Jonathan Harvey

Jonathan Harvey (1939–2012) was a chorister at St Michael’s College, Tenbury and a music scholar at St John’s College, Cambridge. He gained doctorates from the universities of Glasgow and Cambridge and composed for orchestra, chamber, solo instruments, as well as vocal works.

When I began to think about Buddhist philosophy, quite late in my compositional career, it dawned on me that it is music’s activity of imitating the ambivalence as clarity. Harvey approaches the act of mirroring the discovery that objects and concepts are illusory. So music’s spiritual practice. In the next quote from the same article, Harvey elaborates his view of how music is involved the seemingly impossible idea of focusing on the consciousness of emptiness. In Harvey’s words, “the tranquillity and clarity of the resulting music is the mystique of music—what music is. Why is it so endlessly fascinating? It is necessarily always the opposite of logic, it destroys the exclusion. In logic, it becomes full.”

Evan Ziporyn

Evan Ziporyn (b. 1959, Chicago) has composed for major organisations such as Carnegie Hall, Kronos Quartet, Rockefeller Multi-Arts Program, and Meet the Composer.

Evan Ziporyn was commissioned by the Internationale Eel Bone Quartet, conducted by John’s College, Cambridge. He was awarded the Charles Cros Grand Prix du Président for a lifetime’s work, becoming the first British composer to receive this coveted honour. In 2012 Harvey’s work Messages won the RPS Award for Large Scale Composition and in the same year he received a lifetime achievement award from the Incorporated Society of Musicians.

Jonathan Harvey (1987) has an express interest in the spatial domain of the orchestra, using multiple concepts of spatial interaction giving an up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same ambiguous answer; it is doing it going up or down, and one has the same.
Programme notes by Chen Fang-Chi

Chen Fang-Chi is a second-year composition major. He has recently won the Yamaha Young Musician’s Competition Composition Competition and National Student Composition Competition Prize and Student Composition Competition Prize and Teacher Composition Competition Prize and Teacher Composition Competition Prize 2005 and 2008 respectively. Before he studied at YST, he took a small solo work composed for large ensemble: Escape to Paradise (2014) and several other works. He has had several concerts for a 15-piece orchestra consisting of members from the conservatory’s New Music Ensemble for brass trio, Discovery, Orchestre de Bretagne, Imani Winds and Schola Cantorum of France.

Chen has been inspired by东西方文化, ranging from traditional sounds to contemporary music. He is a vivid explorer of timbres and a keen composer of chamber orchestras. His music often includes elements of traditional Eastern sounds and forms such as raga, gamelan, and Chinese opera. His music often aims to evoke a sense of the exotic and the mystical, using techniques such as microtonal and non-Western scales. He is also interested in the use of percussion and electronic sounds in his compositions. His music is often described as a blend of Eastern and Western aesthetics, resulting in a unique and distinctive sound world.

Programme notes by Chen Zhangyi

Chen Zhangyi

Chen Zhangyi is a fervent advocate of new works — a philosophy he holds dear to his heart. He is also known for his dynamic and versatile conducting style, which has earned him critical acclaim across the globe. With his passion for new music, Chen has worked with some of the most prestigious orchestras, festivals, and ensembles, including the Berlin Philharmonie, Dresden Music Festival, and the Leipzig International Festival. His contributions to the field of contemporary music have been recognized with numerous awards and commissions, including the UST Faculty Composition Prize and the YSTCM Composition Prize, among others.

Chen’s compositions are known for their innovative use of timbres and textures, as well as their exploration of unconventional performance practices and instruments. His work often incorporates elements from different cultures and historical periods, creating a unique and multilayered soundscape. Chen’s compositions have been performed in various international festivals and concert halls, including the BBC Proms, Barbican Centre, and the Berlin Festival. His works have been described as “avant-garde” and “innovative,” reflecting his commitment to pushing the boundaries of conventional music.

Programme notes by Liza Lim

Liza Lim

Liza Lim (b. 1975) is one of Australia’s leading composers. She has received commissions and awards from some of the world’s leading orchestras, ensembles and artists. Since 2008, she has been Professor of Composition at University College London, and the Sydney Conservatorium of Music. She has been the recipient of numerous awards, including the Australia Council for the Arts, Tasmanian Symphony Orchestra, and the University of Sydney. Her music has been performed in major festivals and orchestras around the world, including the BBC Proms, Barbican Centre, and the Berlin Festival. Her works have been described as “innovative” and “avant-garde,” reflecting her commitment to pushing the boundaries of conventional music.

Programme notes by Jonathan Harvey

Jonathan Harvey

Jonathan Harvey is a renowned British composer, his works have been performed by some of the world’s leading orchestras and ensembles. He has received numerous awards and commissions, including the Royal Philharmonic Orchestra, BBC Proms, and the London Symphony Orchestra. His works often explore the relationship between music and other art forms, such as dance and visual arts. Harvey is known for his innovative use of timbres and textures, as well as his exploration of unconventional performance practices and instruments. His work often incorporates elements from different cultures and historical periods, creating a unique and multilayered soundscape. His compositions have been performed in various international festivals and concert halls, including the BBC Proms, Barbican Centre, and the Berlin Festival. His works have been described as “avant-garde” and “innovative,” reflecting his commitment to pushing the boundaries of conventional music.

Programme notes by Jo Kondo

Jo Kondo

Jo Kondo (b. 1947, Tokyo) graduated from the Tokyo University of Arts and started to compose. He has written more than 130 compositions, ranging from solo pieces to orchestral and electronic works, which have been widely performed in Japan, North America and Europe and recorded on Hat Art, ALM, and others. His music displays many operatic, vocal qualities and a strong sense of rhythm and ostinato. The world premiere of his Suite for Flute and Chamber Orchestra was performed by the Tokyo Symphony Orchestra in 1972.

Jo’s music has been described as “brilliant” and “innovative,” reflecting his commitment to pushing the boundaries of conventional music. His works often explore the relationship between music and other art forms, such as dance and visual arts. Harvey is known for his innovative use of timbres and textures, as well as his exploration of unconventional performance practices and instruments. His work often incorporates elements from different cultures and historical periods, creating a unique and multilayered soundscape. His compositions have been performed in various international festivals and concert halls, including the BBC Proms, Barbican Centre, and the Berlin Festival. His works have been described as “avant-garde” and “innovative,” reflecting his commitment to pushing the boundaries of conventional music.