



SALT NEW MUSIC FESTIVAL

Victoria BC

09. 01 - 09. 20. 2026.

P R O X I M I T Y

Dear New Music Lovers,



Welcome to SALT 2026: Proximity.

Proximity asks what changes when we come close enough to notice: the breath inside a clarinet tone, the gesture that sets a percussion instrument vibrating, or a bird call we usually pass without hearing. This year's festival explores what happens when people, sounds, gestures, generations, and landscapes come close enough to change one another.

At SALT, proximity is both our theme and our way of working. We place British Columbia artists, composers, and landscapes in active dialogue with musicians from across Canada and around the world. Through ten adventurous live experiences at UVic and around Victoria, the festival moves from the most intimate musical gestures to the collective energy of ensembles, movement, percussion, birdsong, and celebration.

British Columbia stands at the heart of this year's program. This is especially present in *Birdsong*, four connected events that bring together music, ecological awareness, and the practice of attentive listening. A guided bird walk, an outdoor morning concert, a multimedia talk, and an immersive evening performance invite us to encounter local birds and their habitats from different perspectives. New miniatures inspired by BC birds transform the sounds and presence of the natural world into music.

The festival also creates proximity across generations. In *Kurtágiana*, our closing concert, Canadian composers enter into dialogue with the extraordinary musical legacy of György Kurtág as we celebrate his centenary. Throughout the festival, Canadian premieres, new works, and international collaborations bring distant musical worlds into immediate, living contact.

Every SALT event is an invitation to listen more closely—in the concert hall, in the park, and in conversation with the artists. We hope you will stay after our indoor concerts, meet the performers and composers, and become part of the exchange that makes live music possible.

Thank you to our artists, partners, supporters, volunteers, and to all of you for coming close and listening with us.

Ajtony Csaba
managing co-director of the
SALT New Music Festival

Festival overview

September 1 7:30 p.m.

Phillip T. Young Recital Hall

September 2 7:30 p.m.

Phillip T. Young Recital Hall

September 11 7:30 p.m.

Open Space Arts Society

September 12 10:00 a.m.

Uplands Park, Cattle Point

September 12 4:00 p.m.

Phillip T. Young Recital Hall

September 13 8:00 a.m.

Mount Tolmie Park

September 13 6:00 p.m.

UVic School of Music, B037

September 13 7:30 p.m.

Phillip T. Young Recital Hall

September 19 7:30 p.m.

Phillip T. Young Recital Hall

September 20 7:30 p.m.

Phillip T. Young Recital Hall

It Was Inside You All Along

Ensemble Paramirabo

Through Time and Space

Zafraan Ensemble + Ensemble Paramirabo

Inner Time

Liam Hockley

Birdsong: Listening and Watching Walk

Geoffrey Newell and SALT Experiment

Temporal Waves

Vancouver Percussion Collective

Birdsong: Morning Concert

SALT Experiment

Birdsong: When Nature Speaks (Talk)

With Tina Pearson and Paul Walde

Birdsong: Evening Concert

SALT Experiment

Wild Truth

Quasar Saxophone Quartet

Kurtágiana

SALT Soloists

September 1
7:30 p.m.

Phillip T.
Young Recital
Hall

It Was Inside You All Along

Ensemble Paramirabo

Jeffrey Stonehouse, flutes and artistic direction
Viviana Gosselin, cello and general
management
Gwénaëlle Ratouit, clarinets
Hubert Brizard, violin
Pamela Reimer, piano
Krystina Marcoux, percussion

PROGRAM

Ana Sokolović: Ciaccona

Snežana Nešić: Purpur (world premiere)

Philippe Macnab-Séguin: It Was Inside You All Along

— Intermission —

Nicolas Gilbert: Miroir Miroir (world premiere)

Jimmie LeBlanc: Clamors of Being

Missy Mazzoli: Still Life with Avalanche

Ana Sokolović: Ciaccona (2002)

"In this piece, I used an eight-chord pattern repeated several times, each time in a different manner, reminiscent of the form of a chaconne. In the middle of the piece, we find a clarinet and violin cadenza. The material used in this piece was inspired by the folklore of the Balkans. Ciaccona is dedicated to my parents." - Ana Sokolović

Snežana Nešić: Purpur (2026)

Purple ("Purpur" in Serbian and German), an equally fascinating and mysterious colour, also plays a special role in *Purpur*, the second work in my cycle *Heraldica transcendentalis*. In its symbolism, the colour itself already embodies a conjunction of opposites: corporeality, blood and passion on the one hand, spirit and transcendence on the other.

At the same time, purple possesses a distinctive perceptual quality: unlike spectral colours, it does not correspond to any single wavelength of visible light. It arises only in our perception, when our visual system combines stimuli from the two opposite ends of the visible spectrum. In this sense, purple is a colour that exists for us without existing as such in the physical spectrum of light. It is precisely this paradox—the sensory reality of something that has no single physical counterpart—that brings purple close to the idea of the transcendent. The work is based on two chords that function, as it were, as two opposing poles of a sonic spectrum. Its musical flow unfolds through a continuous, gradual transformation between these two poles: less as a movement from one fixed state to another than as an exploration of the space between them—a suspended state in which one gradually transforms into the other.

The work also draws on Alexander Scriabin's system of colour-sound correspondences, adapting it as a point of departure for my own colour conception in the piece. At the same time, *Purpur* is dedicated to Nikola Tesla, the "scientist of light", to whom my next opera will also be dedicated and in whose conception the colour purple likewise plays a significant role through its association with otherwise invisible astrophysical and electromagnetic phenomena.

Philippe Macnab-Séguin: It Was Inside You All Along (2025)

The physicality of sound, harmony, and rhythm has always been central to my musical thinking. Certain harmonies, for instance, seem to invite my body to open and expand, while others fold it inward. The initial impetus for this piece was to explore that connection between the human body and sound in a direct, embodied way. At the center of the stage sits a solitary performer who never touches an instrument, but instead enacts a series of choreographed gestures in contrapuntal relationship to the surrounding music.

The piece begins as a play between alignment and misalignment: as the music rises, the body falls — until the two finally arrive in synchrony. As the piece unfolds, the performer's attention turns outward. They fixate on something — imagined or real — and attempt to reach for it. They approach it with curiosity, affection, and eventually the desire to possess and control. At times, the performer appears to control the music; at others, the music clearly disrupts or redirects their actions. Sometimes the music seems to conjure an external world the performer is perceiving; at other times, it feels like the sonic manifestation of their inner life. This shifting relationship reflects an ongoing tension: how do we, as individuals, perceive and interact with what lies beyond our control — whether in the world around us or within ourselves? Are we responding to reality, or projecting it? Are our actions truly our own, or is the inner world we take to be the source of our volition in fact an external force — a kind of parasite just outside our field of vision, pulling the strings?

Nicolas Gilbert: Miroir Miroir (2026)

"What music should I compose? For twenty-five years now, I have asked myself this question every day. Perhaps it is a way of keeping myself from becoming dizzy with another, far more difficult question: how should one live? In composition, I feel as though I enjoy complete freedom; musical material offers no resistance, and I shape it as I see fit, unlike the raw material of existence—how much control do we really have over time, over things, over other people? Yes, I can compose whatever I want; but does that mean I should compose just any music? Does it all amount to the same thing? Of course not. Otherwise, I would have built my house on a cloud—though, come to think of it, perhaps I have.

Over the years, I have set myself various goals, sometimes contradictory ones. I have wanted to "get to the bottom" of a particular material; I have wanted to reveal some hidden and mysterious truth; I have wanted to move or seduce certain performers and certain audiences; I have wanted to fill some gap—real or imagined—in the repertoire; I have wanted to compose a music born of Montréal, a music in which the work of my colleagues and friends would resonate, the music of the community we form. And yet some obsessions—material or conceptual—keep returning, ideas I am beginning to suspect I will never get rid of. In *Miroir Miroir*, I tried to grapple directly with these obsessions and manipulate them as though I were someone else. The result is a music that contains several other musics, colliding and contradicting one another: an infinite *mise en abyme*." - Nicolas Gilbert

Miroir Miroir was commissioned by Ensemble Paramirabo with the support of the Conseil des arts et des lettres du Québec.

Jimmie LeBlanc: Clamors of Being (2016)

"Conceived as the second part of a diptych with "...and the flesh was made word" serving as the opening piece, I sought, with "Clamors of Being" to deepen my approach to textural composition. To do so, I drew on a similar structure but adopted a more detached approach in terms of energy and expression, employing subtler transitions and materials that are closer in nature to one another. On a poetic level, while "...and the flesh was made word" was grounded in a reflection that places our existence in a tension between word and matter, I would say that "Clamors of Being" seeks instead to keep us as close as possible to matter as cosmic movement, a movement beyond the Word, clamours as intense as they are impersonal—a beautiful paradox, indeed, that of matter in motion, for even what seems immutable or inert to us is, in reality—albeit at extremely slow speeds—carried along by the fundamental forces that traverse the universe, on the scale of what one might call a sort of "geological time," clamours of Being that are at times deafening, at times inaudible..." - Jimmie LeBlanc

Missy Mazzoli: Still Life With Avalanche (2008)

"Still Life With Avalanche was commissioned by eighth blackbird. The piece is essentially a pile of melodies collapsing in a chaotic free fall. The players layer bursts of sound over the static drones of harmonicas, sketching out a strange and evocative sonic landscape. I wrote this piece while in residence at Blue Mountain, a beautiful artist colony in upstate New York. Halfway through my stay there, I received a phone call telling me my cousin had passed away very suddenly. There's a moment in this piece when you can hear that phone call, when the piece changes direction, when the shock of real life works its way into the music's joyful and exuberant exterior. This is a piece about finding beauty in chaos, and vice versa. It is dedicated to the memory (the joyful, the exuberant and the shocking) of Andrew Rose." - Missy Mazzoli

September 2
7:30 p.m.

Phillip T.
Young Recital
Hall

Through Time and Space

Zafraan Ensemble

Martin Posegga, saxophones

Martin Smith, cello

Daniel Eichholz, percussion

Clemens Hund-Göschel, piano and artistic
direction

Ensemble Paramirabo

Jeffrey Stonehouse, flutes and artistic direction

Viviana Gosselin, cello and general
management

Gwénaëlle Ratouit, clarinets

Hubert Brizard, violin

Pamela Reimer, piano

Krystina Marcoux, percussion

PROGRAM

Alireza Farhang: When I Do Count the Clock That Tells the Time

Samir Odeh-Tamimi: Li Sabbra

Michaela Rea Catranis: it was hanged with purple and pall

Ricardo Eizirik: Re-wind-re-write

Stefan Keller: Hammer

— *Intermission* —

Anna Korsun: Spleen (Canadian premiere)

Yoav Pasovsky: Urta (Canadian premiere)

Arshia Samsaminia: Alarm Fatigue II (world premiere)

Ajtony Csaba: Taajuu (Canadian premiere)

Alireza Farhang: When I Do Count the Clock That Tells the Time (2014)

Quartet for baritone saxophone, percussion, piano and cello

The title is the first line of a poem by Shakespeare. In Sonnet 12, the poet uses his imagination to write about the passage of time, sometimes slow, other times swift, bringing an end to everything.

When I do count the clock that tells the time,

And see the brave day sunk in hideous night;

When I behold the violet past prime,

And sable curls, all silvered o'er with white;

When lofty trees I see barren of leaves,

Which erst from heat did canopy the herd,

And summer's green all girded up in sheaves,

Borne on the bier with white and bristly beard,

Then of thy beauty do I question make,

That thou among the wastes of time must go,

Since sweets and beauties do themselves forsake

And die as fast as they see others grow;

And nothing 'gainst Time's scythe can make defense

Save breed to brave him when he takes thee hence.

To address the musical development of time, the rhythmic structure of the phrase "When I" was analyzed. Using a simple algorithm, the rhythmic values of this phrase were modified in seven stages so that, in the end, all the values become equal to a quarter note. Thus, this regular pulse represents the clock's time. It is through the superimposition and juxtaposition of these seven rhythmic layers that the composer confronts perceived time and the chronological time of the clock, without needing to resort to accelerations and decelerations through changes in tempo.

Samir Odeh-Tamimi: Li-Sabbrá (2005/2015)

soprano saxophone, percussion

With his 2005 duo, Samir Odeh-Tamimi commemorates the massacre carried out by Christian militias in September 1982 in the Palestinian camps of Sabbrá and Shatila, south of the Lebanese capital, Beirut. Under the watchful eye of the Israeli army, which controlled Beirut at the time, they massacred hundreds of unarmed civilians. The eruption of violence, the victims' screams, their panic: one feels as though one can hear all of this in Odeh-Tamimi's music. In the beats of the tam-tam, which grow ever louder – as if they were drawing nearer; in the violent outbursts of the saxophone; in the merciless blows of the timpani.

Michaela Rea Catranis: it was hanged with purple and pall (2017)

The duo for cello and piano is a reworking of the second movement of her 2014 composition 'Ligeia'.

It is based on a quotation from Edgar Allan Poe's 1838 Gothic short story 'Ligeia', in which he comes to terms with the loss of his first wife.

'I had become a bounden slave in the trammels of opium, and my labours and my orders had taken a colouring from my dreams.'

The title also refers to a song that originated around the 15th century.

The Corpus Christi Carol

Lully, lulley! Lully, lulley!

The falcon hath borne my make away!

He bare him up, he bare him down,

He bare him into an orchard brown.

In that orchard there was an halle,

That was hanged with purple and pall.

And in that hall there was a bed,

And it was hanged with gold so red.

And in that bed there li'th a knight

His woundes bleeding day and night.

*At that bed's foot there li'eth a hound,
Licking the blood as it runs down.
By that bed-side kneeleth a may,
And she weepeth both night and day.
And at that bed's head standeth a stone,
Corpus Christi written thereon.
Lully, lulley! Lully, lulley!
The falcon hath borne my make away!*

Ricardo Eizirik: Re-wind-re-write (2014/2015)

piano, cello, 2 performers

re/wind/re/write is a piece derived from childhood memories of 1980s cassette culture. This work is loosely constructed around the four main functions of a cassette recorder: record, play, fast-forward and rewind. The cello is treated as the magnetic tape, and its gestures are constantly manipulated in speed and direction. The piano and the 2 performers oscillate between adding noise and interference to the "tape" (cello) and mimicking the sounds of this imaginary tape recorder that is controlling the piece.

Stefan Keller: Hammer (2015)

tenor and soprano saxophone, percussion and piano

Stefan Keller also studied Indian music in depth and learnt to play the tabla. This experience has had a significant influence on his musical thinking: rhythmic phenomena are often at the heart of Stefan Keller's compositional practice. "In contemporary music, rhythm is often viewed primarily as a matter of durations," he notes in an interview for Ultraschall Berlin, "but rhythm is something physical and cannot be separated from the physicality of the sounds." Particularly with the Indian tabla – which, unlike many other drums, is played with the fingers – the focus is on a dynamic interplay, an interlocking of individual rhythmic impulses, rather than on separate temporal units.

This rhythmic dynamism can also be observed in the playing technique of the bongos or congas from the Cuban musical tradition, as used in genres such as son or salsa. The term 'martillo' refers to a basic pattern, a fundamental rhythmic model, in bongo playing. Timbre plays a significant role here, as the bongos are struck at different points in different ways – for example, with the heel of the hand or the fingertips. "These playing techniques produce different timbres. The hands influence one another, for instance because one hand remains on the skin to dampen the resonance of the next strike. It's a complex structure," explains Stefan Keller. This 'Martillo', with its counter-rhythmic structure and varied tonal colours distributed across the pair of bongos, forms one of the seeds for Stefan Keller's composition *Hammer*. The title of his piece also refers to this: *Hammer* is the German equivalent of the Spanish word *martillo*.

When two distinct ensembles—the Zafraan Ensemble and the Ensemble Paramirabo—come together, the result is more than the sum of its parts: a temporary collective emerges that develops its own rules, hierarchies and ways of perceiving. In this concert, the ensembles come together and merge into a new, experimental unit in which spatial arrangement, interaction and perception themselves become compositional parameters.

Anna Korsun: Spleen (2019) (Canadian premiere)

flute (P), clarinet (P), saxophone (Z), violin (P), cello (Z), cello (P)

This experimental arrangement is already audible and visible in *Spleen* (2019) by the Germany-based composer Anna Korsun. The musicians sit in a circle – with their backs to one another. With no fixed metrical points in the score, they are forced to perceive the subtlest sonic changes and react to them immediately. Communication here arises not through eye contact or conducting, but through highly sensitive listening and intuitive action within the space.

Anna Korsun wraps us in a lament of instrumental streaks and human-voice lines. The growing glissandi begin to resemble alarm sirens. The voices start to sound like a choir. A broad expanse of sound rises upward and gradually turns into whispers. A prayer?

Yoav Pasovsky: Urta (2009) (Canadian premiere)

flute (P), clarinet (P), saxophone (Z), percussion (Z), piano (Z), violin (P), cello (P)

Urta also plays with spatial organisation, but in a different way: The musicians form an outer circle and come into direct contact with one another. The ensemble becomes a living network in which impulses are passed on, mirrored and transformed. With the world premiere of *Arshia Samsaminia*, this dialogue is continued and simultaneously expanded to include an electronic recording.

Arshia Samsaminia: Alarm Fatigue II (world premiere)

flute (P), saxophone (Z), percussion (Z), piano (Z), tape

Alarm fatigue is a form of sensory overload that occurs when clinicians are exposed to an excessive number of alarms, such as constant beeping. This can lead to desensitization and an increased risk of alarms being ignored or missed. Caregivers experiencing alarm fatigue may be more likely to overlook alarms or have difficulty distinguishing between them, potentially resulting in delayed treatment and, in severe cases, patient death.

Ajtony Csaba: Taajuu (2026) (Canadian premiere)

flute (P), clarinet (P), saxophone (Z), percussion (Z), piano (Z), violin (P), cello (Z), cello (P)

The highlight is ultimately Taajuu. The title – Haida for ‘wind’ – refers to a principle of constant movement and transformation. Here, the act of guiding one another becomes the compositional material itself: the role of leader circulates amongst the musicians, resulting in the constant formation of new groupings. These groups act autonomously whilst remaining integrated into an overarching whole.

At the intersection of music, movement and visual perception, an interdisciplinary space emerges in which traditional concert forms dissolve. The musicians alternate between playing, conducting and physical action; composed gestures appear as ‘visual music’ and form a visual counterpoint to the soundscape. Body, space and movement thus become equal vehicles of musical expression.

The concert thereby becomes an open experimental setup: a play on proximity and distance, on control and reaction – and, not least, on the question of how collective music-making can be reimagined beyond fixed hierarchies.

Taajuu is a dynamic ensemble piece created collaboratively with and for Zafraan Ensemble and will be performed in collaboration between the two ensembles.

September 11
7:30 p.m.

Open Space
Arts Society

Inner Time

Liam Hockley
clarinet and bass clarinet

PROGRAM

Ray Evanoff: Overwhelm

Alex Matterson: A Caring Defence (world premiere)

Horațiu Rădulescu: Inner Time

*A co-production with the Open Space Arts Society. The concert is in
dialogue with the ongoing exhibition Love Songs to End Colonization, by
Peter Morin and Jimmie Kilpatrick.*

Ray Evanoff: Overwhelm [Victoria, 11.09.26] (2019-21)

Overwhelm is iterative. Rather than prescribing a finished work, the score provides a flexible ground for performance. Its sixteen titled entries trace one possible path through the material, but the work is modular at every level: pages, phrases, passages, gestures, and every aspect of sound.

Overwhelm is a negotiation. For over more than a decade, composer, performer, material, and performance context have existed in constant exchange. Agency and influence continually shift; each shapes and is reflected upon by the others.

Overwhelm is an ecology. Materials coexist, compete, and cooperate; identity emerges through interaction. The capacity for discovery is prioritized as the work's possibilities and boundaries are repeatedly reinvented.

Overwhelm is local. Each assemblage acknowledges that it belongs to a specific time and place. Some are acoustic; others incorporate electronics, improvisation, or collaborative processes emergent from the score itself. Each performance documents a unique encounter between the work and its circumstances.

Overwhelm is ongoing. Each performance becomes material for those that follow. Performance is not an endpoint but another stage in the work's construction.

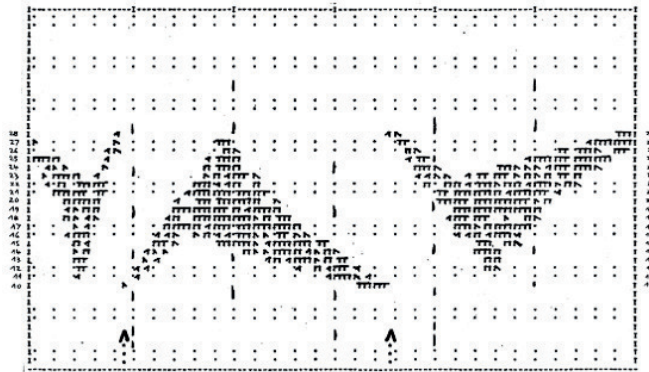
Alex Matterson: A Caring Defence (2026)

Every year in Beacon Hill Park, a colony of great blue herons nests through the spring and summer. A Caring Defence is based on the cries of the herons defending their nests from eagles and other predators. It reflects on the act of defending something fragile against the ordinary indifference of the world.

Horațiu Rădulescu: Inner Time, op. 42.2 (1983)

Inner Time is a sonic ecology shaped by patterns found in the natural world, offering an ecstatic vision of interconnected sound, nature, and perception. At its heart is the pitch G0 (24.5 Hz), near the lower limit of human hearing, and the natural spectrum of resonances ("partials") that extends above it. For Inner Time, Rădulescu selected forty-two partials that relate to the acoustical properties of the B-flat clarinet: the work's lowest and highest partials (the 6th and 83rd above G0) bookend the instrument's standard range, while most of the others are odd-numbered, mirroring the clarinet's characteristic reinforcement of odd harmonics.

Inner Time is notated as a series of wedge-shaped forms animating regions of this spectrum. The fragmented rhythmic notation assigned to each partial embodies Rădulescu's notion of sound plasma: an idealized "global sonic organism" in which all dimensions of sound are fused in a state of constant flux. He specifies that "each [notated] value brings a perceptible timbre change" and asks performers to imagine and produce all types of micro-timbre-processes to realize the wedges as polyphonically as possible.



Natural principles shape the wedges: their durations are derived from the Fibonacci sequence, while the larger form is proportioned according to the golden ratio, with an extended wedge spanning nearly the full spectrum at the work's golden mean. On either side of this central point, Inner Time traces a gradual descent and ascent through the register, mirrored by a progression from long, shallow wedges to short, deep ones and back again.

Composed in 1983 for British clarinetist Roger Heaton, Inner Time was originally conceived for solo clarinet. Like many of Rădulescu's works, it exists as a "global score" capable of multiple realizations, including versions for solo clarinet with four echoing-orbit clarinets, seven woodwind trios, and Inner Time II for seven clarinets performing the score at half speed.

"My realization of Inner Time takes Rădulescu's sound plasma as its guiding principle: "entering the sound means not only to act on the sound spectra, but also to create nature." Rather than simply accompanying the clarinet, I designed the electronics as a dynamic sonic environment grounded in the work's structures and responsive to my performance. The central component is a forty-two-voice sampler built from recordings that explore each partial through techniques ranging from sostenuto to dense multiphonics. In performance, these voices form a musical ecology that surrounds and responds to the live clarinet, extending the layered relationships implied by Rădulescu's notation. My performance continually reshapes this sonic environment, driving changes in density, dynamics, spatialization, and texture." - Liam Hockley

Birdsong: Listening and Watching Walk

**September 12
10:00 a.m.**

Uplands Park,
Cattle Point

**Geoffrey Newell
Friends of Uplands Park
Musicians of the SALT Experiment**

As part of SALT New Music Festival's Birdsong project, join expert birder Geoffrey Newell, the Friends of Uplands Park, and the musicians of the SALT Experiment for a morning of birdwatching, attentive listening, and music in one of Southern Vancouver Island's richest birding locations.

We will meet at Cattle Point at 10:00 a.m., where the morning will begin with a short musical performance and introduction before we set off on a guided bird walk through Uplands Park. The opening music and talk create a bridge between the ways musicians and birders listen to the sounds around them.

Uplands Park has produced an extraordinary 278 recorded bird species over the years. Our walk takes place during peak fall migration, and we may encounter more than 50 species over the course of the morning.

Among the birds we will be looking and listening for are Marbled Murrelet, Pigeon Guillemot, Rhinoceros Auklet, Heermann's Gull, California Gull, Barred Owl, Band-tailed Pigeon, Cedar Waxwing, and Western Tanager. Many birds passing through the region at this time of year are in the midst of remarkable seasonal journeys, with some continuing as far south as South America for the winter.

Whether you are an experienced birder or have never joined a bird walk before, you are very welcome. The walk offers an opportunity to slow down, pay attention, and discover the extraordinary diversity of birdlife that surrounds us.

What to expect

The event begins at Cattle Point with approximately 15 minutes of music and introduction, followed by a guided bird walk through Cattle Point and Uplands Park. The complete experience will last approximately two hours.

No previous birdwatching experience is necessary. Geoffrey will help participants identify birds by sight, behaviour, habitat, and sound, while introducing some of the remarkable migratory species that travel through the region each autumn.

A few practical things to know:

- Meeting point: Main parking area at Cattle Point. Please arrive a few minutes before 10:00 a.m. so that the group can begin together.
- Duration: Approximately two hours, including the opening music and introduction.
- Walking: Expect a leisurely outdoor walk with frequent stops for observation. Participants should be comfortable walking outdoors on park paths and natural, potentially uneven terrain.
- Binoculars: Please bring binoculars if you have them. They are helpful but not required to participate.
- Clothing: Dress in layers and wear comfortable, weather-appropriate walking shoes.
- Weather: The walk will proceed in light rain. In wet weather, the musicians will perform under a tent at the opening gathering. In the event of severe weather, participants will be notified if the event needs to be cancelled or postponed.
- Group size: Space is limited in order to maintain a good birdwatching experience, so advance registration is required.
- Photography: Cameras are welcome, but we encourage participants to experience the walk primarily through quiet observation and listening.
- Respecting the habitat: Please stay with the group and follow the guidance of the walk leaders so that we minimize our impact on birds, plants, and sensitive habitat.
- Dogs: Because this is a birdwatching event and quiet observation is important, we recommend leaving pets at home.
- Accessibility: The event takes place outdoors on natural park terrain. If you have mobility or accessibility questions, please contact us before registering so we can provide more detailed information about the route.

Temporal Waves

Vancouver Percussion Collective

Greg Samek
Niki Hung
Amber Chen
Gaël Chabot-Leclerc

September 12
4:00 p.m.

Phillip T.
Young Recital
Hall

PROGRAM

Rüdiger Pawassar: Sculpture 3

Finola Merivale: Ihvustú

Steve Reich: Music for Pieces of Wood

Peter Hatch: Time Zones

Jordan Nobles: Temporal Waves

Anna Höstman: Leaf (for solo vibraphone)

Jon Siddall: Woman and Goldfish

Jocelyn Morlock: Darwin's Walkin' Fish

A co-production with Of Sound Minds.

Rüdiger Pawassar: Sculpture 3

Sculpture 3 was originally written as a quartet titled Sculpture in Wood and has been arranged for a marimba trio. The original was written in 1995 for the Marimba Art Ensemble Basel/Switzerland. The quartet played the world premiere at a percussion festival in Friburg in 1995 and later recorded it on the CD Japan Tournee 97. Since then, the piece has been performed all over Europe and most recently has become a hit in the United States with universities and professional marimba ensembles.

The work is written in an A-B-C-A form. The piece is almost a classical-sounding work, but resembles many harmonic structures found in 70's and 80's jazz. The composer comments that when writing this work, it resembled to him the making of a wood sculpture where, in his drafts, many parts were cut off, added again, shifted, and intertwined with one another. Not to mention the semicircular formation of the marimbas quartet is a sculpture of wood in and of itself.

Finola Merivale: Ihvustú

Ihvustú is a quartet for pitched and unpitched percussion and the first part of a longer cycle. Its title comes from the Irish phrase i bhfostú, meaning "stuck." Written between November 2020 and January 2021, the piece responds to renewed pandemic restrictions and the experience of being confined in one place. Merivale transforms that sense of suspension and pressure into an intense percussion sound world. The work is dedicated to her friend, South African musician Chris Lesapo, who died shortly before it was completed.

Steve Reich: Music for Pieces of Wood

Music for Pieces of Wood grows out of the same roots as Clapping Music: a desire to make music with the simplest possible instruments. The claves, or cylindrical pieces of hard wood, used here were selected for their particular pitches (A, B, C #, D #, and D # an octave above), and for their resonant timbre. This piece is one of the loudest I have ever composed, but uses no amplification whatsoever.

The rhythmic structure is based entirely on the process of rhythmic "buildups" or the substitution of beats for rests, and is in three sections of decreasing pattern length: 6/4, 4/4, and 3/4. —Steve Reich."

Peter Hatch: Time Zones

Time Zones was written while I was living for a short time near Sydney, Australia. Through continuous real-time connections back home to Canada (via Skype), I became aware of multiple concurrent passages and experiences of time – while I was still experiencing morning in Australia, those I was speaking to in North America were getting ready for bed.

Written in up to eight different parts with eight different tempi and/or downbeats, "Time Zones" gives each of the two players' four mallets their own time zone. Performance of the work requires a drum-set player's sense of "independence," but where independent arms and legs are replaced by mallet independence, a feat not unlike trying to rub your tummy while tapping your head, but much more difficult.

Jordan Nobles: Temporal Waves

Temporal Waves was originally written for guitar quartet, but this version has been arranged for a variable instrumentation quartet. It can be played by four pianos, harps, guitars, vibraphones, marimbas or any combination as long as there are four performers. All players read from the full score, there are no parts. In Temporal Waves each performer has a number of repeating cells to play, fading in and out completely before pausing and starting the next one. When exactly each performer stops and starts varies slightly with each performance, but it must line up homophonically with the other players. The duration of the piece can be anywhere from 6 to 10 minutes depending on how quickly the performers move through the cells.

Anna Höstman: Leaf (for solo vibraphone)

"I composed Leaf for Katie Rife in 2021. It is a brief meditation on attention and presence, inspired by the words of Thich Nhat Hanh: "I have a lot to learn from the leaf ... please continue to look back and you will see that you have always been here. Let us look together and penetrate into the life of a leaf, so we may be one with the leaf. Let us penetrate and be one with the cloud or with the wave, to realize our own nature as water and be free from our fear." - Anna Höstman

Jon Siddall: Woman and Goldfish

"Woman and Goldfish is a reworking of a piece I wrote in 1989. The revised work still finds its inspiration in the dreamy reverie of a painting of the same name by Henri Matisse. In this music I try to reanimate that moment in the painting - a gaze without thought at something changing just enough to hold our thoughts, goldfish in a bowl." - Jon Siddall

Jocelyn Morlock: Darwin's Walkin' Fish

Aside from the obvious reference to evolution (but really, all music evolves/devolves in some way or another, whether becoming more/less complex or simply progressing through time) the other reason for naming the quartet after a Darwin fish was that the very idea of a fish with legs, and the type of locomotion that it would be capable of, completely fascinates me. I mean, can you imagine the way that a fish with legs would move??? The combination of walking/swimming/wiggling would be excellent. I think sometimes it would be more of a torsion-inflected style of side-to-side motion, and at other times perhaps it would hop. (These ruminations may well be reflected in the different sections of music found in this quartet.)

September 13
8:00 a.m.

Mount Tolmie
Park

Birdsong: Morning Concert

Musicians of the SALT Experiment

At daybreak on Mount Tolmie, audiences are invited to experience a short outdoor concert performed by musicians of the SALT Experiment, surrounded by the sounds of birds, wind, trees, and the waking city. Rather than separating music from nature, the concert allows the two to meet: composed sounds emerge from—and return to—the surrounding environment.

For Catalogue d'oiseaux: BC Miniatures, SALT invited young composers from British Columbia and beyond to create new short works inspired by the song and character of birds found in British Columbia. The composers drew inspiration from species including the Coastal Vesper Sparrow, Northern Spotted Owl, Burrowing Owl, Yellow-breasted Chat, Western Meadowlark, Western Screech-Owl, Long-billed Curlew, Marbled Murrelet, Black Swift, Streaked Horned Lark, and Short-tailed Albatross.

What to expect

This is a brief outdoor dawn concert in a natural park setting. Please dress warmly and for the weather, and wear comfortable, sturdy shoes.

The gathering area is reached through Mount Tolmie Park, which includes natural trails, meadow areas, rocky terrain, and grass. Please stay on designated trails and take care around uneven ground; the Garry Oak ecosystem is sensitive and should not be disturbed.

There will be moments of performed music and moments when we simply listen to the surrounding environment. Birds and other natural sounds are part of the event, so we encourage quiet arrival and attentive listening throughout.

Accessibility: Because this is an outdoor event in a natural landscape, some areas may involve uneven terrain and grass. If you have mobility or accessibility needs, please contact us before the event so we can provide more detailed information about the gathering point and the most accessible route.

Birdsong: When Nature Speaks (Talk)

Tina Pearson
Paul Walde

September 13
6:00 p.m.

UVic School of
Music, Room
B037

Birdsong: When Nature Speaks invites audiences to reconsider how we listen to the natural world. In this multimedia talk, Tina Pearson and Paul Walde, creators of Music for Natural History, share how they transformed the sounds and imagined voices of museum dioramas into live performance—opening a conversation about listening, representation, and our relationship with the more-than-human world.

At the centre of the talk is Music for Natural History, a collaborative work created by Tina Pearson and Paul Walde and commissioned by the Royal BC Museum.

Part tragic love song for the wilderness, part performative sound art, the project gives voice to the taxidermied birds and mammals, human-made trees, and painted landscapes of the museum's Natural History Gallery.

Through careful research, cataloguing, and transcription, Pearson and Walde translated sounds associated with the flora and fauna represented in the museum's dioramas into scores for live performers. The result invites audiences to reconsider how we listen to the natural world—and what happens when representations of nature are given sound and voice.

The project began with a workshop presentation at the Royal BC Museum in 2012, when Pearson and Walde created living sound scores for the Forest and Seashore dioramas and invited musicians and singers from the community to perform them. The project later developed into a full-scale production at the museum and has continued to evolve through performance, documentation, and reflection.

For SALT 2026: Proximity, Pearson and Walde revisit Music for Natural History through images, audio, video, and conversation. They will discuss how the work was created, how natural and human-made sound intersect within it, and how artistic practice can shift the ways we perceive and relate to the environments and species around us.

September 13
7:30 p.m.

UVic Phillip T.
Young Recital
Hall

Birdsong: Evening Concert

SALT Experiment

SALT Experiment—an ensemble of established and emerging professionals dedicated to expressive experimentation and artistic exchange—presents an immersive evening of music with and about birdsong.

Miniatures by young composers from Canada and abroad, inspired by local bird species, enter into audiovisual dialogue with works by Antonio Vivaldi, François Couperin, John Cage, Ottorino Respighi, Olivier Messiaen, and Toshio Hosokawa. The ensemble weaves these compositions and its own reflections into a continuous music-theatre sequence, transforming the Phillip T. Young Recital Hall into a musical bird paradise.

For Catalogue d'oiseaux: BC Miniatures, SALT invited young composers from British Columbia and beyond to create new short works inspired by the song and character of birds found in British Columbia. The composers drew inspiration from species including the Coastal Vesper Sparrow, Northern Spotted Owl, Burrowing Owl, Yellow-breasted Chat, Western Meadowlark, Western Screech-Owl, Long-billed Curlew, Marbled Murrelet, Black Swift, Streaked Horned Lark, and Short-tailed Albatross.

Wild Truth

Quasar Saxophone Quartet
D. Andrew Stewart, karlax

September 19
7:30 p.m.

Phillip T.
Young Recital
Hall

PROGRAM

Jordan Berg: Deadly Dreams (world premiere)

Rolf Boon: Contours for Saxophone Quartet (world premiere)

Scott Edward Godin: LEFT TO CHANGE / RESTE À CHANGER: Three
Meditations on the Work of Ryan Larkin (world premiere)

Amy Brandon: PTERYSK (world premiere)

D. Andrew Stewart: La vérité brute / The Wild Truth for saxophone
quartet and karlax (world premiere)

In cooperation with New Music Lab.

Jordan Berg: Deadly Dreams

Deadly Dreams is what its title evokes: a feverish, sometimes psychotic nightmare featuring chases, entities with malicious intent, hypnotic dazes and much more. Rhythmic manipulation distorts the sense of time and space. This piece was written in Vancouver, Lethbridge and Paris, on a plane as well as a white-knuckle bus ride on a snowy highway. Guidance was given by Dr. T. Patrick Carrabré and Jordan's long-time composition teacher, Grammy nominee and multi-platinum recording artist, Kip Winger.

Rolf Boon: Contours

Contours for saxophone quartet was composed in 2014 for the Sirocco Quartet of London, England, which they workshopped at the University of Lethbridge, which he revised in 2026 for the Quasar Quartet's world premiere.

Contours is an experimental work that explores a tapestry of homophonic and contrapuntal textures and colours. Contours provides the ensemble with a study for improvisation, experimentation, and sonic interrogation for a unique audience experience and a different tapestry for each performance. The work is about the performers engaging in a conversation with each other, creating a sound collage of luscious timbres and rhythmic counterpoint, creating a variety of evocative textural landscapes.

Scott Edward Godin: LEFT TO CHANGE / RESTE À CHANGER: three meditations on the work of / trois méditations à l'oeuvre de Ryan Larkin

"It seemed to me I was moving in a very particular way that most other people weren't moving." Ryan Larkin, Ryan (2004)

LEFT TO CHANGE / RESTE À CHANGER, written with gratitude for the Quasar saxophone quartet, is a musical exploration of the brilliant, turbulent life and legacy of Canadian animator Ryan Larkin (1943 - 2007). Renowned for his films Cityscape (1966), Street Musique (1972), and the Oscar-nominated Walking (1968), Larkin's rise as a pioneer of animation was tragically cut short by severe addiction, leading to decades of homelessness on the streets of Montréal. While stories often paint a linear portrait of a genius in decline, the reality is more a tapestry of "half-truths" (ou demi-vérités - merci à Denys Bouliane). Larkin's artistic style directly mirrored the chaos of his personal life, as the traits that infused his animation with unprecedented freedom also led to intense personal confrontations and estrangement from his colleagues.

LEFT TO CHANGE / RESTE À CHANGER is divided into three distinct musical meditations that evoke his three major works; this composition is deeply personal, born from my own encounters with Larkin that began in 1996 and my own ongoing individual reflections on the fragile line between artistic brilliance and personal ruin.

LEFT TO CHANGE / RESTE À CHANGER and "illusions of truth" / "simulacres de vérité" While Larkin's depictions of the human form and landscape remained rooted in the realistic and modern, his films evoked a striking sense of post-modern "magical realism" - somehow familiar yet still foreign - blending traditional constructs with psychedelic, experimental elements.

A central theme in LEFT TO CHANGE / RESTE À CHANGER is the friction between rigid convention and Larkin's fluid, rule-breaking spirit. In 1968, Larkin's masterpiece Walking famously lost the Academy Award to Walt Disney's Winnie the Pooh, a work constructed upon the industry-standard "12 Principles of Animation:"

- Squash and stretch
- Anticipation
- Staging
- Straight-ahead action and pose-to-pose
- Follow through and overlapping action
- Slow in and slow out
- Arc
- Secondary action
- Timing
- Exaggeration
- Solid drawing
- Appeal

At various points the music sonically "illuminates" these principles, as compositional and musical tension emphasises the interplay between the highly structured "12 Principles" and Larkin's deeply personal interpretations, which can be seen as the friction between modern and post-modern aesthetics.

Ultimately, LEFT TO CHANGE / RESTE À CHANGER serves as an homage to a unique and tragic figure in Canadian art history. By capturing both the kinetic, fluid movement of Larkin's animation and the "haze" of his later years, the piece invites the listener to question what truly remains when a life is irrevocably changed.

This work was made possible through the assistance of the Alberta Foundation for the Arts.

Amy Brandon: PTERYSK

In this piece, I imagined the hatching of a fictional winged monster, a pterysk. In my imagination, pterysk mothers abandon their young, so a single pterysk hatches not knowing who or what they are. The first movement is the young monster slowly struggling out of its egg; the second is a kind of elemental moment where they understand they are alive and alone; and the third movement is when the young pterysk takes flight.

D. Andrew Stewart: La vérité brute / The Wild Truth for karlax and saxophones

This composition, *The Wild Truth*, is for the innovative digital musical instrument (DMI) known as the karlax, which was built by French digital lutherie experts Rémi Dury and Bernard Garabedian around the mid-2000s. The music is, in fact, a quintet for karlax and saxophone quartet and was especially composed for the virtuosic, Montréal-based Quasar. The composer, D. Andrew Stewart, positions himself as the karlax instrumentalist – one of the few Ax experts in the world. Like most DMIs, the karlax comes with no standard sounds and, importantly, no standard method of playing. How do you play a karlax and what does it sound like?

For nearly a decade, Stewart has developed a canon, or vocabulary, of gestural playing techniques; however, the sounds for each new karlax piece are unique! In *The Wild Truth*, Stewart predominantly uses wavetable synthesis, generating sounds with over eighteen different short (approx. 11.61 msec.) waveforms, organized harmonically (e., producing a fundamental frequency with related overtones). Each distinct sound requires 12 simultaneous sound layers in order to create a harmonic spectrum. The composition also requires thirty-two samples of varying lengths, from piano strings played with chains and hammers to the foot stomps of Zulu traditional dancers, from *Speak & Math* (1980s Texas Instrument toy) to the rattling of a metal tin of Altoids (Wrigley's flavoured breath mints), and more.

For the composer (Stewart), the music is a chance to explore feelings associated with our present-day post-truth environment. Post-truth is characterized as a deliberate effort to subordinate facts to political preferences, aiming to erode the relevance of objective reality (McIntyre, 2018). Through traditional lying, political spin, and wilful ignorance, we may arrive at the post-truth. Stewart considers that the "wild truth" may be characterized as what we choose to know, and at the same time, what we choose not to know. The methods of "this choosing" are the subject of the composition; for instance, concerning methods, Stewart asks, "Can you set your digital phone aside for one hour, one day, or even one week and instead, place yourself in a quiet space, alone, and take a long, hard look in the mirror?"

Kurtágiana

**September 20
7:30 p.m.**

SALT Soloists

Liam Hockley (clarinet)

Joanna Hood (viola)

Sarah Kwok (viola)

Ajtony Csaba (piano)

Phillip T.
Young Recital
Hall

PROGRAM

Robert Schumann: Märchenerzählungen

György Kurtág: Hommage à R. Sch.

Marco Stroppa: Hommage à Gy. K.

Linda Catlin Smith: A Nocturne

Ana Sokolović: Prelude and Fugue for GG

György Kurtág: Excerpts from Signs, Games and Messages

Julie Michael: Knucklehead I Breadcrumbs I Dovetail

*In cooperation with the Sonus Foundation for the Support of New Music
and Contemporary Performing Arts.*

György Kurtág, who celebrates his 100th birthday in 2026, is one of the defining composers of the postwar era and one of the most influential musical voices of our time. His music is renowned for extraordinary concentration: a brief gesture, a silence, or a few notes can carry the weight of an entire drama. Yet this economy is never detached or abstract. Kurtág's scores are shaped by memory, speech, literature, friendship, and an intense attention to performers.

Kurtágiana places his lifelong practice of homage at the centre of a chain of musical relationships. Schumann's *Märchenerzählungen* becomes the point of departure for Kurtág's *Hommage à R. Sch.*; Marco Stroppa then responds to Kurtág. Works by Linda Catlin Smith and Ana Sokolović widen the circle of remembrance and tribute, while excerpts from *Signs, Games and Messages* and Julie Michael's prepared-violin miniatures bring the program into the intimacy of solo performance. Across the concert, proximity is heard as closeness between composers, performers, memories, and musical histories.

Robert Schumann: Märchenerzählungen

Written in 1853 in the space of only three days, *Märchenerzählungen* (Fairy-Tale Narrations), Op. 132, is one of Schumann's final chamber works. Its four movements are scored for clarinet (or violin), viola, and piano—the unusual combination that later became the starting point for Kurtág and Stroppa. Dedicated to Schumann's pupil Albert Dietrich, the work does not tell a named story or illustrate particular fairy tales. Instead, it suggests storytelling through character, pacing, contrast, and return. Lively, strongly marked outer movements frame a gentler third movement, while a recurring motif helps bind the cycle together. The result is a sequence of scenes heard in the imagination: intimate, changeable, and poised between warmth, agitation, and dream.

György Kurtág: Hommage à R. Sch.

Completed in 1990, *Hommage à R. Sch.* adopts the same clarinet-violin-piano ensemble as *Märchenerzählungen*. Across six compact movements, Kurtág enters Schumann's imaginative world through figures from the composer's writings and artistic mythology. Kapellmeister Kreisler pirouettes capriciously; Eusebius speaks in quiet canon; Florestan returns in anguish; a line from Attila József opens toward sunlight; and an urgent night piece leads to the extended finale. There, Meister Raro—the figure who mediates between Eusebius and Florestan—"discovers" the fourteenth-century composer Guillaume de Machaut. The solemn processional that follows joins Schumann, Machaut, and Kurtág across centuries. The homage is therefore not imitation but conversation: fragmentary, theatrical, and emotionally exact, with every gesture given the weight of speech.

Marco Stroppa: Hommage à Gy. K.

Written between 1997 and 2003 and later revised, Hommage à Gy. K. continues the chain of dedications. Stroppa uses the same clarinet–viola–piano trio as Schumann and Kurtág and shapes the work as seven short movements. The tribute is personal rather than an attempt to imitate Kurtág's style: Stroppa has described it as an expression of gratitude for the years in which he knew Kurtág and was shaped by his example. Musical ideas from Kurtág's Hommage and Schumann's Märchenerzählungen are recalled and transformed, especially through small, highly characterized gestures. The performers' changing positions onstage are also part of the composition, continually altering balance, distance, and resonance. Homage becomes a spatial as well as musical experience—one composer listening closely to another while speaking in his own language.

Linda Catlin Smith: A Nocturne

A Nocturne (1995) for solo piano. This work was commissioned by Eve Egoyan through the Canada Council. As I was writing this piece, the material seemed more and more to be disappearing; day disappears into night...The work is dedicated to Eve.

Ana Sokolović: Prelude and Fugue for GG

Prelude and fugue for GG is my personal tribute to the musical genius Glenn Gould. The prelude is a free comment where I tried to create a reflection, a kind of echo on GEGD notes. The fugue consists only of sixteen notes. The repetition is the main feature, and the dynamics has an important role for bringing out some important elements of the texture.

György Kurtág: Excerpts from Signs, Games, Messages

Signs, Games and Messages is not a single continuous composition but an evolving collection of short pieces for solo strings and small combinations, assembled over several decades. Its title describes three recurring impulses in Kurtág's art. The "signs" can be as compressed as marks or gestures; the "games" explore the physical and imaginative possibilities of playing; the "messages" address friends, colleagues, admired artists, and the dead. Many movements are musical letters, memorials, homages, or experiments in instrumental technique. Their brevity is not slightness: a few notes, a bow stroke, a pause, or a change of colour may open an entire dramatic space. The performer chooses and orders excerpts, creating a personal path through this intimate musical diary.

Julie Michael: Knucklehead I Breadcrumbs I Dovetail

Julie Michael's three miniatures bring the concert's exploration of concentrated gesture into the tactile world of prepared viola. Knucklehead pairs the instrument with a knitting needle, Breadcrumbs with thimbles, and Dovetail with clothespins. These familiar objects do more than alter the viola's timbre: they become visible partners in the performance, changing how sound is produced and how the player moves. Personal, playful, and physically exacting, the pieces treat preparation not as an effect added to the instrument but as a way of rediscovering its body. The set offers a contemporary answer in which a small object, a touch, or a fragment of sound can become a complete musical world.

Composers and performers

Jordan Berg

Jordan Berg is an award-winning composer from Lethbridge, Alberta, Canada. Jordan's music has been performed at home and abroad by ensembles, solo musicians and orchestras in Canada, Mexico, the United States, England, France, Portugal, Russia, Germany and Italy. Recordings have been featured on CBC Radio and released on the Da Vinci Classics label in Europe. Jordan completed his degree in Composition under Dr. Arlan N. Schultz at the University of Lethbridge and in the last few years has attended prestigious residencies at the University of Cincinnati College-Conservatory of Music, NYU Steinhardt, the Atlantic Music Festival in Waterville, Maine, the highSCORE festival in Pavia, Italy, the Banff Centre for Arts and Creativity and la Schola Cantorum in Paris. Jordan has also studied at Musicians Institute in Hollywood, California, the University of Toronto under Dr. Roger Bergs, the Berklee College of Music, and at the Juilliard School. He is currently in the second year of a Master of Music degree in composition at the University of British Columbia, studying under Dr. Dorothy Chang and Dr. T. Patrick Carrabré.

Rolf Boon

Dr. Rolf Boon's career includes thirty-four years as a post-secondary educator and administrator in the Alberta post-secondary system. Dr. Boon has held positions such as Chair of the Board of Directors for the Canadian Music Centre, Prairie Region (CMC), as well as being a Western Canadian representative for the CMC National Board. He served as a jurist for both the Canadian Academy of Recording Arts and Sciences JUNO Awards and for the Academy of Canadian Cinema and Television. In addition, Rolf co-led the development and implementation of the Digital Audio Arts program as a member and Chair of the Music Department at the University of Lethbridge in Alberta, Canada.

Rolf Boon has received research and teaching awards, as well as music commissions from a diverse range of organisations, multi-media groups, and solo artists: Alberta Colleges and Institutes Faculties Association, British Columbia Arts Council, Social Sciences and Humanities Research Council, Canada Council for the Arts, Canadian Music Centre, and the University of Lethbridge. For example, Boon was commissioned for the Toronto Symphony Orchestra's "Canada Mosaic" project, celebrating Canada's 150th anniversary in 2017.

Rolf Boon's art music and electronic compositions have received national and international exposure including performances and/or presentations in Vancouver, Toronto, Calgary, Edmonton, Lethbridge, London, New York, Kraków, Athens, Barcelona, Berlin, Los Angeles, Istanbul, and Beijing. His work has had repeat broadcasts on CJSR Edmonton, CKUA Access Radio and CBC radio/television.

Amy Brandon

JUNO Award-winning composer Amy Brandon's pieces have been described as “gut-wrenching and horrific” (Critipeg), “otherworldly, a clashing of bleakness with beauty” (Minor Seventh) and “arresting, riveting music, highly original and individual” (Simon Cummings, 5:4). Her orchestral, chamber and choral works have been performed by Canadian and international ensembles including the JACK Quartet, Alarm Will Sound, the Toronto Symphony Orchestra, the Winnipeg Symphony Orchestra, Ekmeles, and Continuum Contemporary Ensemble. She has also created augmented reality and physical installations, including an underwater sound installation in a swimming pool at Memorial University for Sound Symposium 2022. Her works have been featured at the Gaudeamus Festival (Screen Dive), the Winnipeg New Music Festival, the Mizzou International Composers Festival, Maison symphonique de Montréal, the New School (NYC), Wolfensohn Hall at Princeton University (USA), Hochschule für Musik und Theater (Germany), Clusterfest and Trinity College (Dublin). Amy currently teaches composition at Dalhousie University in Halifax, Nova Scotia, and Mount Allison University in Sackville, New Brunswick.

Michaela Rea Catranis

Michaela Rea Catranis is an interdisciplinary artist whose work bridges classical training, experimental practice, and collective creation. Born into a family of eleven in eastern Pennsylvania, she began playing piano at age four, discovering early in music a space for imagination, play, and togetherness.

Formative years living in Kuwait and Beirut, and later working in Bagamoyo, Tanzania, deepened her engagement with folk and community-based musical traditions, where music is woven into daily life. Alongside her studies at the Peabody Conservatory and the Hanns Eisler School of Music in Berlin, these experiences led her to cultivate a highly versatile sonic language blending classical, experimental, electronic, and jazz influences. Her work integrates folk memory with electronics, creating multisensory performances that invite deep listening and embodied presence.

Her internationally presented multimedia projects move fluidly across music, art, technology, and dance. Collective art-making lies at the heart of her practice—a reflection of her lifelong belief in music as a site of shared humanity. She draws inspiration from her early years performing with her family band, SPACE CATS, as well as from the sounds gathered in forests, cities, and across cultures.

Michaela is the recipient of the TONALi Composition Prize and has received commissions and support from Ensemble Modern, Académie Voix Nouvelles at Royaumont, Zafraan Ensemble, Mivos Quartet and Riot Ensemble, among others. Her work has been presented at venues including the Elbphilharmonie, Berliner Philharmonie, Wigmore Hall, and Roulette in New York.

In 2018, she founded MENAJIRI, a cross-disciplinary collective dedicated to immersive, collaborative performance rooted in sustainability and hybrid artistic practice. Since becoming a mother in 2022, themes of vulnerability, care, and connection have moved to the center of her work, embracing the arts as a space for deep feeling and relational exchange.

Ajtony Csaba

Ajtony Csaba is a Hungarian-Canadian composer, conductor and researcher based in Victoria, Canada. He is Music Director of the UVic Symphony Orchestra and has led the MIKAMO Central European Chamber Orchestra in Vienna since 2007. He has conducted leading orchestras and ensembles across Europe and North America, including the Frankfurt Radio Orchestra, Toronto Symphony Orchestra and ORF Radio-Symphonieorchester Vienna. His work as a composer explores musical gestures, extended techniques and the relationship between physical movement and sound. His music has been performed at international festivals including Darmstadt, Wien Modern and the Transparent Sound Festival.

Ricardo Eizirik

Ricardo Eizirik (1985, Ribeirão Preto, BR) is a Brazilian composer with an expanded artistic practice. Their work spans instrumental/electronic composition, installation, performance, DJ-ing and curation, often engaging with themes such as bodily perception, colonial histories, banality, the mechanization of society, and the by-products of daily life (e.g. junk, trash, noise, etc.). Eizirik's aesthetic language is marked by an interest in the friction between control and excess, structure and collapse. They frequently draw from archival materials, everyday gestures, and found objects to create layered, hybrid forms that blur the boundaries between music, visual art, and performative action.

Eizirik has received numerous grants and prizes and worked with ensembles and festivals such as Ensemble Mosaik, Ensemble Recherche, Neue Vocalsolisten Stuttgart, Ensemble Intercontemporain, Collegium Novum Zürich, Ensemble Adapter, Athelas Sinfonietta, Internationale Ensemble Modern Akademie, Ensemble Talea, Wittener Tage für Neue Kammermusik, ECLAT, Maerz Musik, KLANG, Archipel, Manifeste, Darmstädter Ferienkurse, MUSICA, Nordic Music Days, among many others. They studied composition with Antonio C. B. Cunha in Brazil and later with Isabel Mundry. Parallel to their music studies they completed a Master's in Transdisciplinary Arts at the Zürcher Hochschule der Künste (ZHdK).

Alongside their work in the concert and art world, Eizirik also performs under the alias auto_timer — a DJ and producer identity rooted in left-field Latin American electronic bass music, with a special focus on contemporary sounds from Brazil. Known for high-energy, genre-bending sets, auto_timer combines deconstructed elements of Baile Funk, Mandelão, Bruxaria, and broken percussion with experimental approaches to rhythm and texture. They are also co-founder of CHOKA, a Berlin-based collective and platform dedicated to underground Latin American club music, and co-curator of SuenalATAM, a festival that celebrates the sounds and diasporas of Latin America. This club-oriented practice extends Eizirik's broader artistic concerns, allowing them to explore sonic resistance, diasporic identities, and collective embodiment through bass-heavy, dance-driven formats.

Ensemble Paramirabo

Ensemble Paramirabo is a Montréal-based contemporary music ensemble dedicated to performing new work, supporting emerging Canadian composers, and expanding the traditional concert experience. Founded in 2008 at the Conservatoire de musique de Montréal, the group takes its name from Claude Vivier's Paramirabo. Under the artistic direction of flutist Jeffrey Stonehouse, the ensemble has developed a strong international presence, appearing at festivals and concert series in Canada, Belgium, England, Mexico, and the United States. Since 2017, it has also served as ensemble-in-residence for the New Music Session at the Domaine Forget International Music and Dance Academy.

A leading advocate for contemporary creation, Ensemble Paramirabo has presented more than 80 premieres and commissions. The ensemble received the OPUS Performer of the Year Award and earned a 2020 JUNO nomination for *Alone and Unalone*, created with composer James O'Callaghan. Its performances and recordings have supported award-winning works by numerous composers, while critics have praised the group for its fearlessness, creative energy, and commitment to new musical voices.

Ray Evanoff

Ray Evanoff (b. 1984) is a practicing musician from the United States who has performed and been programmed internationally. He has a doctorate in composition from the University of Huddersfield, and has taught music theory, composition, and analysis at various institutions including the University of New Orleans, Harvard, and Tulane University. He has extensive experience as an artistic curator and concert organizer, often partnering with visual arts organizations to bridge the gap between disciplines and their respective communities, and as a performer of various forms of music.

He has also worked as a general educator since 2011, teaching fourth grade, working with homeschooling families, and privately tutoring a range of subjects in math, science, and the humanities. He has been fortunate to study music with Quentin Baxter, Aaron Cassidy, Chaya Czernowin, Liza Lim, Steven Kazuo Takasugi, Philip Thomas, Hans Tutschku, and Trevor Weston, among others. He presently lives in New Orleans and teaches writing, grammar, learning strategies, and philosophy at Trinity Episcopal School.

Alireza Farhang

Iranian-French composer Alireza Farhang was introduced to music at a very young age as he grew up within a family of musicians. He took piano classes with E. Melikasslanian and R. Minasskanian and studied composition with A. Machayekhi at the University of Tehran. He later pursued further studies in composition and orchestration with M. Merlet at the École Normale de Musique de Paris and perfected his composition skills with Ivan Fedele at the CNR de Strasbourg. He was involved with the Musical Composition and Technologies program as part of a European Course (ECMCT) jointly developed by IRCAM, and the TU, UDK and HFM Hanns Eisler in Berlin. His active participation led him to closely work with B. Pauset, T. Hosokawa, K. Saariaho, M. Jarrell, Y. Maresz, F. Paris, G. Pesson and T. Murail.

Friends of Uplands Park

Friends of Uplands Park is a nonprofit society dedicated to stewardship, education, and inspiration in Uplands Park, Cattle Point, and other natural areas in Oak Bay. Founded as a community initiative in 2009 and incorporated in 2018, the organization supports the protection and restoration of the area's rare Garry oak ecosystems. Through volunteer restoration, educational programs, guided walks, research, and community events, Friends of Uplands Park helps residents understand and care for the natural and cultural history of these lands while celebrating the creativity they inspire.

Nicolas Gilbert

Nicolas Gilbert is a Montréal-based composer and writer. He studied composition and analysis at the Conservatoire de musique de Montréal with Michel Gonneville and Serge Provost, and at McGill University with John Rea. His catalogue includes around forty chamber, vocal, and orchestral works that have been heard in concert series and festivals across the Americas, Europe, and Asia. Performers of his music include the Orchestre Métropolitain, Vancouver Symphony Orchestra, Polish Radio Orchestra, Estonian National Symphony Orchestra, Ensemble contemporain de Montréal, Nouvel Ensemble Moderne, SMCQ, Quasar, Quatuor Molinari, Continuum, and cellist Matt Haimovitz.

The Conseil québécois de la musique has recognized his work with four Prix Opus, including Composer of the Year. Gilbert is also the author of the novels *Le récital* and *Le joueur de triangle*.

Scott Edward Godin

Scott Edward Godin began his musical training on piano, culminating in studies with internationally renowned pianist Paul Badura-Skoda in Vienna, Austria. He earned his Doctorate in Musical Composition in 2003 from McGill University, studying under Denys Bouliane and John Rea.

Godin's music has been performed extensively throughout Europe, Canada, Mexico, and the United States. Through various international festivals and workshops, he has worked alongside prominent composers such as Louis Andriessen, Nicholas Huber, Steve Martland, Martijn Padding, and Michael Smetanin.

Having served as a Visiting Professor at both Dalhousie University (2010–11) and Memorial University of Newfoundland (2008–09), Scott currently lives and works in Lethbridge, Alberta. He is a founding member of New Music Lethbridge AB (LAB), a collective of composers and performers based in Southern Alberta.

Peter Hatch

Composer and music curator Peter Hatch has composed works in a large number of genres, from orchestral and chamber music to instrumental theatre, electroacoustics and installations. Hatch's compositions are both heady and playful, profound and humorous. Peter has been very active as the artistic director of new music ensembles and festivals. He founded NUMUS Concerts and the Open Ears Festival of Music and Sound, served as Composer-in-Residence with the Kitchener-Waterloo Symphony and as Arts and Culture Consultant with the Perimeter Institute for Theoretical Physics. Peter is Professor Emeritus at the Faculty of Music, Wilfrid Laurier University, where he was Professor from 1985 to 2017. Peter now makes his home in the Gulf Islands on the west coast of Canada.

Liam Hockley

A versatile musician for whom “alternative or avant-garde approaches to his instrument are only part of the everyday tool kit” (Georgia Straight), Canadian clarinetist Dr. Liam Hockley is a performer, improviser, and educator whose work bridges classical performance, experimental music, and live electronics.

His debut solo album, *Pulse-Tide*, was named one of *The Wire*'s 10 Best Modern Classical Releases of 2024 and praised as “at once vigorous and forensic, grappling with this music's overall physicality, while also paying microscopic attention to its fine details, its agitated particles and molecular trails.”

Liam has performed across North America, Europe, and Asia, appearing at festivals including the Stockhausen-Konzert und -Kurse, KLANGRAUM, Tongyeong International Music Festival, Vancouver New Music, and Music on Main's Modulus Festival. An active freelance performer, he regularly appears with major ensembles across British Columbia and has been a member of the Vancouver Inter-Cultural Orchestra since 2020. He was the 2025 Sound Artist in Residence at the West Vancouver Memorial Library and has been an artist in residence with Music on Main, Simon Fraser University's School for Contemporary Arts, and the Banff Centre for Arts and Creativity.

Liam holds a Doctor of Musical Arts from the University of British Columbia, where his dissertation explored performer agency in complexist music. His writing has appeared in *The Clarinet* and *FOCI Arts/Words*, and his work has been supported by SSHRC, the Canada Council for the Arts, and the BC Arts Council.

Joanna Hood

Originally from Seattle, Joanna Hood studied viola with Isadore Tinkleman at the San Francisco Conservatory and Abraham Skernick at Indiana University School of Music in Bloomington.

From 1986 until the ensemble's final performances in 2023, Hood was the violist and a co-founder of the Lafayette String Quartet. As artist-in-residence at the University of Victoria, BC, she teaches viola and chamber music. She performs with Victoria's Galiano Ensemble, as well as the Loma Mar Quartet and Orchestra of St. Luke's (both in New York City).

Ms. Hood has been a committed teacher since 1983, when she was associate instructor at Indiana University. In 1986, she taught viola at the Institute of Music and Dance in Detroit, Michigan, and served as artist-in-residence at Oakland University in Rochester, Michigan.

She helped found the group in 1997 for the Bard Music Festival (when a classical quartet was needed). Since then, they have collaborated with Sir Paul McCartney in a performance and a recording of his music, titled "Working Classical" (on the EMI label), and *A Garland for Linda* (Selections), also on the EMI label. Also, along with the other members of the Loma Mar Quartet, she has been principal viola with the Lincoln Center Jazz Orchestra, as well as making a recording with Jazz singer Claudia Acuña. With pianist Karen Enns, she has performed recitals in Canada and the United States, and has commissioned works for the viola by Murray Adaskin, Al Hood and Justin Haynes. Throughout her career, along with concerts in Canada, the US and abroad, Ms. Hood has broadcast for CBC and NPR, and other radio stations, worldwide.

She has also participated in the Spoleto Festival, Olympic Music Festival, the Adam New Zealand Chamber Music Festival, and the Caramoor International Festival (with the Orchestra of St. Luke's), among others. She plays on an English viola made in 1754 by Edmund Areaton.

Anna Höstman

Anna Höstman was born in Port Hardy, grew up in Bella Coola, and, after living in Toronto for nine years, returned to the West Coast in 2018. Described as “suggestive, elegant” and “hauntingly beautiful,” Anna’s music explores tactile encounters with the world while extending into memory, history, and landscape. Her creative practice often begins with sustained attention to place, allowing perceptions and feelings of landscape, light, movement, and sound to shape her writing process. Anna's works have been performed across Canada and internationally, including in the U.K., China, Mexico, Italy, and Russia. In 2021, her piano solo *Harbour*, recorded by Cheryl Duvall, received a JUNO Award nomination for Classical Composition of the Year. Anna’s compositions span chamber, orchestral, operatic, and interdisciplinary forms. Recent commissions include the graphically notated opera *Cells of Wind* (Fawn Chamber Collective), *Saltwater* for string orchestra (Victoria Symphony), and *Snow on Snow* for soprano, flute, and guitar (Dory Hayley, Mark McGregor, Adrian Verdejo), based on a poem by Don McKay. Residencies have taken her from Montreal to Spain and Iceland. Most recently, she joined Ella Sharp Morton and Cheryl Duvall for a residency at the Artshed in Sointula on Malcolm Island. Their new interdisciplinary work *Sointula: tide, trees, salt air* will premiere at the University of Victoria this fall.

Stefan Keller

Born in Zurich in 1974, he studied oboe at that city’s High School of Music (1995–2002). He then studied composition, music theory, and electronic music at the Hanns Eisler Academy of Music in Berlin, graduating in 2007. His teachers included Hanspeter Kyburz, Jörg Mainka, and Wolfgang Heiniger. In 2008/09 he attended the Cursus 1 at IRCAM in Paris and resided at the Cité des Arts as an awardee of the Berlin Senate. In 2019 he completed a PhD in comparative musicology at the Freie Universität Berlin. In 2006–16 and again since 2020 he has taught at the Hanns Eisler Academy of Music in Berlin. Stefan Keller’s numerous artistic accolades include the Kompositionspreis der Landeshauptstadt Stuttgart (2004), two first prizes at the Hanns-Eisler-Preis (2005 and 2006), DAAD scholarships for a stay in Mumbai (2012 and 2013), composition grants from the Senate of Berlin (2015 and 2017), and a Pro Helvetia Residency in India (2018). During his first trip to India in spring 2005, Stefan Keller became acquainted with North Indian classical music and has since then learnt to play the tabla, an instrument that features in three of his own compositions.

Anna Korsun

Anna Korsun was born in Ukraine and completed her compositional education in Kyiv and Munich. Today she works as a composer, performer and teacher in Germany as well as around the globe. Korsun's work focuses on a variety of different formations that vary from solo to orchestra and include acoustic instruments, voice, electronics, and sounding objects. Her work incorporates visual art, theater, dance and literature.

György Kurtág

György Kurtág is a Hungarian-French composer born in Lugoj, Romania, whose intensely concentrated music has made him one of the defining voices of the postwar era. Raised in a multilingual environment, he studied at the Budapest Academy of Music, where he formed a lifelong friendship with György Ligeti, and later encountered the music of Webern, Messiaen, Milhaud, and Stockhausen. His works often compress an extraordinary emotional range into small gestures, fragments, and silences; major landmarks include *The Sayings of Péter Bornemisza*, *Messages of the Late R. V. Trousova*, *Kafka-Fragmente*, *Játékok*, *Stele*, and *Signs, Games and Messages*. Kurtág celebrated his 100th birthday during a worldwide centenary season. His first opera, *Samuel Beckett: Fin de partie*, premiered at La Scala in Milan. His second opera, *Die Stechardin*, a monodrama with a libretto by Christoph Hein and dedicated to the memory of his wife Márta, received its world premiere in Budapest as part of the Kurtág 100 Festival.

Sarah Kwok

Born and raised in Vancouver, Sarah Kwok began her musical training at an early age with the Suzuki method and has most recently completed a Doctor of Musical Arts degree at the University of British Columbia, studying with David Harding. She also studied at the University of Toronto, where her teachers were Steven Dann and Scott St. John.

An active freelancer, Dr. Kwok performs with the Vancouver Symphony, the Vancouver Opera Orchestra, the Vancouver Island Symphony and the Okanagan Symphony, and was the featured guest artist for the Sonic Boom Festival in 2024, where she premiered nine works for solo viola. Sarah is a founding member of the Elysian Trio, with flutist Paul Hung and harpist Joy Yeh, and has also appeared with Turning Point Ensemble, Erato Ensemble, and the Vancouver Inter-Cultural Orchestra. She was part of Duo 101 Collective, the ensemble-in-residence at Simon Fraser University's School of Contemporary Arts, and has participated in the Tafelmusik Baroque Summer Institute, the St. Lawrence String Quartet Chamber Music Seminar, the Berwick Academy, and a residency program at the Banff Centre for Arts and Creativity.

Jimmie LeBlanc

Jimmie LeBlanc is a Québec composer whose instrumental and mixed works explore music as a way of capturing forces and organizing sensation, particularly through ideas of performative figure and texture. He studied composition and musical analysis at the Conservatoire de musique de Montréal and completed a doctorate in composition at McGill University. His music has been presented in Canada and internationally by Ensemble Contrechamps, Esprit Orchestra, Quatuor Bozzini, Nouvel Ensemble Moderne, Ensemble Paramirabo, Continuum Contemporary Ensemble, Camerata Aberta, and Quasar Saxophone Quartet, among others. His distinctions include a prize at the Lutosławski Award and the Jules Léger Prize for New Chamber Music. LeBlanc is also an author and researcher in musical analysis, semiotics, and aesthetics, and serves as an assistant professor of composition at the Université de Montréal.

Philippe Macnab-Séguin

Philippe Macnab-Séguin is a composer of instrumental, fixed-media, and mixed music whose work combines and refracts diverse styles through technologies including spatial audio, live electronics, video, and smartphone applications. His compositions examine the individual's relationship to culture and the ways technology reshapes that relationship. Drawing on Jungian psychology and the hallucinatory qualities of early artificial intelligence, he creates dreamlike musical states informed by an eclectic background in metal and jazz guitar, konnakol, Barbershop singing and arranging, and Hyperglitch production. His research in Aural Sonology—a method for describing and analysing music as heard—also plays a central role in his creative practice. Macnab-Séguin holds a doctorate in composition from McGill University and has received more than twenty scholarships and awards, including the Prix d'Europe, a BMI award, four SOCAN Foundation Awards for Young Composers, and a JTTP award.

Alex Matterson

Alex Matterson is a composer, improviser, and performer currently based in Victoria, BC, Canada. She has experience in many genres, from jazz to pop to western art music. Her music seeks to express an image of a monolithic structure, which up close is full of small details, but from further away, blends into one uniform structure. Her music has also been described as being like “a bird on an oil tanker,” and focuses on her experience with being transgender in today's world.

Missy Mazzoli

Missy Mazzoli is a GRAMMY-nominated composer whose work spans opera, orchestral and chamber music, ballet, film, and television. Widely recognized for expanding the sound and scope of contemporary classical music, she has been commissioned by institutions including the New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, BBC Symphony Orchestra, Sydney Symphony Orchestra, LA Opera, Cincinnati Opera, Opéra-Comique, Scottish Opera, and Opera Philadelphia. Her music has also been championed by performers such as the Kronos Quartet, Emmanuel Ax, and Jennifer Koh. Opera is central to Mazzoli's artistic identity: her stage works include *Song from the Uproar*, *Breaking the Waves*, *Proving Up*, *The Listeners*, *Lincoln in the Bardo*, and *The Galloping Cure*. Across genres, her music combines vivid dramatic pacing, distinctive instrumental colour, and a harmonic language that moves freely between familiarity and strangeness.

Finola Merivale

Finola Merivale is a composer of acoustic and electroacoustic music based between France and Ireland. Her work frequently engages with sociopolitical questions, the climate crisis, nature, and a sense of place—both real and imagined. She completed a doctorate in composition at Columbia University, studying with George Lewis, Georg Friedrich Haas, Zosha Di Castri, and Marcos Balter. Her music has been performed internationally by the National Symphony Orchestra of Ireland, musicians of the Chicago and St. Louis symphony orchestras, International Contemporary Ensemble, Talea Ensemble, Desdemona Ensemble, Crash Ensemble, ~Nois Quartet, PRISM Quartet, and Bearthoven, among others. Her portrait album *Tús*, created with Desdemona, was released by New Focus Recordings. Merivale and her collaborators also received the Fedora Digital Prize for *Out of the Ordinary*, a community opera in virtual reality commissioned by Irish National Opera.

Julie Michael

Julie Michael is a violist and composer active in contemporary chamber music. Her performance work has included projects in Victoria and at IRCAM in Paris, including music combining viola, electronics, and light. In Kurtágiana, SALT presents three of her short compositions—*Knucklehead*, *Breadcrumbs*, and *Dovetail*—within a program devoted to homage, memory, and the expressive possibilities of the miniature.

Jocelyn Morlock

Remembered for music that is at once lyrical, quirky, and deeply rooted in emotion, Jocelyn Morlock (1969–2023) was one of Canada's leading composers. Morlock was a prolific composer of orchestral, vocal, choral, and chamber music, having served as composer-in-residence for both Vancouver's Music on Main Society and the Vancouver Symphony Orchestra. Her orchestral work for the National Arts Centre Orchestra, *My Name is Amanda Todd*, was the winner of the 2018 JUNO Award for Classical Composition of the Year, while her *Exaudi* (2004) for vocal ensemble and cello remains one of her most beloved and performed works.

Snežana Nešić

Snežana Nešić is a composer, accordionist, conductor, and educator. She studied composition, accordion, and conducting at the Tchaikovsky National Academy of Music of Ukraine in Kyiv, the Hochschule für Musik, Theater und Medien Hannover, and the Université de Montréal. She is Professor of Composition and Head of the Composition Department at Dr. Hoch's Conservatory in Frankfurt and has also taught in Hannover, Leipzig, and Montréal. Her music has been commissioned by institutions including the Gewandhaus Leipzig, NDR, Philharmonie Luxembourg, Ensemble contemporain de Montréal, Quasar Saxophone Quartet, Hanover State Opera, and Cologne Chamber Opera. Nešić frequently works with opera and music theatre and often writes her own texts. An award-winning composer and internationally recognized accordionist, she is also the artistic director and conductor of ensemble ur.werk and president of the North German regional association of the German Composers' Association.

Geoffrey Newell

Geoffrey Newell is a Victoria-area birder and birding leader with Friends of Uplands Park. He regularly leads public walks for Friends of Uplands Park and CRD Regional Parks, helping participants identify birds through sight, sound, behaviour, and habitat. He also coordinates the Oak Bay area of the Victoria Christmas Bird Count and contributes observations and photographs to the wider birding community. Combining detailed knowledge with an accessible approach, Geoffrey invites both new and experienced birders to listen more closely to the birds and ecosystems of southern Vancouver Island.

Jordan Nobles

JUNO Award-winning composer Jordan Nobles is known for creating music filled with an “unearthly beauty” (Mondomagazine) that makes listeners want to “close (their) eyes and transcend into a cloud of music” (Discorder Magazine). Jordan has won numerous awards throughout his career including the distinguished Azrieli Music Prize (2024), a JUNO Award (2017), a Western Canadian Music Award (2018), the International Composition Competition of the Unbound Flute Festival (Brisbane, Australia 2016), the Sacra/Profana (San Diego 2013), Vancouver Bach Choir (Vancouver 2008), and Polyphonos (Seattle 2011) International Composition Competitions. Jordan was the recipient of the Jan V. Matejcek Award (2017) from SOCAN “in recognition of his overall success in New Classical Music” and was honoured with the Barbara Pentland Award of Excellence for his “extraordinary contribution to Canadian Music”. Jordan was named the 2009 Emerging Artist in music from the City of Vancouver’s Mayor’s Arts Awards. His string orchestra work Aurora was the CBC’s official entry at the UNESCO International Music Council’s International Rostrum of Composers in Lisbon, Portugal. His 100+ compositions have been performed around the world by orchestras, ensembles, and choirs. He lives in Deep Cove, BC, with his wife Kelly and daughter Julian.

Samir Odeh-Tamimi

Samir Odeh-Tamimi’s vivid and rhythmically intense musical language reveals an archaic power at times. Born in Jaljulia near Tel Aviv in 1970 and enthusiastic about both European classical music and the aesthetics of New Music, the composer came to Germany at the age of 22 and studied musicology and composition. In addition to engaging with compositional role models such as Giacinto Scelsi and Iannis Xenakis, he became increasingly involved with Arabic music during this time. His intensive research into the history of the ancient Orient and ancient Greece has since inspired his music more and more.

Samir Odeh-Tamimi’s works are regularly performed at renowned festivals and concert halls throughout Europe, and he has received commissions from Deutschlandfunk, Saarländischer Rundfunk, Donaueschinger Musiktage, the European Center for the Arts Hellerau, WDR and Bayerischer Rundfunk/musica viva. In 2010, his music theatre piece Leila und Madschnun had its world premiere at the Ruhrtriennale in Bochum. As part of the project into Istanbul, initiated by the Ensemble Modern and the Siemens Arts Program in cooperation with the Goethe-Institut, he composed a piece for Ensemble Modern in 2008 inspired by his stay in the Turkish metropolis. In recent years, Samir Odeh-Tamimi has also worked in close collaboration with the Boulanger Trio and Neue Vocalsolisten Stuttgart.

Yoav Pasovsky

Yoav Pasovsky (b. 1980, Israel) is a Berlin-based composer whose music explores perception, cognitive processes, and the relationship between creativity, technology, and science. He studied composition at the Berlin University of the Arts and has collaborated with numerous leading ensembles and festivals of contemporary music in Europe, Asia, and the United States. His works have been presented at the Donaueschinger Musiktage, Ultraschall, the Munich Biennale, and the ISCM World New Music Days.

Rüdiger Pawassar

Rüdiger Pawassar is a German percussionist and composer born in Lübeck. He studied percussion at the music academies in Lübeck and Freiburg, alongside piano and score reading, and has served for decades as a percussionist with the Staatsorchester Kassel. Through his work as a musician, he encountered composers including Luigi Nono, Iannis Xenakis, and Mauricio Kagel. A masterclass with Leigh Howard Stevens deepened his interest in the marimba, which became central to his performing and composing. Pawassar is also a member of the ensemble Triomotion for flute, vibraphone, and marimba. His *Sculpture in Wood* for marimba quartet and its trio version, *Sculpture 3*, have become widely performed works in the marimba chamber-music repertoire.

Tina Pearson

Tina Pearson is a Canadian composer, sound artist, media artist and facilitator. Her projects are nuanced sonic investigations of perception, presence and place, and connections that are minimized or forgotten. Her work references biospheres, ancestries, spectral structures and long spans of time; usually incorporates attention states; and often occurs in contexts beyond concert or gallery, including outdoors, and within/through online platforms. As a performer (flute, voice, glass, accordion, objects, electronics), Pearson's sound worlds reveal unusual textures and phenomena. Pearson's work has been commissioned for concerts, installations, choreography, and video in centres through North America and Europe. Pearson was editor of Canada's Musicworks, and taught Sound Studies at OCAD University in Toronto. She is co-director of LASAM Music, member of the Avatar Orchestra Metaverse, and the Experimental Music Unit, and a certified Deep Listening® practitioner through Pauline Oliveros. Pearson is of Nordic and Slavic descent, and is grateful to live and work within the territories of the W̱SÁNEĆ peoples.

Quasar Saxophone Quartet

Quasar is a Montréal-based saxophone quartet known for its energy, distinctive sound, and fearless approach to new music. Since its founding in 1994, the ensemble has explored a broad range of artistic forms, from acoustic repertoire and improvisation to electronics, music theatre, and multidisciplinary performance. Its artistic achievements have been recognized with 11 OPUS Awards from the Conseil québécois de la musique, including the prestigious Artist of the Year award. Close collaboration with composers is central to Quasar's work.

The quartet has commissioned and premiered more than 200 new works, making a major contribution to contemporary saxophone repertoire and performance practice. Quasar presents its own concert series in Montréal and has performed widely across Canada, Europe, the United States, Mexico, and at major international festivals, including Ars Musica in Brussels, Busan Maru in South Korea, Tonlagen in Dresden, and the SALT New Music Festival in Victoria.

Horațiu Rădulescu

Horațiu Rădulescu (1942–2008) was a Romanian-French composer whose work established one of the most distinctive approaches to spectral composition. He studied composition at the Bucharest Academy of Music before leaving Romania for Paris in 1969. During the following decade he encountered many of the leading figures of the post-war European avant-garde, including John Cage, György Ligeti, Karlheinz Stockhausen, and Iannis Xenakis, and later studied computer-assisted composition and psychoacoustics at IRCAM. Although often associated with French spectral composers such as Gérard Grisey and Tristan Murail, Rădulescu developed a highly individual musical language rooted in the harmonic spectrum, just intonation, and the conception of sound as a living, evolving process as articulated in his 1975 treatise, *Sound Plasma: Music of the Future Sign*. His catalogue comprises more than one hundred works, including six string quartets, five piano sonatas, a piano concerto, and numerous works for unconventional instrumental combinations.

Steve Reich

Steve Reich has been called “the most original musical thinker of our time” (The New Yorker) and “among the great composers of the century” (The New York Times). Beginning in the 1960s, works including *It's Gonna Rain*, *Drumming*, *Music for 18 Musicians*, *Tehillim*, and *Different Trains* helped shift the aesthetic center of musical composition worldwide. His *Double Sextet* won the Pulitzer Prize in 2009, while *Different Trains* and *Music for 18 Musicians* earned GRAMMY Awards. Reich's collaborations with Beryl Korot, including *The Cave* and *Three Tales*, opened new directions for music theater and continue to influence composers worldwide.

SALT Experiment

SALT Experiment is a new Victoria-based formation created for SALT New Music Festival 2026. Bringing together members of the Tsilumos Ensemble with established and emerging musicians from Victoria, it is conceived as a flexible laboratory for collaboration, attentive listening, and adventurous performance. Rather than functioning as a fixed ensemble, SALT Experiment changes shape in response to each project, creating space for different combinations of instruments, generations, and artistic perspectives.

Arshia Samsaminia

Arshia Samsaminia (born 1989) is an Iranian composer. He studied contemporary composition at the Sibelius Academy of Music in Finland, the University of Gothenburg (Academy of Music and Drama) in Sweden, the Universität der Künste Berlin in Germany, and the Estonian Academy of Music and Theatre under the supervision of Helena Tulve, Malin Bång, etc. He has had composition and orchestration projects, collaborations with Ensemble Modern, the GEPO Orchestra in Paris, and Tbilisi Contemporary Ensemble.

Robert Schumann

Robert Schumann was a German composer, pianist, and music critic and one of the central figures of musical Romanticism. Initially drawn toward a career as a virtuoso pianist, he turned his attention to composition after a hand injury curtailed those ambitions. His music encompasses solo piano works, songs, chamber music, symphonies, choral music, and opera, with landmark compositions including *Carnaval*, *Kinderszenen*, *Kreisleriana*, *Dichterliebe*, the *Piano Quintet*, and four symphonies. Schumann also co-founded and edited the *Neue Zeitschrift für Musik*, using criticism to advocate for new music and emerging composers. His marriage to pianist and composer Clara Wieck Schumann was one of the defining artistic partnerships of the nineteenth century.

Jon Siddall

Jon Siddall lives on Bowen Island and, while originally from Ontario, he has developed a very strong connection to the West Coast. Siddall founded the Evergreen Gamelan in Toronto and teaches gamelan at Vancouver Community College. In addition to his varied instrumental music, Siddall also writes, performs and records Americana-style music as Old Cedar Bones and with Straightup Sevenhills.

Linda Catlin Smith

Linda Catlin Smith grew up in New York and lives in Toronto. She studied music in New York and at the University of Victoria, and taught composition at Wilfrid Laurier University from 1999 to 2020. Drawn to ambiguity in harmony and musical narrative, her work is shaped by a deep engagement with literature and visual art. Her music has been commissioned and performed by the BBC Proms, Tafelmusik, Arraymusic, Exaudi, several Canadian symphony orchestras, the Bozzini and Penderecki quartets, and soloists including Eve Egoyan, Philip Thomas, and Elinor Frey. Her work *Garland* received the Jules Léger Prize in 2005.

Ana Sokolović

Ana Sokolović is a leading contemporary composer born in Belgrade and based in Montréal for more than three decades. Rooted in the rhythmic world of Balkan folklore, her music is animated by playful imagery and by connections with theatre, dance, language, and other artistic disciplines. Her orchestral, chamber, vocal, and operatic works are performed widely in Canada and internationally. Her opera *Svadba* has received more than fifty performances, while her broader catalogue appears on more than twenty recordings. Sokolović has received numerous distinctions, including two consecutive JUNO Awards for Classical Composition of the Year. She is published by Boosey & Hawkes, has served as composer-in-residence with the Orchestre symphonique de Montréal, and holds the first Canada Research Chair in Opera Creation at the Université de Montréal, where she is also a professor of composition.

D. Andrew Stewart

D. Andrew Stewart is a composer, pianist, and renowned digital musical instrumentalist. A convergence of acoustic and electroacoustic instrumental praxis is at the centre of Stewart's oeuvre. His music is dedicated to exploring composition and performance for new interfaces for musical expression by adapting and evolving traditional praxis. Stewart's work asks whether musical idea – concept, theory, material, technique and means – has kept pace with developments in digital lutherie. Stewart's music has been featured globally by: the Winnipeg Symphony Orchestra, Esprit Orchestra, Penderecki Quartet, Toronto New Music Concerts, Ensemble contemporain de Montréal +, musikFabrik, orkest de ereprijs, Ensemble 3 and ROSA Ensemble. In addition, he has contributed to the field of music technology research through participation at: the NIME, ICMC, Electroacoustic Music Studies Network, Electronic Music Foundation, ACM SIGCHI Conference on Human Factors in Computing Systems, and the Guthman Musical Instrument Competition.

Marco Stroppa

Marco Stroppa is an Italian composer, researcher, and teacher whose work brings instrumental writing into close dialogue with electronic sound and technological research. He studied piano, choral music and conducting, composition, and electronic music in Italy, then pursued computer science, cognitive psychology, and artificial intelligence at MIT's Media Laboratory. His early work at the Centre for Computational Sonology in Padua produced *Traiettorie* for piano and computer, which remains one of his best-known works. Invited by Pierre Boulez, Stroppa joined IRCAM in Paris, beginning a collaboration that became central to his artistic development. He later founded the Workshop of Composition and Computer Music at the International Bartók Seminar in Szombathely and became professor of composition at the University of Music and Performing Arts Stuttgart. His catalogue spans orchestral, chamber, electroacoustic, theatrical, and operatic music, including *Hommage à Gy. K.* and the opera *Re Orso*.

Vancouver Percussion Collective

The Vancouver Percussion Collective is a Vancouver-based quartet whose members bring together musical training from Asia, Europe, and North America. Over nearly a decade, VPC has built a distinctive presence in Vancouver's arts scene through adventurous collaborations and original programming, including *Sandwaves*, featuring a homemade glass instrument, and *Pulse Party*, a salon-style concert series celebrating Vancouver's percussion community.

VPC specializes in world premieres, original works, and unique arrangements, performing everywhere from concert halls to outdoor stages with instruments ranging from traditional percussion to rebar steel. Through collaboration and experimentation, they continue to push the boundaries of what percussion can be.

Paul Walde

Paul Walde is an interdisciplinary artist living in Victoria, Canada, on lək'wəŋən territory where he is a Professor of Visual Arts at the University of Victoria. For the past 30 years, his work has been engaged with addressing environmental issues including: exploring non-human activity and communication, global warming, deforestation, land use, endangered species, and the artworld. Originally trained as a painter, Walde's music and sound compositions have been a prominent feature in his artwork for over 25 years. He is best known for his interdisciplinary performance works staged in the natural environment, and documentation of these events is frequently used as the basis of Walde's sound and video installations which have been the subject of exhibitions nationally and internationally.

In 2013, he completed *Requiem for a Glacier*, a site-specific sound performance featuring a fifty-five-piece choir and orchestra live on the Farnham Glacier in the Purcell Mountains. *Requiem for a Glacier* was subsequently developed into a multichannel sound and video installation which has been widely exhibited as the basis of solo and group exhibitions in Canada, France, and the UK. In 2025, he presented *Forestorium*, a full-length opera in a primary forest on Ma'amtagila territory on Northern Vancouver Island.

Zafraan Ensemble

Zafraan Ensemble is a Berlin-based contemporary music group founded in 2009. Its ten permanent members come from Spain, France, New Zealand, Australia, and Germany, reflecting the ensemble's international character. Zafraan performs music that engages directly with contemporary life—its people, events, technologies, contradictions, and absurdities—and regularly collaborates with composers, conductors, visual artists, theatre-makers, and performers to create new artistic formats.

The ensemble is especially known for carefully conceived programs, staged concerts, and immersive productions that connect music with theatre, performance, installation, and dance. It has appeared at major festivals and institutions across Europe and beyond, including MaerzMusik, Ultraschall Berlin, the Berlin Philharmonie, Festival Musica Strasbourg, and international venues in China, Chile, and the United States. Alongside its concert activity, Zafraan supports younger generations through workshops and educational projects, and its recordings have received significant international recognition.

Keep in touch!

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We acknowledge and respect the Ləkʷəŋən (Songhees and Esquimalt) Peoples on whose territory the SALT New Music Festival works, and the Ləkʷəŋən and W̱SÁNEĆ Peoples whose historical relationships with the land continue to this day.

SALT New Music Festival is organized by the Tsilumos Ensemble, in cooperation with the UVic School of Music.

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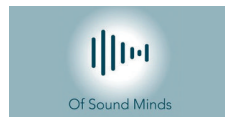
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