings of construction zones throughout Austin, TX serve as the primary source material of the work. These recordings are paired against recordings of engines, train stations, bus stops, airports and other field recordings, destroyed nearly beyond recognition. The piano and violin are deconstructed, prepared, played, and processed to be unrecognizable. The more we consume and irresponsibly grow our cities, the more irreparable damage we do.



YULIN YAN

Yulin Yan, born in 1998, is a composer of instrumental and electroacoustic music. Her works are characterized by nuanced timbre and tension, emphasizing the ambiguity in perception of reality and the fantasy. Besides the sonic layer, the intensity of her works is often created through the reference to extra-musical content, including literature, theatrical elements, olfactory art, as well as social issues. Yulin Yan's music was programmed in various occasions such as ViU Collaboration Project (Canada), Novalis Festival (Croatia), Roadrunner Academy (Netherlands), Futurology Kiosk Project (Germany), and Thailand International Composition Festival (Thailand) etc. She was also selected in 2020 Barcelona International Composition Course and is the Composer-in-Residence of McGill contemporary Music Ensemble in 2022/23. Besides, she collaborated with Hong Kong New Music Ensemble, New Zealand String Quartet, conductor Gregor A. Mayrhofer etc. She won prizes including the second prize of New Music Generation 2021 and the third prize of 2020 Sun River Prize. She holds a bachelor degree from Sichuan Conservatory of Music (China) where she studied composition with Xiaozhong Yang. She is currently pursuing her master's degree at McGill University Schulich School of Music (Canada) with Philippe Leroux.

YULIN YAN: TO WHOM IT MAY NOT GUILT



An intimate sonic letter.



INGRID MAČUS

Ingrid Mačus, a music enthusiast and creator, was born in 1989 in Šempeter pri Gorici, Slovenia. She began her studies of piano at the Academy of music Ljubljana where she graduated in 2018. At the same time she graduated in Musicology at the Faculty of Arts, Ljubljana. Currently her main interest is composition. She is interested in rhizomatic forms of elaboration of musical ideas. In collaboration with poets she explores the space between sound and words. She wrote soundtracks for short movies. Her writings about music are published in Slovene magazines. She works as a music teacher.

INGRID MAČUS: TAUGHT BY THIRST II

Every gesture has a response somewhere. In search of some unidentified feeling, the sound becomes liquid. The migration from thirst to water is not a light flight of a bird flock, but a belief that we all have a part in this murmuration. The piece, inspired by Emily Dickinson poem Water is taught by thirst, is structured in three parts and is trying to explore how not to be a refugee inside an imposed idea, inside a body, inside a sound.



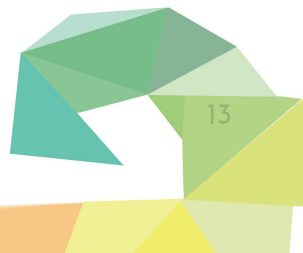
FILIPPO LEPRE

Here is what Filippo says about himself:

"I'm a sound artist with a strong interest in developing a musical syntax where the final results of my music are an expressiveness that can also be understood by a non-specialist audience, thanks to strong gestural features."

FILIPPO LEPRE: STRAPPI SVELANO SCORCI

"Strappi svelano scorci stages a dynamic relationship between two opposite states of sound and of energy - each one with its own musical parameters - until both grow to such an extent that the initial relationship disappears."





ROMAN PARKHOMENKO

Roman Parkhomenko is a composer, winner of many national and international composer competitions, including the Open Space, Novalis and Score Follower. His music was performed in Russia, France, Italy, Switzerland, USA, Cyprus, Lithuania, Israel, Greece, Spain at such festivals and academies as IRCAM ManiFeste-2022,

Mixtur, reMusik.org, CEME, IISuono Contemporary Music Week, IYCA Ticino, Academy for Contemporary Music Lucerne, International Young Composers Academy in Tchaikovsky, International Divertimento Ensemble Academy, Biomechanics, Felicja Blumental, etc. Among the performers: Ensemble intercontemporain, Divertimento Ensemble, Meitar Ensemble, Ensemble Suono Giallo, Ensemble SEV, MotoContrario Ensemble, Moscow Contemporary Music Ensemble, Studio for New Music, ensemble "Russia", Kazan Conservatory Symphony Orchestra, etc. Roman Parkhomenko is a composer of the electroacoustic art & science opera DIVE, which premiered at the New Opera Moscow Theater (2021). His piece "Collision" has been selected for Followmyscore-2021 by Score Follower. Roman had lessons with H.Lachenmann, P.Ablinger, D.Kourliandski, B.Furrer, P.Billone, R.Cendo, O.Bianchi, S.Gervasoni, C.Iannotta, K.Lang, M.Andre, P.Leroux, M.Mochizuki, M.Stroppa, M.Lanza, M.Momi, S.Prins, V.Tarnopolski, S.Nemtsov, etc. Since 2020 - coordinator of the reMusik.org - OpenCalls and Saint-Petersburg International New Music Festival reMusik.org. In 2022 - coordinator of the International Young Composers Academy in Tchaikovsky city. www.romanparkhomenko.org

ROMAN PARKHOMENKO: WE LIGHT TREES

Just as on a sunny day visible rays of light, like some kind of tangible dense plasma, pierce the branches of trees. Nature is full of examples of uncompromising movement. Overcoming is the meaning of life. The way is the essence of migration.



WORKSHOP ATTENDEES: PERFORMANCE

eva mach



Eva Mach was admitted to The Music Academy in Zagreb when she was only 16 years old. She studied there with prof. Taras Petcheny and received her Master's degree in 2015. During her school days and studies she won more than 30 awards both in national and international violin competitions, including the First Prize at The International competition "Premio Citta di Padova" in Italy and the "D'Addario Prize Winner" at The Malta International Music Competition in Malta. In addition, she has participated in the international projects "Euphony Youth Orchestra", "Orchester des Jeunes de la Mediterranee" and "Kammerorchester der Bayerische Philharmonie" under the direction of prominent world conductors such as Gianandrea Noseda and Alain Altinoglu. Eva also participated in numerous master classes of renowned violin pedagogues such as: Adam Korniszewsky (Belgium), Stefan Milenkovich (Italy), Christian Altenburger (Austria), Igor Petrushevski (Great Britain), Violeta Smailović Huart (France), Robert Szreder (The Netherlands), Dora Schwarzberg (Austria), Salvatore Accardo (Italy), Vadim Gluzman (the US) and Anna Kandinsky (Austria). In 2018, after another three years of studies, she successfully completed her second Master's degree at Leopold Mozart Zentrum in Augsburg (Germany) with prof. Petru Munteanu. That same season (2017/18) she won an audition and played the first violin in the Rheinische Philharmonie Orchestra (Koblenz, Germany). Right after that, Eva enrolled in The Schola Cantorum in Paris to continue her postgraduate studies with prof. Violeta S. Huart, where she received "Diplome de Virtuosite" with special accolades from the jury. During her studies in Paris, Eva auditioned and was chosen for the position of Deputy Concertmaster of the Croatian National Theatre in Zagreb, where she worked for the next three years. She also became a permanent member of the Cantus Ensemble for contemporary music. From 2022, Eva is performing exclusively as a soloist as well as in various chamber ensembles, both in Croatia and abroad.





MIRJAM WASER

Mirjam Waser was born in Bern, Switzerland. Already as a child she was fascinated by music. In addition to the piano, she also played violin and viola. She loved to sing and to dance. At the University of Bern, she studied Musicology and Theater and Dance Studies. Her curiosity leads her to Belgium, where she studied piano at the Conservatoire Royal de Liège. Already in the bachelor's degree she took contemporary music and improvisation as an elective course. Now she is studying Master of Arts in Music Pedagogy at the Conservatorio della Svizzera italiana in Lugano, where she is also studying Contemporary Music Performance and Interpretation. She is going to write her master thesis about the subject how to lead children to contemporary music.

GUEST COMPOSERS AND THEIR WORKS



NICK VIRZI

Dr. Nick Virzi (b. 1991) is a composer from New York City living in the San Francisco Bay Area, California. His recent work explores the mystical nature of music through imagistic representation, orchestration of complex numerical systems, and use of original natural sound recordings. Nick's music has been performed throughout the USA and internationally by established artists such as cellist Séverine Ballon (France), soprano Tony Arnold, the Los Angeles Percussion Quartet, the JACK Quartet, the Spektral Quartet, Splinter Reeds, Quince Contemporary Vocal Ensemble, Ensemble Liminar (Mexico), Distractfold (United Kingdom), the Ekmeles Vocal Ensemble, the TAK Ensemble, and Ensemble Dal Niente. His work has been featured at such venues as the Juilliard School at Lincoln Center, the Center for New Music in San Francisco, and the Royal Academy of Music in Aarhus, Denmark. Dr. Virzi completed his D.M.A. in Music Composition at Stanford University, where he studied with Mark Applebaum and Brian Ferneyhough. He is currently a Lecturer in the Department of Music and H&S Dean's Fellow at Stanford University. His research is based at the Center for Computer Research in Music and Acoustics (CCRMA) and Jasper Ridge Biological Preserve.



NICK VIRZI: CONVERGENT BOUNDARIES: GIIWAS, KOPAČKI RIT, ETNA

Convergent Boundaries: Giiwas, Kopački Rit, Etna (2022) features original field recordings from Crater Lake (Oregon, USA), Kopački Rit Nature Park (Osijek, Croatia), and Mt. Etna (Sicily, Italy). In this piece, natural sounds from these three locations converge, much like the forces that brought them into existence. The percussion music expresses the human dimension of my own experiences at each of these natural wonders through a patchwork of shifting landscapes. The title "Convergent Boundaries" refers to the travelogs of Adam Virzi, my brother. In the summer of 2019, Adam and I traveled across the Pacific Northwest through California, Oregon, and Washington. We visited the major peaks at 7 National Parks and Forests on the Cascade Volcanic Arc, a string of volcanoes along the Pacific Rim of Fire that extends into Canada, including Crater Lake National Park in Oregon. Adam's travelogue details the natural history of these places alongside the more human moments we experienced. Adam's first chapter, "Convergent Boundaries," describes the geologic forces that gave rise to the Cascade Volcanic Arc. Crater Lake is an ancient volcanic caldera that filled with rain and snowmelt to become the deepest lake in the USA, at nearly 2,000 feet deep and 6 miles in diameter. The Klamath people, who observed the creation of Crater Lake 7,700 years ago, tell that the collapse of Mt. Mazama and formation of the caldera was the outcome of a tremendous battle between spirit gods. After the battle, medicine men gave thanks for the victory in a sacred song. The lake was called Giiwas (a most sacred place), known as a place of power." Kopački Rit is the largest nature preserve in Croatia and one of the largest wetlands in Europe - a place where the meandering rivers of Drava and Danube meet, forming a unique ecological habitat for hundreds of wildlife species. In June 2022, I explored the canals of Kopački Rit's Special Zoological Reserve on a small boat, accompanied by a park ranger with expert knowledge of the landscape and wildlife. L'Etna [Mt. Etna] is the volcano on the Italian island of Sicily, my ancestral homeland. Mt. Etna is located at the convergent boundary of the Eurasian and African tectonic plates and dominates the Sicilian landscape at over 11,000 feet tall with a base circumference of 87 miles. It is clear that the active volcano, which rises directly out of the Mediterranean Sea, is a singular force on the island - or that perhaps it is the island and everything surrounding it is merely a consequence of its frequent eruptions.




CHRISTOF RESSI

Christof Ressi is an Austrian composer, arranger, programmer and multimedia artists. As a composer, he works in various fields of music such as contemporary classical, jazz, dance/theater or experimental electronics. Besides writing instrumental music, he has a keen interest in interactive live-electronics and audio-visual art and is currently working on an extended series of pieces exploring various aspects of video game programming. He arranges music for all kinds of ensembles and instruments, including big band and orchestra. Together with clarinet player Szilard Benes he regularly performs as a duo (Ressi/Benes), playing both audio-visuals compositions and improvisations. His music has been performed in various countries such as Austria, Switzerland, Sweden, Mexico, Japan, China, UK, USA and South-Africa.

CHRISTOF RESSI: GAME_OVER_0.4.0

Audio-visual performance for clarinet with motion sensor and computer game system. In this performance, a clarinet player (Szilard Benes) navigates a character in a computer game with the help of a wireless motion sensor, exploring various game worlds and interacting freely with their surrounding and other actors. The game worlds are collages of well-known vintage video game genres (sometimes even juxtaposing contradictory "game modes", like side scrolling, top-down dungeon crawler, NES "Mode 7"; and isometric pseudo 3D, creating bizarre and confusing scenarios). The possibilities for musical interaction are manifold: objects trigger specific sounds when touching them; AI agents play sounds autonomously and will react on collisions or musical information such as pitch, volume or onsets; certain regions in the game enable distinctive audio effects; "pickups"; trigger special events causing drastic changes in picture and sound. The game can be either linear and action-driven or slow and explorative. In any case, "winning"; the game is not the purpose (and often not possible); on the contrary, the performer is encouraged to make spontaneous, even irrational decisions if it serves the musical outcome. They can purposefully exploit the game mechanics, including bugs and glitches, to shape the piece the way they want. To take things even further, the game engine can interpret code at runtime and so another person (usually myself) can



alter the game or trigger events in realtime. For example, I may decide to teleport the avatar to a random place, destroy tiles, change physical properties or introduce glitches. This way I am able to disrupt the smooth course of the game and challenge the player. In the concert, I usual present a few things that Szilard has never seen before, provoking truly spontaneous reactions. As an artwork, the piece is open-ended, a continuous reflection on the nature of computer games and their impact on the human psyche.

ANA HORVAT



Ana Horvat is a composer based in Zagreb, Croatia. As a composer, Ana is particularly interested in bringing together different areas of art and has been regularly collaborating with other artists, developers, robotics developers, hackers as well as DIY (do-it-yourself) and DIWO (do-it-with-others) enthusiasts since college. So that besides electroacoustic compositions, she

composes music for acoustic instruments, dance performances, art installations, opera, film, radio drama, art performances and is (co)author of several arts installations and dance performances. She graduated in electronic composition from the Academy of Music in Zagreb. She is a member of the Association for Development of “do-it-yourself” Culture Radiona / Zagreb Makerspace, which aims to link various fields of art, science and technology, and of the audio-collective MMessy Oscillators, whose work is based on research of sound, making DIY instruments, and live performances of electronic music. At the Academy of Arts and Culture in Osijek, she works as an assistant professor.

ANA HORVAT: L-GRID

LUMINOACOUSTICS COMPOSITION

Can you hear all this lights around you? (Lightune.G)

My fascination with luminoacoustics and solar panels as an instrument, and the very idea of light as a sound source, inspired me to use this composing technique in the composition L-grid. The name of the composition is an abbreviation for the Lightning



grid, which combines the terms light and cells of solar panels. Luminoacoustics is a performance technique based on the analogue conversion of light into sound. In luminoacoustics, light is the source of sound and thus the building material for composing, thus opening up new possibilities in the composing process, thereby enabling my migration as a composer (and quietly hoping for the migration of solar panels and their more frequent use as an instrument). This technique was invented by Croatian artists duo Lightune.G (Bojan Gagić and Miodrag Gladović).

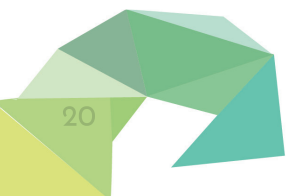


ADAM TAHIR MIRZA

Adam Mirza teaches composition and electronic music at Emory University in Atlanta, Georgia (USA). His research interests include experimental and electronic music, immersive music and installation, critical approaches to music technology, avant-garde aesthetics, and DIY concert organizing. At Emory, he offers courses on composition, audio recording, acousmatic music, live electronic music using Max, and music with video.

ADAM TAHIR MIRZA: WOOD

Wood is part of Naegleria Fowleri, a series of multimedia compositions based on the poetry of Rimona Afana. Her text adopts the perspective of an abandoned wooden chair as it recollects a history of humanity's violence towards nature. To this I conjoined another manufactured wooden object: a cello, whose sound is dis/trans-figured, rendered artificial-beautiful through electronic processing. At the premiere of the live version in Miami, May 2019, I triggered voiceover fragments of the cellist, Jason Calloway, reading Rimona's text, and live-processed his performance using a multi-effects signal processor I built with the audio software Max. The following fall, on a beautiful autumn weekend, Jason visited Atlanta. Together with Rimona we recorded audio and video in the studio and in several natural spaces around the city. I used these recordings to create this video version, which premiered at Emory University during Winter CompFest 2020.





KATHERINE YOUNG

Katherine Young's electroacoustic music and sonic art use expressive noises, curious timbres, and kinetic structures. Relationship building and collaboration is central to her practice. The LAPhil, Chicago Symphony Orchestra's MusicNOW, Internationales Musikinstitut Darmstadt, Third Coast Percussion, Ensemble Dal Niente,

Bludenzener Tage zeitgemäßer Musik, and others have commissioned her music. She has worked closely with Wet Ink, Ensemble Nikel, WasteLAnd, Linda Jankowska, Oliva DePrato, and Yarn/Wire. Her installation work has been commissioned by the University of Chicago's Smart Museum of Art. As a bassoonist and improviser, Katherine amplifies her instrument and employs a flexible electronics setup. She has documented her work on numerous recordings, including her debut with Sam Scranton as Beautifulish (out on Shinkoyo) and a duo with Anthony Braxton. She teaches composition, improvisation, and electronic music at Emory University in Atlanta. Katherine is a 2021 Guggenheim Fellow in Music Composition. <https://katherineyoung.info/>

KATHERINE YOUNG: THE LIFE YOU SAVE MAY BE YOUR OWN

The Life You Save May Be Your Own explores relationships between heightened attention, suspense, listening, curiosity, anticipation, spatialization, sound, and silence. Two-and-a-half minutes of film sound provide a generative starting point for the piece. Through creative transcription, sampling and processing, the piece zooms in and out and grafts aspects of this cinematic sound onto different musical parameters. This piece received its first performance by Talea Ensemble at the Harvard Summer Music Festival in 2012. Special thanks to Jenna Lyle and Dan Mohr for vocal samples.



TOMISLAV OLIVER

Tomislav Oliver (Zagreb, Croatia, 1987) graduated in musicology and composition at the Academy of Music in Zagreb in the class of Acad. Marko Ruždjak. He continued his education at Mozarteum (Salzburg) in the class of Stephan Winkler, at ESMUC (Barcelona) in the class of Mauricio Sotelo, as well as electronic composition at KUG (Graz) in the class of Marko Ciciliani and Franck Bedrossian. He is currently pursuing IRCAM-s Cursus Program on Composition and Computer Music. In addition to contemporary art music, he is also the author of music for experimental films, ballet and contemporary dance. He collaborates with numerous artists from different fields of art. Since 2017, he has been active as a member of the program team of the Zagreb Music Biennale festival. Since 2018, he has been working at the Department of Composition and Music Theory at the Academy of Music in Zagreb.

TOMISLAV OLIVER: MEMORIES OF KOWLOON

Sjećanja na Kowloon (Memories of Kowloon) is an audio-visual impression inspired by one of the most interesting and intense urban phenomena from the end of the 20th century, the Kowloon Walled City in Hong Kong, infamous as one of the most densely populated places on earth. Known to locals as Hak Nam, the "City of Darkness," Kowloon Walled City partly deserved its dark reputation. No sunlight penetrated the narrow, winding passageways lined with dripping, makeshift plumbing lines and dangling bundles of electrical cables. Put in legal purgatory (as both China and the British-run Hong Kong government ignored it) the stacked skyscrapers in constant expansion represented an ideal social heterotopia in which close-knit communities of industrious families lived among opium dens and brothels in the city's shadows. Kowloon Walled City was also home to numerous family trades, but also kindergarten classrooms, rooftop pigeon races and even restaurants. This heterotopia in the space of disappearance and emergence shaped the idea of an audio-visual multi-narrative avoiding any trace of immanent hierarchy.



VERONIKA REUTZ DROBNIC



Veronika Reutz Drobic is a multidisciplinary composer and performer from Croatia, currently living and studying in Tokyo. Her interests lie in instrumental composition, performance, post-internet culture and intermedial work. Her interest in music began with electronic music, which she continues to produce to this

day. At the beginning of her career she was enthusiastic about the many advanced techniques and possibilities of electronic music. During the last four years of her studies in Stuttgart and Karlsruhe (Germany), she was interested in trying every form of composition and exploring other artistic disciplines, which made her music versatile. The turning point in her studies was discovering her talent and joy in performing and writing performative music. She is currently looking forward to learning more about interactive and performative composition and is also learning how to animate and work with video and live electronics.

VERONIKA REUTZ DROBNIC: GRACE

The composition called „Grace” is a solo clarinet composition, written in and inspired by Japan. The inspiration for the composition were traditional Japanese compositions written for an instrument called Hichiriki. The compositions the composer played on Hichiriki were at times repetitive, but got very complex as the time passed. The composer wanted to mirror this simple, repetitive to complex structure in her piece for solo clarinet. „Grace” is based on a primary melodic motive found in bar one. This motive gets changed by microtones, multiphonies and slaps, while the repetition gets undermined by many grace notes. The composition ends with a cadenza in which the grace note atonality takes over the original melodic motive completely.



TIHOMIR RANOGAJEC

Tihomir Ranogajec, was born in Osijek, Croatia in 1990. He has studied Musical pedagogy at Academy of Arts in Osijek, and during this period has won rector and dean's prize for great success. From 2014-2015, he is working in London, UK with Sound and Music, national charity for new music. Later, he studied composition at Richard Wagner Konservatorium in Vienna, with prof. Dario Cebić. After Vienna, he went back to Osijek, to further study composition at Academy of Arts in Osijek, with prof. Davor Bobić. He is currently working at the same academy as an assistant for Orchestra, chamber music and harmonic analysis. He attended master classes at the Music Biennale Zagreb, Sonemus Fest Sarajevo, Novalis music + art festival, and worked with composers such as Nina Šenk, Nils Vigeland, Davor Branimir Vincze, Marko Nikodijević and with Riot ensemble. Since 2018 Tihomir is an active member of Novalis festival team.

TIHOMIR RANOGAJEC: RUSH HOUR

The modern world and society are unapologetic, stressful and not in favor of peace, calmness and joy of simple, little things in life. We often have too many obligations, deadlines and stressful situations from work to private life, which is especially true in big cities. Lots of opportunities equal lots of stress. To depict this, I imagined one simple Rush hour in any big city. A lot of vehicles, people that are all stuck in one place for some time and no matter how many obligations and deadlines they have, they simply have to wait (which can be really frustrating). So, in the end, Rush hour is an homage to the modern world, society and constant deadlines that are measured in hours, minutes ... sometimes seconds.



HUIHUI CHENG

Huihui Cheng focuses on the domain “theatrically extended composition”, discovering the optical figures of music, giving sound a theatrical meaning, to increase the expression potential of music. She experiments with different matters, costum, lighting, extended objects, movements etc. To feature intermedia elements she involves dance, performance, and video installation. What they all have in common is that communication forms a central theme: Communication between the performers, between People and machines and with the audience. She collaborated with the ISMM research team at IRCAM (CoSiMa) and engineer Benjamin Matuszewski, on participatory settings using the audience’s smartphones. She had residencies with GMEM, Marseille and SWR Experimental Studio Freiburg. She won the ZKM Giga-Hertz Production Prize in 2016. A portrait DVD with her works has been published in the series EDITION CONTEMPORARY MUSIC, label Wergo in 2020. Her recent project is a new music theater, which will premiere in Freiburg Theater October 2022.



MATKO BREKALO

Matko Brekalo (1993) is Croatian composer from Osijek. He graduated music pedagogy at Art Academy in Osijek and music theory and composition at Richard Wagner Conservatory in Vienna. His compositions vary from compositions inspired with Croatian traditional music to contemporary and experimental style. He has cooperated with numerous Ensembles and soloists: Zagreb Flute Ensemble (HR), ConTempora (FYRM), pre-art (CH), TENM (AUT), Osijek Wind Trio (HR) and others. The field of interests that inspires his music is mostly philosophy which leads to personification of modern society through music. In 2016 he was commissioned a new work by Novalis festival for exceptional Italian Flutist Carolin Ralser, after which he joined the Novalis team. In 2021, he won the Stjepan Sulek Prize for the best young Croatian composer of the year. He currently holds a position of associate lecturer in composition and music theory at the Academy of Art and Culture in Osijek.

NOVALIS TEAM



Davor Branimir Vincze
Artistic Director



Matko Brekalo
Production Manager



Tihomir Ranogajec
Event Manager



Veronika Reutz Drobnić
Social Media



NOVALIS CONCEPT COLLABORATORS

Graphic Design - Mirna Gilman Ranogajec

Web Design - Vid Vince

Audio Support - Dario Harkanovac

Foto - Marin Franov, Tomislav Lichtenthal

Video - Bojan Draksler

PR - Kristina Vrdoljak

Communication & Volunteers - Students of Academy of
Arts and Culture, Osijek

Special thanks to all our sponsors and partners, performers,
guests and participants, collaborators, and volunteers.

Novalis Festival would not have been possible without you all!



NOVALIS FESTIVAL OVERVIEW

**Event location - Kulturni Centar, Ul. Kneza Trpimira 2/A, Osijek*

Wednesday 12. October 2022

18h - MIGRATION

(festival opening - installations by Jodlowski, Lüneburg & Mirza)

20h - MONOLOGUE OF A FALLEN ANGEL

(solo clarinet concert by Szilard Benes)

Thursday 13. October 2022

20h - MESSENGER

(concert by Barbara Lüneburg & Mia Elezović)

Friday 14. October 2022

18h - FRESH MOVEMENTS

(concert by winners of Novalis competition)

20h - CONVERGENT BOUNDARIES

(concert by percussion trio Line upon Line)

Saturday 15. October 2022

18h - GAME OVER

(concert by Benes-Ressi duo)

20h - EMIGRATION

(festival closing - concert by Synchronos Ensemble)

POST PROGRAM

Sunday 16. October 2022

**Event Location - Atelier bar, Vukovarska cesta 56, Osijek*

10h - MEET THE ARTIST

(Talk with guest artists)