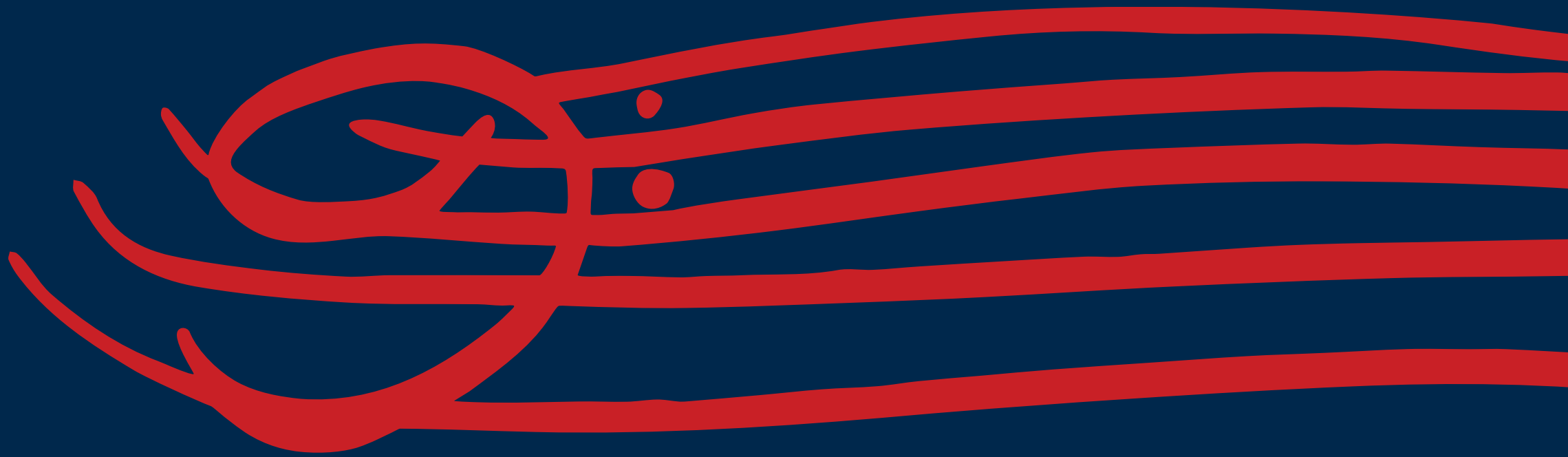


2024
**AZRIELI
MUSIC
PRIZES**



Gala Concert

FEATURING PREMIERES BY LAUREATES
JOSEF BARDANASHVILI, YAIR KLARTAG, JORDAN NOBLES & JUAN TRIGOS

MAISON SYMPHONIQUE DE MONTRÉAL
OCTOBER 28, 2024, 7:30 P.M. ET





2024
**AZRIELI
MUSIC
PRIZES**

© Danylo Bobyk Photography

With a firm belief that everyone has a contribution to make, the Azrieli Foundation has been opening doors, breaking ground and nurturing networks for more than 30 years.

The Foundation improves the lives of present and future generations through arts and culture, education, research and healthcare.



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A Welcome Message from

Sharon Azrieli

Welcome to the 10th year of the Azrieli Music Prizes! When I created the Prizes in 2014, I could never have imagined the breadth of talent that we would discover or the places we would explore. The 2024 prize-winners are no exception. These composers are master communicators. They reach deeply into philosophy, history and religion.

As we celebrate these composers, we appreciate the growth of the Prizes overall. This year, we hear the inaugural AMP Commission for International Music, the third edition of the Commission for Canadian Music and the fifth edition of our beloved two prizes for Jewish Music.

AMP has grown not just in number, but in reach. We have been heard in person at our international premieres in Montreal, Jerusalem, London, New York City, Prague, Tel Aviv and Warsaw. Online, listeners from 190 countries have tuned in through our friends at Medici.tv and IDAGIO. Our Performance Fund concerts have been reaching further afield with 21

organizations taking part. The Azrieli Music Prizes are truly global in scale, having now reached untold numbers.

As with all our prize packages, this year's laureates will record their winning works on the Analekta label. We have released our fourth recording with the label, with our fifth soon to come!

I am so excited to share with you tonight the premieres of the following pieces; here is a brief description of what we can expect: Joseph Bardanashvili explores the philosophical nature of spiritual belief with his deliberate, melodic style. Yair Klartag spins the choir in musical circles in his setting of Maimonides' parables. Jordan Nobles captures the atmosphere and beauty of the Canadian landscape with the close textures of his choral harmonies. Juan Trigos weaves the pre-Hispanic legends of his native Mexico into a rhythmic and complex cantata-oratorio.

We are happy to partner with the Orchestre symphonique de Montréal (OSM) this year, and to return to this beautiful hall. Together, we will hear the OSM Chorus and members of the Orchestra under the skilled direction of Andrew Megill. We are grateful to broadcast on Medici.tv, where along with IDAGIO, Amadeus.tv and the Violin Channel, the concert will be enjoyed for years to come.

We have had the help of so many exceptional people to get us here. Thank you to the Azrieli Music Prizes Advisory Council: Ana Sokolović (Chair,) Brian Current, Jonathan Goldman, Sylvia

L'Écuyer CM and Barbara Seal CM. Meticulously studying and discussing the scores, our accomplished jurors are: Brian Current, Chaya Czernowin, Neil W. Levin, Steven Mercurio, Betty Olivero, Barbara Assiginaak CM, O.Ont, Mary Ingraham, David Pay, Ana Sokolović, Andrew Staniland, Margareta Ferek-Petrić, Jonathan Goldman, Tania León, Samy Moussa and Kelly-Marie Murphy. Our exceptional Azrieli team is joined by dedicated partners at 8VA, ProdCan and Trajectory. A special thank you to Kelly Rice, Cory Garfinkle, Jason van Eyk, Neil Edwards, Catherine Willshire and Nadine Haddad for their outstanding dedication.

As we launch our second decade of prizes, we will continue to celebrate excellence in composition and to heal the world through music.

With hopes that you enjoy tonight, and thank you for being here with us.

SHARON AZRIELI, CQ, DMus
Chair, Advisory Council,
Azrieli Music, Arts and Culture Centre

A Welcome Message from

Naomi Azrieli

It gives me great pleasure to welcome you to the 2024 Gala Concert. The AMP Gala is always a highpoint in the Azrieli Foundation's event calendar. This year's concert is even more special, marking ten years of promoting excellence in music creation.

The Azrieli Music Prizes embody the Azrieli Foundation's commitment to discovering, elevating and amplifying artistic voices that exhibit excellence and epitomize our belief in the arts as an essential human endeavour. Over the last decade, the Prizes have grown and thrived within the Foundation's advancement of the arts in both Canada and Israel.

Just last year, we announced the establishment of the Azrieli Music, Arts and Culture Centre (AMACC). The Centre serves as a catalyst, key funder and strategic partner in creating a resilient, impactful and connected arts sector, one where everyone can develop a deeper relationship to the arts. Under the AMACC umbrella, I have no doubt that AMP will continue to promote its position as one of most important music competitions in the world.

I want to personally congratulate the four 2024 AMP laureates for their astounding works. Their reflections on enduring human concerns – spirituality, philosophy, cultural history and the lands we care for – speak to deep-seated pursuits while redefining what can be said through classical music today.

I am grateful to my sister, Sharon, for creating the Prizes on behalf of the Azrieli Foundation, and I want to express my sincere gratitude to Jason van Eyk, Managing Director of AMACC, and his team for their commitment to AMP's development. I would like to acknowledge the hard work, dedication and expertise of our AMP Advisory Council and Juries.

Congratulations to the laureates, and may these choral works be heard for generations to come.

NAOMI AZRIELI, OC, DPhil
Chair & CEO, The Azrieli Foundation



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2024
AZRIEL
MUSIC



@Antoine Saito

2024 AZRIELI MUSIC PRIZES

A Welcome Message from

Mélanie La Couture

The OSM is pleased to join the Azrieli Foundation in celebrating the tenth edition of the Azrieli Music Prizes Gala Concert, which rewards the most talented composers. This event is of great importance to us because it provides an exceptional platform for new voices in classical music. Since the Azrieli Prizes were created, we have had the privilege of seeing many composers shine through the expression of their creativity, both on the Canadian scene and internationally.

Tonight, thanks to this gala concert, we will have the opportunity to discover talents who will see the fruits of their efforts rewarded in front of a passionate and enthusiastic audience. It is with great pride that the Orchestre symphonique de Montréal welcomes this 2024 edition, dedicated to choral works. Under the direction of Andrew Megill, our Choir will perform these creations alongside our talented musicians.

Tonight's programme invites us to take a real journey: from the grandiose landscapes of Canada to the depths of

Jewish philosophy, from pre-Hispanic Mexican culture and the book of Psalms. Each piece will transport us through diverse spaces, cultures and aesthetics, and I hope you will be as impressed as we are by the talent of these brilliant composers. The four winners of this 2024 edition will each offer us a unique and enriching aesthetic perspective.

As we celebrate the tenth anniversary of the Azrieli Prizes, we are also celebrating the excellence, commitment and creativity of our contemporary musical voices. Sincere congratulations to the four talented composers!

Thank you, dear audience, for your faithful presence and your unwavering support for the arts. I wish you a wonderful concert, full of emotion and discovery.

MÉLANIE LA COUTURE
CEO, Orchestre symphonique de Montréal

PROGRAMME

ANDREW MEGILL, Artistic Director & Chorusmaster
Orchestre symphonique de Montréal Chorus
Musicians of the Orchestre symphonique de Montréal

JOSEF BARDANASHVILI

Light to My Path, Choral Fantasy for Mixed Choir,
Saxophone, Percussion and Piano

(NORTH AMERICAN PREMIERE)

- I. Men's Choir, *a cappella* (Psalms 121)
 - II. Women's Choir, *a cappella* (Psalms 119:105)
 - III. Mixed Choir, Instrumental Ensemble (Psalms 146:1)
 - IV. Mixed Choir, Instrumental Ensemble ("You heard as I called you")
 - V. Mixed Choir, *a cappella* (Psalms 123:1-3)
-

YAIR KLARTAG

The Parable of the Palace for Choir and Four Double Basses

(WORLD PREMIERE)

LAND ACKNOWLEDGEMENT

The Azrieli Music, Arts and Culture Centre acknowledges that tonight's performance takes place in Tiohtià:ke, on unceded land stewarded by the Kanien'kehá:ka Nation. This land has long served as a place of gathering and exchange between nations and today is home to a diverse population of Indigenous and other peoples, including the Haundenosaunee and Anishinaabeg nations. We are grateful to the Kanien'kehá:ka for their care of the lands and waters on which we gather this evening, and we thank them for the opportunity to make music with our national and international community of musicians, composers and audience in this place.



For the text and translations that accompany these works, please see the poetry book, or scan the QR code.

JUAN TRIGOS

Simetrías Prehispánicas (Pre-Hispanic Symmetries),
Cantata-Oratorio for Mixed Chorus and Ensemble

(WORLD PREMIERE)

- I. Return I. Where do you live?
- II. Eagle and Snake
- III. Return II. Where do you live?
- IV. From Afar

Part II

- V. Memories—Nothing will be left
- VI. Macuilxóchitl

Part III

- VII. Return III. Where do you live?
- VIII. My little mother

Part IV

- IX. The war is coming
 - X. Drunkenness
 - XI. War
-

JORDAN NOBLES

kanata for SATB Voices *a cappella*

(WORLD PREMIERE)

- I. kanata
 - II. Epilogue – Home
-

PROGRAMME NOTES

BY SADIE MENICANIN

Josef Bardanashvili

Light to My Path, Choral Fantasy for Mixed Choir, Saxophone, Percussion and Piano

Josef Bardanashvili's *Light to My Path* is the inspired result of decades of study, personal religious impressions, life in Georgia and later Israel, and professional development in a multistylistic compositional milieu. The work is liturgical in spirit if not in actual function. As a whole, in the composer's words, it can be understood as a "reflection upon the book of Psalms." The piece's diverse palette is informed by late twentieth-century Soviet polystylism. Bardanashvili brings together an eclectic blend of folk and liturgical musical sensibilities, and poetic and sacred texts.

Each of the five movements features a different permutation of the available performing forces of mixed choir, saxophone, percussion and piano. Thus, musically, the movements are strikingly contrasted, while the poetic and formal features of the Psalms themselves function as the common thread. The individual movements are oriented around one of several "states of belief," or emotional

postures, that are characteristic of Psalms: supplication, ecstasy, doubt and gratitude. The first movement (Psalm 121, "I lift up my eyes to the hills") is composed for men's choir *a cappella*. The movement's melody is based on a portion of "Bameh Madlikin," which forms part of the Shabbat prayer in the Lithuanian-Polish practice. The melodic writing is akin to cantillation and also invokes the rich polyphonic choral tradition of Bardanashvili's native Georgia.

Movement two (Psalm 119:105, "Your word is a lamp to my feet and a light to my path.") features women's choir with vibraphone. These bright timbres pictorially evoke the illumination provided by the lamp of sacred wisdom.

The third movement (Psalm 146:1, "Praise the Lord, O my soul!") is the only section of the piece composed for the complete performing forces; it functions as the work's gravitational centre. While the text is the confident, assured "Hallelujah,"



© Danylo Bobyk Photography

Bardanashvili injects a tone of doubt and hesitation through the musical ideas, which simultaneously allude to the jazz-adjacent psalm settings of Leonard Bernstein and Charles Ives.

Movement four ("You heard as I called you") is based on a poem by Israeli poet Rivka Shafraan, whose style Bardanashvili describes as constituting "a clear tribute to the psalms' [aesthetic] realm." In setting this poem in the context of this larger work, the composer seeks to highlight resonances between modern Hebrew poetry and Psalm texts.

The final movement (Psalm 123:1-3, "To you I lift up my eyes") returns to the imagery of the first, this time sung by the full choir *a cappella*.

Reflective and beautifully wrought, *Light to My Path* invites the listener into a rich, inner sacred world.

PROGRAMME NOTES

Yair Klartag

The Parable of the Palace for Choir and Four Double Basses

In *The Parable of the Palace*, Yair Klartag meditates on the limits of reason in the face of absurdity, and the thin boundary dividing the rational from the irrational. The piece adapts text from Jewish philosopher Maimonides' "Parable of the Palace", which is excerpted from his larger *Guide for the Perplexed*.

Klartag's setting of Maimonides text in the original Judeo-Arabic brings an added layer to the work. Now an extinct language, Judeo-Arabic was widely used by Jews in Arabic countries like Egypt, where Maimonides lived. Klartag writes: "It was important for me to discuss such universal ideas (reason and irrationality) through the writings of a Jewish thinker who learned about Greek philosophy through Arabic translations. In the face of the horrors of the present, it was helpful to connect to a common humanistic historical universalism like that."

The parable describes a striking image: imagine a king's palace, surrounded by concentric circles where different groups of people are positioned at varying distances and orientations. They all seek

access to the innermost core of the palace and the king inside, who symbolizes religious truth. Some people face towards the palace, others face away; some are within the city walls, others remain outside; some are within the palace garden, still others in its inner halls. Some, even, are in the king's very room: but no matter how close they are to him—the circle's centre—none can speak to him or hear his words. The parable thus dwells on the limits of human rationality in comparison to the unknowable divine or metaphysical realm, through a spatial metaphor that is apt for musical adaptation.

In section 31 of Maimonides' *Guide*, which Klartag uses as the concluding portion of the piece's text, the philosopher writes: "Know that for the human mind there are certain objects of perception which are within the scope of its nature and capacity; on the other hand, there are, amongst things which actually exist, certain objects which the mind can in no way and by no means grasp: the gates of perception are closed against it." Relying on our rational minds alone, we may draw near to the divine but will never comprehend it.



PROGRAMME NOTES

Juan Trigos

Simetrías Prehispánicas (Pre-Hispanic Symmetries), Cantata-Oratorio for Mixed Chorus and Ensemble

Juan Trigos' cantata-oratorio honours the culture and cosmology of the Aztecs in Mexico prior to Spanish colonization. The composer's father, novelist and playwright Juan Trigos Sr., wrote the libretto. A poetic invention, it is adapted from the works of numerous anonymous and major Aztec (Mexico) poets of the 15th century: Aquiauhztin, Ayocuan, Cacamatzin, Macuilxochitl (Tlaccatele's daughter), Nezahualcoyotl, Nezahualpilli, Tecayahuatzin, Yaocuicatl and more. The libretto does not trace a linear narrative but instead coheres around a few major themes in Aztec culture and art. These include the founding of the Aztec capital of Tenochtitlan; the rich symbolic associations between flowers and poetry, as well as the memorized war chants sung by nobility and priests; and war itself, which fulfilled both political and religious aims for the Mexica.

The text of *Simetrías Prehispánicas* is both in Spanish and these poets' original Nahuatl. Trigos has composed several other major works with text in Nahuatl, including his Cantata no. 1 "Magnificat Guadalupano" and his Symphony no. 4 "Nezahualcoyotl lcuicahuan," for soprano and orchestra. Nahuatl is by no means a lost language: according to a 2020 census, Nahuatl is still spoken by well over a million people in central Mexico, and by more people in scattered communities in the United States. Familiar words of Nahuatl origin including "avocado," "chipotle" and "coyote" have been absorbed into many languages.

In *Simetrías Prehispánicas* Trigos places the choir at centre stage, highlighting the virtuosic capabilities of voices in different combinations. Textures shift and collide throughout the work, and musical lines are layered to striking effect. The chorus



© Luciano Trigos

whispers, sings, cries out and intones the text over a seismic, restless rhythmic accompaniment in percussion and winds. The result is music that is alive, almost bristling with electricity.

The piece also incorporates some extra-musical elements, including projections of Aztec mythological imagery, interpreted by artist Luciano Trigos. One projection shows Quetzalcoatl, a plumed serpent, who is one of the most important gods in the Mesoamerican pantheon. He is a fearsome god, associated with winds and rain, death and resurrection. Another projection shows an eagle and snake motif, which symbolizes modern Mexico and appears on the Mexican flag. This iconic motif has roots in Aztec mythology: images of an eagle or falcon perched on a prickly pear cactus devouring a snake are central to the founding story of the Aztec capital

of Tenochtitlan, which, after the Spanish conquest, would become Mexico City. Other projected images include magueyes (the agave plant), Nezahualcōyotl (a 15th-century poet and ruler whose text is the basis for movement 8, "Nonantzín" / "My Little Mother"), Tezcatlipoca (a creator god, deity of warriors, who embodies change through conflict) and Huitzilopochtli (a sun and war god of sacrifice, closely associated with Tenochtitlan).

With this piece Trigos attempts to remedy widespread ignorance about pre-Hispanic culture. He also highlights—and embodies through his own work—Mexico's prodigious, ongoing contributions to the world of contemporary art music.

PROGRAMME NOTES

Jordan Nobles

kanata for SATB Voices a cappella

Jordan Nobles' *kanata* is a sonic meditation on place, landscape and home initially inspired by the experience of travelling the breadth of Canada by train. As many places in Canada are now being re-named with their original, pre-colonial Indigenous titles, this piece offers a timely reflection on the power of naming in the long path towards restorative justice and for overturning settler-colonial myths of "founding" and "discovery."

Rather than any specific text, the work presents a collection of sounds that are borrowed from place names in various Indigenous languages, French and English. Many of the actual names are deliberately disguised or incomplete, and Nobles excerpts phonemes from full names to create the sounding fabric of the work. In what is a stylistic trademark of his compositions for choir, Nobles traces beautiful, shifting, textural sound worlds; one phoneme morphs into the next without rhythmic proscription. The result is an experiment of inspiration, a collage of sounds that evoke Kanata as a whole.

Although landscape constitutes the work's primary through-line, Nobles does not depict land features like mountains pictorially in sound. Instead, he uses mobile textures, shapes and layers to express the feeling of a place, and the affective power wrought by particular landscapes when we spend time in quietness there, absorbing their unique atmospheres and spirits. The choir's sounds evoke the speechlessness that often accompanies these embodied experiences. It is a resonating, extended, lasting sublime.

On a broader level, the work dwells on notions of specificity and generality, of comprehending the miniature and the massive, and the relation of the local to the regional, or of part to whole. From the windy shores of the Pacific Ocean to easternmost Cape Spear, *kanata* is a moving journey that concludes with an awakening reflection on home.



LAUREATE BIOGRAPHIES

BY SADIE MENICANIN

Josef Bardanashvili

2024 Azrieli Prize for Jewish Music

A native of Georgia, Josef Bardanashvili received his doctorate in composition from the Tbilisi State Conservatoire, where he studied under Aleksandr Shaverzashvili. After settling in Israel, Bardanashvili served as composer-in-residence of the Raanana Symphonette Orchestra and was Musical Director of the International Biennial for Contemporary Music "Tempus Fugit" in Tel Aviv. He is currently a composer-in-residence with the Israel Camerata Jerusalem.

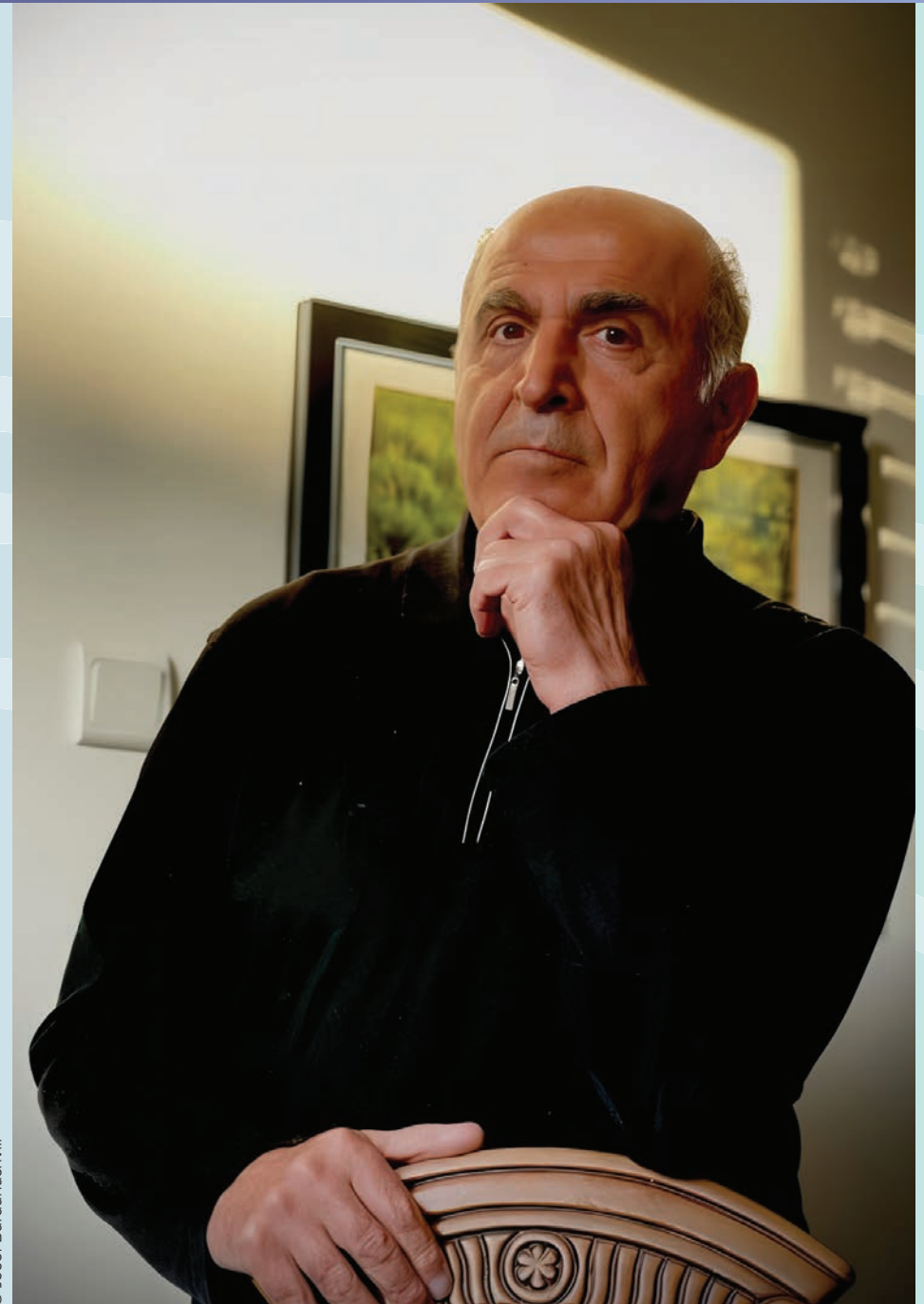
Bardanashvili is a sought-after teacher and mentor—he has taught at Camera Obscura School for the Arts, Bar-Ilan University and the Sapir Academic College. Currently, he is a faculty member of the Buchmann-Mehta School of Music at Tel Aviv University, the Jerusalem Academy of Music and Dance and Rimmon School of Music. Bardanashvili has served on the public council of Israel's Ministry

of Culture and Art, been a permanent jury member for various musical competitions and received many invitations to give master classes and lectures at various music academies.

He has composed more than 100 works, including five operas, five ballets and four symphonies. Other major works include concertos for piano, violin, viola, cello, mandolin, flute, bassoon and guitar. He has also written chamber music such as string quartets, quintets, piano trios and piano sonatas, as well as choral music and songs. He has composed music for 55 films and 65 theatre productions.

Bardanashvili's compositions have been performed across the globe and he has received many awards both domestically and internationally.

josefbardanashvili.com



© Josef Bardanashvili

LAUREATE BIOGRAPHIES

Yair Klartag

2024 Azrieli Commission for Jewish Music

Yair Klartag is an Israeli composer currently living in Tel Aviv. He studied composition at Tel Aviv University, Die Hochschule für Musik Basel and Columbia University with Ruben Seroussi and Georg Friedrich Haas.

Klartag has been commissioned by diverse bodies such as the Donaueschinger Musiktage, Münchener Kammerorchester, MATA Festival, Münchener Biennale and ZeitRäume Festival. Many notable ensembles have performed his works, including the Berlin Radio Symphony Orchestra, Vienna Radio Symphony Orchestra, Munich Chamber Orchestra, Tokyo Sinfonietta, Wrocław Philharmonic Orchestra, ensemble recherche, Ensemble Musikfabrik, ensemble mosaik, JACK quartet and the MIVOS quartet. Klartag's works have been featured in festivals such as Ultraschall Berlin, La Biennale di Venezia,

Schwetzingen Festspiele, ECLAT Festival, Tage für Neue Musik Zürich and more.

His numerous awards and honours include the Ernst von Siemens Composers Prize, the 61st Kompositionspreis der Landeshauptstadt Stuttgart, the Henri Lazarof Prize, 31st Irino Prize, "New Classics" prize and the Yvar Mikhashoff Prize. Klartag won 1st place at the International Composition Competition Ireneu Segarra (Spain), 2nd place at 7ème Concours Dutilleux and the Concours de Genève, as well as the Audience Prize at the Isang Yun Composition Competition. He has also held artist residencies in Herrenhaus Edenkoben and the Berliner Künstlerprogramm of the DAAD.

Klartag currently teaches composition and analysis at the Jerusalem Academy of Music and Dance.

yairklartag.com

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LAUREATE BIOGRAPHIES

Jordan Nobles

2024 Azrieli Commission for Canadian Music

JUNO award-winning composer Jordan Nobles is known for creating music filled with an “unearthly beauty” (*Mondo Magazine*) that makes listeners want to “close (their) eyes and transcend into a cloud of music” (*Discorder Magazine*).

At the 2022 Western Canadian Music Awards, Nobles received his fourth nomination for “Classical Composer of the Year.” Other notable honours include a JUNO Award for “Classical Composition of the Year” and the Jan V. Matejcek Award from SOCAN (2017), in recognition of his “overall success in ‘New Classical Music.’” He has also been a prizewinner at international composition competitions including the Unbound Flute Festival, *Sacra/Profana*, *Polyphonos* and Darmstadt’s *Soli fan tutti* *Kompositionswettbewerb*.

Twice, his works have been chosen as official selections representing Canada on international stages: Nobles’ *Aurora*

was selected by CBC for the UNESCO International Music Council’s International Rostrum of Composers in Lisbon, Portugal, and *Still Life* represented Canada at the International Society for Contemporary Music’s World Music Days in Wrocław, Poland. He has received commissions from diverse groups including Arizona State of Music, the Thunder Bay Symphony and Surrey Youth Symphony. His work *A Sign in Space* was a site-specific piece performed in the Royal Ontario Museum’s iconic Lee-Chin Crystal.

Nobles is particularly renowned for his works for choir and his spatial style of composition, which sometimes requires musicians to stand in unexpected places with stopwatches. He lives in Deep Cove, British Columbia with his wife Kelly and daughter Julian.

jordannobles.com



LAUREATE BIOGRAPHIES

Juan Trigos

2024 Azrieli Commission for International Music

Juan Trigos is a Mexican-American composer and the innovator of a compositional approach he calls Abstract Folklore. His major works include six operas, four symphonies, three cantatas and concertos for various instruments; he has also composed diverse chamber music, works for solo instruments and a production for guitar. His Symphony No. 3 "Offering to the Dead", written for the Houston Symphony, is among his most significant commissions. With performances across Europe, the Americas (North, Central and South) and Japan, Trigos' music has been heard in many notable venues including Milan's Teatro alla Scala, Amsterdam's Bertus Van Berlage Hall, Mexico City's Palacio de Bellas Artes and, in the United States, Jones Hall (Houston) and Alice Tully Hall (New York City).

In 2023, Trigos was appointed Assistant Professor of Music in Composition & Theory at the University of Kentucky in Lexington. He has been awarded a Miami Individual Artists Grant (2023) and the Fromm Commission from Harvard University's Fromm Music Foundation. In 2017, he was the Howard Hanson Visiting Professor at the Eastman School of Music. He has also served as the Elena Diaz-Verson Amos Eminent Scholar in Latin American Studies

(2022) at Columbus State University's Schwob School of Music. Juan is a member of the Sistema Nacional de Creadores de Arte (Mexico). His experience as a composition teacher includes serving as an assistant to Franco Donatoni.

As a conductor, Juan specializes in 20th-century and contemporary music. He has commissioned, premiered, promoted and recorded an extensive catalogue of works with numerous choirs and orchestras around the world. Currently, he is Music Director and Principal Conductor of The Last Hundred Ensemble (Miami) and Sinfonietta MIQ (Guanajuato). He was also Music Director and Principal Conductor of the Oaxaca and Guanajuato Symphonies, Orquesta de Cámara de Bella Artes (Mexico City) and Principal Conductor of the Eastman BroadBand Ensemble (Rochester, NY).

His opera *DeCachetito Raspado*, his Symphony No. 4 "Nezahualcoyotl Icuicahan", an album of three Concertos (for clarinet, four guitars and piccolo) and the Ballet *Sansón* (suite) are among his most important recordings released by iTinerant (2015 and 2016).

promusint.com/juantrigos/wp



ABOUT THE OSM CHORUS

The Orchestre symphonique de Montréal Chorus was established in the 1980s at the request of Charles Dutoit. Composed of 50 professional singers and 80 to 100 volunteer singers, the Chorus has joined forces with the OSM for hundreds of performances of masterworks from the repertoire.

The OSM Chorus has been heard in Montréal, Toronto, Ottawa, New York, Philadelphia and Saratoga Springs in works as diverse as Handel's *Messiah*, Bach's *Mass in B Minor*, Beethoven's *Ninth Symphony*, Verdi's *Requiem*, Mahler's *Resurrection Symphony*, Shostakovich's *Babi Yar Symphony* and Dallapiccola's *Il*

Prigionero. In addition to singing under the direction of Rafael Payare, Kent Nagano and Charles Dutoit, the OSM Chorus has collaborated with such guest conductors as Nicholas McGegan, Zubin Mehta, Krzysztof Penderecki, Robert Shaw, Iwan Edwards (its director for some 20 years) and Andrew Megill, chorus master since 2011. Among the many OSM recordings on which the OSM Chorus can be heard, noteworthy are Berlioz's *Les Troyens*, which was honored with a Grammy Award in 1996, and Holst's *The Planets*, which received the Grand Prix du disque – Canada in 1988.



CHORUS MEMBERS AND INSTRUMENTALISTS

ARTISTIC DIRECTOR & CHORUSMASTER

Andrew Megill

Soloists

Brittany Rae
Ghislaine Deschambault
Mathieu Abel
Jean-Sébastien Allaire
Normand Richard

OSM CHOIR

Soprano

Susan Elizabeth Brown
Megan Chartrand
Rebecca Dowd Lekx
Julie Ekker
Gerda Findeisen
Meghan Fleet
Audrey Larose Zicat
Stephanie Manias
Brittany Rae
Denise Torre Ormeno
Emily Wall
Ellen Wieser

Alto

Alexandra Asher
Anna de Bakker
Kristen De Marchi
Ghislaine Deschambault
Elizabeth Ekholm
Victoria Forsey

Kristin Hoff
Josée Lalonde
Isabelle Ricard
Maddie Studt
Danielle Alison Vaillancourt
Leah Weitzner

Tenor

Mathieu Abel
Jean-Sébastien Allaire
Bernard Cayouette
Ryan Doyle Valdes
Philip Dutton
John Guzik
Aldéo Jean
Michael Lockley
Thomas Macleay
David Menzies
Michel Raymond
Michiel Schrey

Bass

David Benson
Pierre-Etienne Bergeron
Alasdair Campbell
Patrice Côté
Gabriel Frank
Pascal Germain-Berardi
John Giffen
Thomas Jodoin-Fontaine
Benoit Le Blanc
Emanuel Lebel
Normand Richard
Guillaume St-Cyr

Rehearsal pianist

Pierre Maclean

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Double Bass

Eric Chappell
Scott Feltham
Andrew Goodlet
Brandyn Lewis

Flute

Christopher James

Recorder

Vincent Lauzer
Sophie Larivière

Saxophone

Jean-François Guay

Trombone

Charles Benaroya

Percussion

Corey Rae
Joshua Wynnyk
Nicolas Lapointe

Piano

Pamela Reimer

ABOUT THE OSM CHORUS

Andrew Megill

Conductor & Chorusmaster of the the OSM Chorus

Andrew Megill is recognized as one of the leading choral conductors of his generation, known for his unusually wide-ranging repertoire, extending from early music to newly composed works. He has been chorus master of the Orchestre symphonique de Montréal since the 2011-2012 season. In addition, he has prepared choruses for the American Symphony, the Cleveland Orchestra, the Dresden Philharmonic, the National Symphony and the New York Philharmonic, and he has worked with conductors such as Pierre Boulez, Charles Dutoit, Rafael Frühbeck de Burgos, Alan Gilbert, Kurt Masur and

Kent Nagano. He is Director of Choral Activities at the University of Illinois and serves as Associate Conductor and Director of Choral Activities of the Carmel Bach Festival, as well as Artistic Director of the ensemble Fuma Sacra. He taught at Westminster Choir College and has been a Guest Conductor for the Yale Institute of Sacred Music. Broadcast by Public Radio International and the BBC, his work can be heard on numerous recordings, including those of Magnussen's *Psalm* (Albany Records), Haydn's Masses (Naxos) and works by Caleb Burhans (Cantaloupe).



THE AMP ADVISORY COUNCIL

Composer **Ana Sokolović** was born in Belgrade and, since 1992, has been based in Montréal. Her vast catalogue, inspired by differing artistic disciplines, playful images and Balkan rhythms, has been performed regularly throughout Europe and North America. Sokolović's works have been recorded on more than 20 albums, earning her two consecutive JUNOS for Classical Composition of the Year. Her opera *Svadba*, which "seems to invent a universal phonetics of the human heart" (*Le Monde*), has been performed more than fifty times. In 2021, Sokolović was appointed composer-in-residence of the Orchestre symphonique de Montréal. In 2022, she was awarded the first Canada Research Chair in Opera Creation at the Université de Montréal, where she is a Professor in Composition. Sokolović's music is published by Boosey & Hawkes.

Celebrated Montréal singer **Sharon Azrieli CQ** has performed all around the world, including with the Metropolitan Opera, Sarasota Opera, The Canadian Opera Company, L'Orchestre Métropolitain and at venues including the world-famous Carnegie Hall. For her 38-year versatile career, she was awarded the Chevalière du Québec in 2019. Her albums include *A Tribute to Michel Legrand* (with Tamir Hendelman), *French Opera Arias*, *Go To Sleep My Babies*, *Easily Assimilated* (with Matt Herskowitz), *Three Concerts with Boris Brott* and *Frankly Sharon* (with Frank Wildhorn), with upcoming albums *Canadian Musical Theater*, *Frank Wildhorn II* and

a Big Band album. In film, she portrayed Dinah in the award-winning Holocaust movie *SHTTL*, Helen in *Irena's Vow* and Maxine Cromwell in *Wingman*. Sharon, who created the Azrieli Music Prizes for the Azrieli Foundation, is dedicated to arts education and philanthropy, serving on the boards of the Azrieli Foundation, the CVAI, L'Orchestre Philharmonique du Québec, the McCord-Stewart Museum and the NAC Foundation.

Brian Current's music has been broadcast in over 35 countries and awarded a Guggenheim Fellowship, a Barlow Prize (USA), a Premio Fedora (Italy), a Jules Léger Prize and a Selected Work (under 30) at the International Rostrum of Composers. In 2016, he won the inaugural Azrieli Commission for Jewish Music. Brian's pieces have been programmed by all major symphony orchestras in Canada and by dozens of professional orchestras, ensembles and opera companies worldwide. His music appears on ten commercial recordings, including three albums devoted exclusively to his works. The Naxos recording of his opera *Airline Icarus* earned him the 2015 JUNO Award for Best Classical Composition of the Year. Current is also an in-demand guest conductor and regularly leads ensemble and orchestral programs of contemporary music. In 2021, he was appointed Artistic Director of New Music Concerts (NMC). Since 2007, Dr. Current has been Director of the Glenn Gould School's New Music Ensemble at The Royal Conservatory.

THE AMP ADVISORY COUNCIL

Jonathan Goldman is Professor of Musicology in the Université de Montréal Faculty of Music, where his research focuses on modernist and avant-garde music. His book *The Musical Language of Pierre Boulez* (Cambridge University Press, 2011) won an Opus Prize for book of the year. In November 2018, his co-edited volume of Boulez's writings (*Music Lessons*) was published by Faber (UK) and University of Chicago Press. He edited a volume on Quebec composers in 2014 (PUM) and was editor of the contemporary music journal *Circuit* from 2006 until 2016. His new book, *Avant-Garde on Record: Musical Responses to Stereos*, was published by Cambridge University Press in 2023. Jonathan also performs on the bandoneon, having appeared as a soloist with such orchestras as I Musici de Montréal, Signature Symphony Tulsa and Symphony Nova Scotia. In 2015, he won a JUNO award alongside the other members of the Canadian tango ensemble Quartango for best instrumental album as well as two Opus Prizes.

Sylvia L'Écuyer CM is dedicated to the vitality of the arts and music in Canada. A musicologist by training, and a skilled communicator, she recently retired from Radio-Canada, where she has been sharing her love of classical music with audiences for over 30 years. She has also been Radio-Canada's director of musical programming and has been a jury member for several arts boards. In addition to her active involvement in the community,

she co-founded the Société pour les Arts en Milieux de Santé (La SAMS). She is currently also an Associate Professor at the Université de Montréal Faculty of Music. She made a documentary film (*Bali by Heart*) about a project of mixing Balinese and Western music in 2006. In 2007, the French government awarded her the title of Knight of the Order of Arts and Letters. In 2017, she was named a member of the Order of Canada.

Barbara Seal CM is a former citizenship judge, former municipal councillor for the City of Hampstead and a former board member of Place des Arts, the Conseil des arts de Montréal, Montreal Urban Community and the National Forum on Climate Change. She is actively involved in public and community spheres and presently sits on the boards of the National Arts Centre Foundation, the Segal Centre for Performing Arts, the Advisory Board at the McGill School of Continuing Studies and the Advisory Council of the Azrieli Music Prizes. She has received numerous awards and distinctions for her dedication to the community, such as the Canadian Cancer Society Award, the Canadian Parks and Recreational Association Award, the Queen's Golden Jubilee Medal, the National Assembly Award as well as the Order of Canada in 1993. She established the Barbara Seal Scholarship for Newcomers to Canada at McGill University in 2012 and participated in the creation of a science internship scholarship for Quebec female students at Tel Aviv University in 2018.



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THE 2024 AMP JEWISH MUSIC JURY

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Internationally recognized composer **Chaya Czernowin** is the Walter Bigelow Rosen Professor of Music at Harvard University and was a Professor for Composition at both the University for Music and Performing Arts Vienna and the University of California San Diego. Czernowin works imaginatively and analytically with metaphors as a means of achieving a sound world that is unfamiliar and never taken for granted. She is best known for her works *HIDDEN* for quartet and electronics; the operas *Pnima*, *Infinite Now* and *Heart Chamber*; and works for large ensembles

Maim, *The Fabrication of Light* and *Atara*. Previously the composer-in-residence at the Salzburg and Lucerne Festivals, Czernowin's is a recipient of the Ernst von Siemens Composer Prize, a Guggenheim Fellowship, a Fromm Music Foundation Commission, the German Record Critics' Prize and the Kranichsteiner Musikpreis at Darmstadt Ferienkurse. She is a member of the Akademie der Künste Berlin and the Akademie der Schönen Künste Munich. Her work is published by Schott.

Neil W. Levin is one of the world's leading experts in the field of Jewish-related music, having authored hundreds of publications on the subject. He has served on the faculty of the Jewish Theological Seminary of America since 1982 and has been the Anne E. Leibowitz Visiting Professor in Residence in Music at the YIVO Institute for Jewish Research since 2016. Dr. Levin is the Artistic Director and Editor in Chief of the Milken Archive of Jewish Music, which documents, preserves and disseminates music of the Jewish experience including the ground-breaking 51-CD series released by Naxos. He devised, scripted and supervised the Archive's theatrical-concert, *One People – Many Voices*, premiered in 2006 by the L.A. Philharmonic under the baton of Gerard Schwarz. Dr. Levin is also an accomplished pianist and choral conductor. He founded the Schola Hebraeica and has directed numerous concerts at Lincoln Center, the Royal Festival Hall and the Barbican Centre.

Maestro **Steven Mercurio** is an internationally acclaimed conductor and composer whose musical versatility encompasses the symphonic and operatic

worlds. Currently the Music Director of the Czech National Symphony Orchestra, he has previously led the London Philharmonic, Prague Philharmonia, Sydney Symphony Orchestra, New Jersey Symphony Orchestra, among others. He has also served as the Music Director of the Spoleto Festival and as Principal Conductor of the Philadelphia Opera. Maestro Mercurio has conducted numerous historic telecasts, including the "Christmas in Vienna" series with the Vienna Symphony Orchestra for Sony Classical, highlighted by the 1999 concert featuring "The Three Tenors;" and the PBS special "American Dream – Andrea Bocelli's Statue of Liberty Concert" with the New Jersey Symphony. Mercurio also led the worldwide tour of Sting, featuring the Royal Philharmonic Orchestra and culminating in the DVD "Live in Berlin." Also a composer, Mercurio's *For Lost Loved Ones* was premiered by Zubin Mehta and the New York Philharmonic.

Betty Olivero is a contemporary Israeli composer who has spent most of her career in Florence, Italy. She is a winner of prestigious awards such as the Emet Prize for Art, Science and Culture (2015), the Koussevitzky Award (2000) and the Fromm Award (1986). She also holds numerous Israeli accolades, such as the Prime Minister's Prize (2001 and 2009), the Rosenblum Award (2003), the Landau Award (2004), the ACUM prize for Life Achievement (2004) and the ACUM Award for Achievement of the Year (2010). Olivero's works are published by Universal Music / Ricordi and the Israel Music Institute. Her music is recorded by ECM, Angel, Koch International, Ricordi, Plane, IMI, Beit

Hatefutsoth and Folkways labels. Between 2004-2008 Olivero was composer-in-residence for the Jerusalem Symphony Orchestra. She is currently a full professor of composition at Bar-Ilan University.

Internationally recognized for his moving performances and innovative programming, American conductor **Gerard Schwarz** serves as Music Director of the All-Star Orchestra, Eastern Music Festival, Palm Beach Symphony and Mozart Orchestra of New York, and is Conductor Laureate of the Seattle Symphony Orchestra and Conductor Emeritus of the Mostly Mozart Festival. He is a Distinguished Professor in Music, Conducting and Orchestral Studies of the Frost School of Music at the University of Miami and Music Director of the Frost Symphony Orchestra. He is also a gifted composer and arranger with an extensive catalogue of works performed by ensembles across the USA, Europe and Korea. His discography of over 350 albums showcases his collaborations with some of the world's greatest orchestras and in 2017, a 30-CD box set entitled *The Gerard Schwarz Collection* was released by Naxos. Schwarz has received accolades including Emmy Awards, GRAMMY nominations, ASCAP Awards and the Ditson Conductor's Award. He was named Conductor of the Year by *Musical America* and has received numerous honorary doctorates. The City of Seattle named the street alongside the Benaroya Hall "Gerard Schwarz Place" in his honour. His book, *Behind the Baton*, was released by Amadeus Press in March 2017.

THE 2024 AMP CANADIAN MUSIC JURY

Barbara Assiginaak CM, O.Ont is Anishinaabekwe (Odawa, Ojibwe and Potawatomi; Mnidoo Mníssing, Giniw dodem) and has been active internationally as a composer and musician for over three decades. She balances her time composing, performing and teaching with continued work in outdoor environmental education rooted in traditional Anishinaabeg teachings, working alongside Elders in ceremonies and traditional singing and supporting Indigenous youth. She graduated from the Hochschule für Musik in Munich and the University of Toronto, and studied composition and theory with Dr. Samuel Dolin, Sasha Rapaport and Arthur Levine. Other music composition studies include with: Sir Peter Maxwell-Davies, Robert Saxton and Helmut Lachenmann. Apart from her music for traditional First Nations flutes and voice in the Anishinaabe way, which she started at an early age, her music for soloists, chamber ensembles, orchestra, film, theatre, dance, interdisciplinary performance and multimedia has been premiered internationally in over 12

countries. Barbara is currently Assistant Professor in Composition at the Faculty of Music, Wilfrid Laurier University.

Mary Ingraham is an interdisciplinary scholar whose research supports and promotes diversity in cultural practices with a focus on intercultural expression in music and music-making in Canada. Her work is grounded in cultural studies and engages with methodological and theoretical approaches to Indigenous knowledges, postcolonial, cultural and critical theories, and sound studies; it is historical and contemporary, critical and pedagogical. She has collaborated with Indigenous culture bearers and Elders across multiple projects in creative collaboration and digital archiving, and continues to explore the role of arts-based practices in enhancing intercultural understanding and the resurgence of Indigenous and Immigrant voices. Her research has been recognized through multiple federal granting agencies and, in 2019, with the SOCAN Foundation/ MusCan Award of Excellence for the Advancement of Research on Canadian

Music. Dr. Ingraham is currently appointed Dean, Faculty of Arts and Professor of History at Saint Mary's University in Halifax, Nova Scotia.

David Pay is the founder and Artistic Director of Vancouver's Music on Main. Since 2006, he has earned an international reputation as one of today's leading-edge classical and contemporary music programmers. He focuses on how music from different eras and different genres can shed light on each other, and his programming creates innovative ways for audiences and musicians to engage. His concerts have been praised for "a program that spanned the range of human experience" (*Huffington Post*). Pay is a frequent speaker at conferences across North America and Europe and has served as Artistic Director of ISCM World New Music Days 2017, the largest new music festival in Canada's history. He has been on faculty at The Banff Centre and Capilano University and sits on the Executive Committee of the International Society for Contemporary Music.

Composer **Ana Sokolović** was born in Belgrade and, since 1992, has been based in Montréal. Her vast catalogue, inspired by differing artistic disciplines, playful images and Balkan rhythms, has been performed regularly throughout Europe and North America. Sokolović's works have been recorded on more than 20 albums, earning her two consecutive JUNOS for Classical Composition of the Year. Her opera

Svadba, which "seems to invent a universal phonetics of the human heart" (*Le Monde*), has been performed more than fifty times. In 2021, Sokolović was appointed composer-in-residence of the Orchestre symphonique de Montréal. In 2022, she was awarded the first Canada Research Chair in Opera Creation at the Université de Montréal, where she is a Professor in Composition. Sokolović's music is published by Boosey & Hawkes.

Described as a "new music visionary" (National Arts Centre), composer **Andrew Staniland** has established himself as one of Canada's most important and innovative musical voices. His music is performed internationally and has been described by Alex Ross in *The New Yorker* magazine as "alternately beautiful and terrifying". Accolades include three JUNO nominations, the 2016 Terra Nova Young Innovators Award, the National Grand Prize of Evolution (presented by CBC Radio 2/ Espace Musique and The Banff Centre) and the Karen Kieser Prize in Canadian Music. As a leading composer of his generation, Staniland has been recognized by the inaugural cohort of the College of New Scholars, Artists and Scientists of the Royal Society of Canada. He was an Affiliate Composer to the Toronto Symphony Orchestra and the National Arts Centre Orchestra and has been in residence at the Centre de Création Musicale Iannis Xenakis. He is currently on faculty at Memorial University, St. John's, Newfoundland.



THE 2024 AMP INTERNATIONAL MUSIC JURY

Composer and curator **Margareta Ferek-Petrić** was born 1982 in Zagreb and, since 2002, has been based in Vienna. She studied composition with Ivan Eröd, Klaus Peter Sattler and Chaya Czernowin at the University of Music and Performing Arts in Vienna. Margareta's music is recognizable by its immediate colourfulness, while its extreme impulsiveness and expressive constructions are lived through the interplay between obvious beauty and mischievous profundity. Inspiration for her scores is drawn from literature, art, film, satire, science, politics, philosophy, remarkable individuals or bizarre life situations. Margareta was granted scholarships from various international institutions and foundations and her work has been awarded with numerous prizes. In addition to being a composer, Margareta served as an artistic director of Music Biennale Zagreb (2019-2023) and is presently working as part of the curators team for Wonderfeel Festival 2025 in the Netherlands. She serves as part of the Music Advisory Board of the Goethe-Institut in Munich (since 2021) and is active in numerous international juries.

Jonathan Goldman is Professor of Musicology in the Université de Montréal's Faculty of Music, where his research focusses on modernist and avant-garde music. His book *The Musical Language of Pierre Boulez* (Cambridge University Press, 2011) won an Opus Prize for book of the year. In November 2018, his co-edited volume of Boulez's writings (*Music Lessons*) was published by Faber (UK) and University of Chicago Press. He edited a volume on Quebec composers in 2014 (PUM) and was editor of the contemporary

music journal *Circuit* from 2006 until 2016. His new book, *Avant-Garde on Record: Musical Responses to Stereos*, was published by Cambridge University Press in 2023. Jonathan also performs on the bandoneon, having appeared as a soloist with such orchestras as I Musici de Montreal, Signature Symphony Tulsa and Symphony Nova Scotia. In 2015, he won a JUNO award alongside the other members of the Canadian tango ensemble Quartango for best instrumental album as well as two Opus Prizes.

Havana-born **Tania León** is a highly regarded composer, conductor, educator and arts advisor. Her orchestral work *Stride*, commissioned by the New York Philharmonic, was awarded the 2021 Pulitzer Prize in Music. In July 2022, she was named a recipient of the 45th Annual Kennedy Center Honors for lifetime artistic achievements. Most recently she was named Composer-in-Residence of the London Philharmonic Orchestra (2023-2025). Recent premieres include works for the Los Angeles Philharmonic, Arkansas Symphony Orchestra, NDR Symphony Orchestra, Grossman Ensemble, International Contemporary Ensemble and Jennifer Koh's project, *Alone Together*. Appearances as guest conductor include Orchestre Philharmonique de Marseille, Gewandhausorchester, Orquesta Sinfónica de Guanajuato and Orquesta Sinfónica de Cuba, among others. Upcoming commissions feature works for the League of American Orchestras and flautist Claire Chase, and The Crossing Choir. A founding member of the Dance Theatre of Harlem, León

instituted the Brooklyn Philharmonic Community Concert Series, co-founded the American Composers Orchestra's *Sonidos de las Américas* Festival, was New Music Advisor to the New York Philharmonic and is the Founder/Artistic Director of Composers Now. Honours include the New York Governor's Lifetime Achievement Award, inductions into the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and fellowship awards from ASCAP (Victor Herbert Award) and The Koussevitzky Music and Guggenheim Foundations, among others. León has received Honorary Doctorate Degrees from Colgate University, Oberlin, SUNY Purchase College and The Curtis Institute of Music, and served as U.S. Artistic Ambassador of American Culture in Madrid, Spain. A CUNY Professor Emerita, she was awarded a 2018 United States Artists Fellowship, Chamber Music America's 2022 National Service Award and Harvard University's 2022 Luise Vosgerchian Teaching Award.

Montréal born composer-conductor **Samy Moussa** is one of the world's leading composers. Moussa's work has been performed by many of the world's most prestigious orchestras including Vienna Philharmonic Orchestra, Royal Concertgebouw Orchestra, London Symphony Orchestra, NDR Elbphilharmonie Orchester, Dutch National Opera and the Los Angeles Philharmonic. He is currently Artist-in-Residence at Helsinki Philharmonic. He has served in the same capacity with the Toronto Symphony Orchestra (2020-2022). Orchestras he has conducted include the Bayerisches Staatsorchester, Royal Liverpool Philharmonic Orchestra,

Bilbao Orkestra Sinfonikoa, RSO Wien, MDR Sinfonieorchester Leipzig and Orchestra della Svizzera Italiana. His works remain popular with internationally-renowned conductors such as Manfred Honeck, Kent Nagano, Kevin John Edusei, Christian Thielemann and Christoph Eschenbach. Moussa was awarded the Villa Massimo Fellowship at the German Academy in Rome (2018-2019), the Hindemith Prize (2017), the Composer's Prize from the Ernst von Siemens Music Foundation (2013) and is a laureate of the Fondation Banque Populaire Awards (2020).

With music described as "breathtaking" (*Kitchener-Waterloo Record*), "imaginative and expressive" (*The National Post*), "a pulse-pounding barrage on the senses" (*The Globe and Mail*), and "Bartok on steroids" (*Birmingham News*), composer **Kelly-Marie Murphy**'s voice is well known across Canada. She has created memorable works for some of Canada's leading performers and ensembles, including the Toronto, Winnipeg and Vancouver Symphony Orchestras, The Gryphon Trio, the Cecilia and Afiara String Quartets, James Campbell, Cameron Crozman and Judy Loman. Her music has been interpreted by Sir Andrew Davis, David Brophy, Bramwell Tovey, Mikko Franck, Alexander Shelley and Mario Bernardi, and has been heard in iconic concert halls including Carnegie Hall (New York), Auditorium Radio France (Paris) and The Mozarteum (Salzburg). She is the winner of prizes including the Jules Léger Prize and the Azrieli Music Prize; she holds composition degrees from the University of Calgary (B.Mus, M.Mus) and a Ph.D. from University of Leeds (UK).

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Ten years ago, soprano Dr. Sharon Azrieli set out to create something for the Azrieli Foundation that didn't yet exist in Canada – an international competition that celebrates contemporary composers and opens doors to their future success. Today, our Azrieli Music Prizes (AMP) has become the largest competition of its kind in Canada and one of the most substantial in the world.

**Join us for the next
decade of excellence
in composition!**

4 albums
10 commissions
14 laureates

32 concerts to date
190 countries served
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10 incredible years



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SPECIAL THANKS

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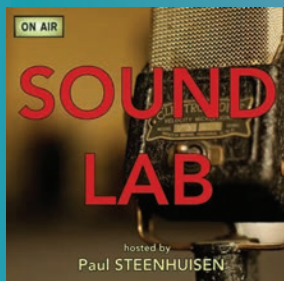
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To all those we might have forgotten, but to whom we are no less grateful, thank you!



Learn more about each of the laureates and their prize-winning works through insightful interviews on the SOUNDLAB New Music Podcast with Paul Steenhuisen.

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