

THIN EDGE NEW MUSIC COLLECTIVE

REVERB II

WORKS BY

**ROMAIN CAMIOLO
NASIM KHORASSANI
JOCELYN MORLOCK
BEKAH SIMMS LUKE NICKEL
DEVON OSAMU TIPP**



Presented with generous support from: Ontario Arts Council, Canada Council for the Arts, Toronto Arts Council and Codes d'accès

THIN EDGE NEW MUSIC COLLECTIVE

Thin Edge New Music Collective's operations take place in Tkarón:to [Toronto], which is subject to the Dish With One Spoon Wampum Belt Covenant, an agreement between the Haudenosaunee Confederacy and a confederacy of Anishinabek and allied nations to peaceably share and care for the resources around the Great Lakes. Tkarón:to is also covered by Treaty 13 an alleged agreement with the Mississaugas of the Credit.

Current-day Tkarón:to is home to many diverse First Nations, Inuit and Métis peoples and has been stewarded by Indigenous peoples for thousands of years before the arrival of colonial settlers. TENMC would like to acknowledge and honour the traditional caretakers of the land on which we live, and work.

Historically, Canada's state policies have criminalized and devalued forms of Indigenous culture while supporting the work of settler artists to extract Indigenous songs, stories and art for consumption without the guidance, consent, credit, or compensation of Indigenous communities. Many practices within contemporary/experimental music have roots in colonial traditions both past and present. As a collective, we recognize that we have benefited from funding models that have historically oppressed Indigenous culture, valuing certain modes of artistic expression over others.

We believe that the music we are privileged to share with you is just one of an incalculable number of vibrant possible modalities that humanity uses to structure, express and experience sound. As we move forward into our second decade as an ensemble, TENMC is committed to an ongoing process of education, reflection, and action.

PROGRAM

JOCELYN MORLOCK

HALCYON [2003]*

FOR VIOLONCELLO AND PIANO

DEVON OSAMU TIPP

31 WAYS OF LOOKING AT A VENDING MACHINE [2022]**
CHORALE VARIATIONS PRESENTED IN REVERSE;
A MORSE CODE SETTING OF KIRIU MINASHITA'S
"VENDING MACHINE AT 4 A.M."

FOR FLUTE, CLARINET (DB. BS AND HALF CLARINET), PIANO,
PERCUSSION, VIOLIN, AND CELLO
LYRICIST: KIRIU MINASHITA

ROMAIN CAMIOLO

RÉSISTANCE-RÉSILIENCE [2022]***

WRITTEN FOR ENSEMBLE PARAMIRABO

PIANO, CELLO, VIOLIN, FLUTE, CLARINET, PERCUSSION

INTERMISSION

NASIM KHORASSANI

7AM TEHRAN TIME ZONE [2017]

FOR 6 PERFORMERS AND 6 AUDIENCE MEMBERS

BEKAH SIMMS

METAMOLD [2020]****

FOR EIGHTH BLACKBIRD, CRASH ENSEMBLE, AND NEW YORK NEW
MUSIC ENSEMBLE

AMPLIFIED FLUTES (C, ALTO, BASS), BASS CLARINET, VIOLIN,
VIOLONCELLO, PIANO/VIRTUAL ELECTRIC PIANO, PERCUSSION,
AND ELECTRONICS.

LUKE NICKEL

COASTER CLUB [2023]**

FOR PIANO, FLUTE, VIOLONCELLO, VIOLIN, PERCUSSION + FIXED MEDIA

TENMC PERFORMERS

CHERYL DUVALL [PIANO]

AMAH ARULANANDAM [CELLO]

TERRY LIM [FLUTE]

NATHAN PETITPAS [PERCUSSION]

ANTHONY THOMPSON [CLARINET]

ILANA WANIUK [VIOLIN]

JUSTIN MASSEY [ELECTRONICS]

*In memoriam of Jocelyn Morlock (1969-2023)

**World premiere. Commissioned with generous support from the Canada Council for the Arts and Toronto Arts Council.

***Toronto Premiere. Commissioned by Code d'accès and Ensemble Paramirabo

****Commissioned by the Barlow Endowment for Music Composition at Brigham Young University



JOCELYN MORLOCK [1969-2023]

HALCYON [2003]

FOR VIOLONCELLO AND PIANO

"Halcyon: A bird, otherwise known as the kingfisher, believed to calm storms during the time of its incubation. According to legend, Alcyon's husband Ceyx is drowned at sea, with his last thought being of her and that, if he doesn't live, he may return to her after death. When his body floats back to her, out of grief she throws herself into the sea, but as she does, she is turned into a bird. In her sorrow, she flies over her husband and enfolds him with her wings. The gods take pity on them, and turn both of them into kingfishers. During the two weeks around the Winter Solstice in which the kingfishers nest and incubate their young, the weather is unusually placid, hence the term "Halcyon Days"

- Jocelyn Morlock

JUNO® Award-winning composer **Jocelyn Morlock** [1969-2023] worked with the Vancouver Symphony Orchestra as their first female Composer-in-Residence [2014-2019], after completing her term [2012-2014] as inaugural Composer-in-Residence for Vancouver's Music on Main, co-host of ISCM World New Music Days 2017. She had an unusually successful 2018, winning a JUNO® for Classical Composition of the Year [for My Name is Amanda Todd – part of the National Arts Centre Orchestra's multi-media work, Life Reflected]; the Western Canadian Music Award for Classical Composer of the Year; the Jan V. Matejcek New Classical Music Award [SOCAN]; and the Barbara Pentland Award for Outstanding Contributions to Canadian Music [Canadian Music Centre]. Other accolades include the Mayor's Arts Award for Music in Vancouver

[2016], a 2011 JUNO® nomination for Classical Composition of the Year, Top 10 at the 2002 International Rostrum of Composers [Lacrimosa], six nominations and two wins at the Western Canadian Music Awards, and winner of the 2003 CMC Prairie Region Emerging Composers competition.

Morlock's international career was launched at the 1999 International Society for Contemporary Music's World Music Days with Romanian performances of her quartet *Bird in the Tangled Sky*. Since then, she has been the composer of record for several significant music competitions, including the 2008 Eckhardt-Gramatté National Music Competition and the 2005 Montreal International Music Competition, for which she wrote *Amore*, a tour de force vocal work that has gone on to receive more than 70 performances and numerous radio broadcasts.

Recent premieres include *Serpentine Paths* written for cellist Rachel Mercer and violinist Akemi Mercer-Niewohner for their new album *Our Strength, Our Song*, which celebrates sisterhood and music by Canadian women; *Stone's Throw* for Vancouver-based, internationally renowned new music sextet *Standing Wave*, the upcoming Resident Ensemble at *Gaudeamus 2020*; *Strange Loop*, written for Otto Tausk and the Vancouver Symphony Orchestra for their 100th anniversary; *lo, lo!* written in celebration of the Vancouver Cantata Singers' 60th anniversary, *Lucid Dreams*, a cello concerto written for Ariel Barnes' final appearance as principal cellist of the Vancouver Symphony Orchestra before leaving to join the Nuremberg Symphony Orchestra, and *O Rose*, written for Bramwell Tovey's final concert as Vancouver Symphony Orchestra Music Director after 18 years of service.



Some CDs featuring Jocelyn Morlock's work include the National Arts Centre Orchestra's JUNO® Award-winning *Life Reflected*, new releases *Our Strength, Our Song* by the Mercer duo – sisters Akemi Mercer-Niewöhner [violin] and Rachel Mercer [cello], Duo Concertante's JUNO® Award-nominated Marquis Music release, *Incarnation*; and Morlock's own Centrediscs CD releases, *Cobalt* and *Halcyon*. [CD info is still being updated at this time]

Jocelyn has written for individuals including cellists Ariel Barnes, Yuri Hooker, Yegor Dyachkov and Steven Isserlis; flutists Mark Takeshi McGregor and Paolo Bortolussi, pianists Rachel Kiyo Iwaasa, Corey Hamm, and Erika Switzer; singers including Robyn Driedger-Klassen, Melanie Adams, and Tyler Duncan; small ensembles including Tiresias Duo [Mark Takeshi McGregor, flute, and Rachel Kiyo Iwaasa, piano], Couloir Duo [Heidi Krutzen, harp, and Ariel Barnes, cello], the violin/cello duo of Akemi-Mercer Niewöhner and Rachel Mercer; Meagan & Amy [Meagan Milatz, violin, and Amy Hillis, piano]; Duo Concertante [Nancy Dahn, violin, and Timothy Steeves, piano]; larger ensembles including Standing Wave [Christie Reside, AK Coope, Rebecca Whiting, Peggy Lee, Allen Stiles, and Vern Griffiths], Continuum Contemporary Music, Turning Point Ensemble, Fringe Percussion, Groundswell, Emily Carr String Quartet, Brandon Chamber Players, orchestras including the National Arts Centre Orchestra, the Vancouver Symphony Orchestra, the Toronto Symphony Orchestra, the CBC Radio Orchestra, the Manitoba Chamber Orchestra, the Pacific Baroque Orchestra, the Windsor Symphony, and choirs including *musica intima*, Vancouver Cantata Singers [dir. Paula Kremer], Chor Leoni [dir. Erick Lichte], Elektra Women's Choir [dir. Morna Edmundson].

Jocelyn Morlock completed a Bachelor of Music in piano performance at Brandon University, studying with pianist Robert Richardson. She received both a Master's degree and a Doctorate of Musical Arts from the University of British Columbia. Among her teachers were Gerhard Ginader, Pat Carrabré, Stephen Chatman, Keith Hamel, and the late Russian-Canadian composer Nikolai Korndorf.

DEVON OSAMU TIPP

31 WAYS OF LOOKING AT A VENDING MACHINE [2022]

CHORALE VARIATIONS PRESENTED IN REVERSE;
A MORSE CODE SETTING OF KIRIU MINASHITA'S
"VENDING MACHINE AT 4 A.M."

FOR FLUTE, CLARINET (DB. BS AND HALF CLARINET), PIANO,
PERCUSSION, VIOLIN, AND CELLO

LYRICIST: KIRIU MINASHITA

"31 Ways of Looking at a Vending Machine is a series of variations on a theme presented in reverse order and is a morse code setting of Kiri Minashita's "The Vending Machine at 4 am" from Sonic Peace."

-Devon Osamu Tipp

VENDING MACHINE AT 4 A.M. BY KIRIU MINASHITA TRANSLATED BY SPENCER FURLOW

The 4 a.m. vending machine
is an aquarium in the street
the telephone pole's one bulb
sighs one step ahead of here.
Shadows on asphalt
a blue and long spiral staircase.

Forward

The sound of the first train
arrives awkward
the sound at the crossing
is the only solid thing in air
the hollow cans and cigarette butts in the street
are absolute [zero].

Reverse

Changing sky accommodating air
one side of a school of fish.
At the midpoint stopping halting pausing
the display about to explode
the block wall
the dried and preserved museum.

Sound [ding]

午前四時の自動販売機は
路上の水族館
電信柱の一個電球は
溜め息一步手前
アスファルト上の影は
青くて長い螺旋階段

移行

始発の電車の音は
なぜだか不器用に響く
踏み切りの警報音は
空気中の唯一の固形物
道路上の缶カラと吸い殻は
絶対値零

反転

変化の空と同化の空気は
そのまま一面の魚の群れ
停止と静止と中止の中間点で
看板は爆破一秒前
プロック塀
乾燥したまま保存された博物館

リン

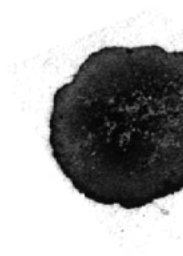
音

Devon Osamu Tipp is in no particular order: a queer non-binary Pittsburgh based NY born shakuhachi player, composer, improviser, cat lover, electronics lover, failed orchestral bassoonist, partner to Kanoko, amateur cook, and self taught visual artist.

My music draws influence from my Japanese roots, experiences as a jeweler and painter, improvisations with plants, and studies of gagaku and hogaku in Japan and the US. I like to focus on rhythmic and timbral transmutation of cyclical materials. My compositions have been performed in the US, Europe, Australia, China and Japan. I've also presented my research at conferences and universities in the US, Europe, and Japan. My research on contemporary Japanese music has been published in the Czech peer reviewed journal Ziva Hubda, and my flute works are published by Tetractys publishing in the UK.

I received my Bachelor's in Music from Montclair State University in bassoon performance and composition, M.A., and Ph.D. in music composition and theory at the University of Pittsburgh. They studied composition with **Mathew Rosenblum**, **Marcos Balter**, **Eric Moe**, **Amy Williams**, **Elizabeth Brown**, and Dean Drummond. They are a shakuhachi student of Tokumaru Jumei 徳丸十盟, Ralph Samuelson and Elizabeth Brown.

www.greengiraffemusic.info



NASIM KHORASSANI

7AM TEHRAN TIMEZONE [2017]

FOR 6 PERFORMERS AND 6 AUDIENCE MEMBERS

"This piece requires 6 people from the audience to join and sit around the table, to begin with.

It is 7:00 am, Tehran, our home, and I wake up to a melodious sound; my mother is sugaring her tea, inviting others for breakfast. Tea, in Iran, is not only a drink but also a dominant role. It symbolizes the warmest greetings, specifically in wedding proposal ceremonies when the bride shows up offering tea. This small and delicate sound illustrates a big picture of a family."

-Nasim Khorassani

Nasim Khorassani is an Iranian composer, visual artist, music educator, and founder of MMCiran. She is currently a PhD candidate in Music Composition working with Katharina Rosenberger, Marcos Balter, and Rand Steiger at the University of California San Diego. She studied for her second masters' with Andrew Rindfleisch and Greg D'Alessio at Cleveland State University. The University of Tehran was where she gained her first master's and studied composition with Mohammad Reza Tafazzoli, Kiawasch Saheb Nassagh, and Sara Abazari. Mainly as a self-taught composer, Nasim started composing at eight. However, her works did not receive any performance in Iran until 2016, when she moved to the United States. Since then, Nasim's works have been performed by No Exit New Music Ensemble, Del Sol String Quartet, Patchwork Duo, Zeitgeist, OCA-ZEnigma, Loadbang, International Contemporary Ensemble, and Silkroad.

During her life in Iran, she managed to create and organize a group of music students that received the DAAD Study Visit scholarship in 2009 as the first Iranian group. In 2012, she met with Peter Ablinger and Klaus Lang in Tehran and performed their music. In 2013, Nasim became among five selected sound artists from Iran for Iran-UK Sonics residency in London, where she joined various workshops by Keith Rowe and Chris Watson and had her first experimental improvisation with Vryan Weston at Queen Elizabeth Hall. The trip to Germany as her introduction to modern dance expanded throughout her life, influencing the style of music composition she follows today. Nasim has founded a free online music academy, MMCiran, to support Persian students, which is now co-founded and called **MOAASER**.

BEKAH SIMMS

METAMOLD [2020]

FOR EIGHTH BLACKBIRD, CRASH ENSEMBLE, AND NEW YORK NEW MUSIC ENSEMBLE


AMPLIFIED FLUTES (C, ALTO, BASS), BASS CLARINET, VIOLIN, VIOLONCELLO, PIANO/VIRTUAL ELECTRIC PIANO, PERCUSSION AND ELECTRONICS.

"The three commissioning ensembles of "metamold" are embedded within the work; the electronic element is sourced almost exclusively from provided recordings of their musical performances. Both their sound and interpretive inclinations are inherent within these recordings, and this carries forward into the processed audio that make up the fixed media portion of the electronics. This audio also influences the acoustic component, reflecting three very different groups of performers.

The transmission and processing of audio – as it becomes further and further away from its intended purpose as a recorded performance – becomes diluted, accruing artefacts both sonic and contextual. The disembodied version of the players is further abstracted, granulated, separated from the whole. It was impossible to ignore the connections between this concept and the experience of global-pandemic-induced isolation; for now, the only way I've experienced my family and friends is abstracted, granulated, separated from the whole, disembodied and transmitted through speakers and screens.

As a result, "metamold" is at times fragmented and sectional while simultaneously being repetitive and insistent: an electronic echo that shifts quickly but maintains core elements of itself [the commissioners themselves] always at a distance through the speakers."

-Bekah Simms



JUNO award-winning Composer **Bekah Simms** hails from St. John's, Newfoundland and is currently based in Glasgow after nine years living and working in Toronto. Her varied musical output has been heralded as "cacophonous, jarring, oppressive — and totally engrossing!" [CBC Music], "visceral contemporary music that enfold[s] external inspirations with dazzling rigor and logic" [Peter Margasak], and lauded for its "sheer range of ingenious material, expressive range and sonic complexity" [The Journal of Music.] Propelled equally by fascination and terror toward the universe, her work is often filtered through the personal lens of her anxiety, resulting in nervous, messy, and frequently heavy electroacoustic musical landscapes. Recent interests in just intonation and virtual instruments have resulted in increasingly lush harmonic environments.

Bekah's music has been widely performed across North America and Europe. She has worked with some of the top interpreters of contemporary music internationally, including Crash Ensemble - with whom she is currently an artist-in-residence - Riot Ensemble, Eighth Blackbird, and l'Ensemble Contemporain de Montréal. Bekah has also been the recipient of over 35 awards, competitive selections, nominations, and prizes, including the 2019 Barlow Prize and the 2023 JUNO Award for Classical Composition of the Year. Her piece "metamold" was nominated for the 2022 Gaudeamus Award. She has received three JUNO nominations for Classical Composition of the Year in 2019, 2020, and 2023. Her music has thrice been included in the Canadian Section's official submission to World Music Days (2016, 2019, & 2021), and in 2016 the CBC included her among their annual 30 hot classical musicians under 30.

Bekah is a Lecturer at the Royal Conservatoire of Scotland, following previous academic positions at the University of Toronto and University of Western Ontario. Her principal teachers during academic studies were Gary Kulesha and Andrew Staniland, alongside significant private study with Clara Iannotta and Martin Bédard.

LUKE NICKEL

LEVIATHAN COASTER CLUBE [2023]

FOR PIANO, FLUTE, VIOLONCELLO, VIOLIN, PERCUSSION +
FIXED MEDIA

"...this is an induction, a welcoming ritual into a fan club...

Since a young age I have been fascinated by roller coasters. Until recently, I hadn't realized—or maybe accepted?—that this made me a fan of them. Being labelled a fan felt somehow cringe-y. But fans and fan culture are powerful, a porous barrier between truth and fiction, between adulation and obsession. Fans are capable of exposing cracks in stories and rewriting histories. What could it mean to be a fan of one specific roller coaster?

Leviathan Coaster Club is a fan project: a video edit of on-ride footage of Leviathan, a roller coaster at Canada's Wonderland, combined with original music inspired by the coaster's terrifying twists and turns. Leviathan Coaster Club also invites you to join as a temporary fan in this chamber music performance as well as an online discussion space on discord. Indulge in dizzying videos, alternative histories, and fan projects celebrating Leviathan. Sit back as a track becomes abstracted, whipping you around again and again, infinity helix, smooth brain, no thoughts until later, just speed..."

-Luke Nickel

JOIN LEVIATHAN COASTER CLUB ONLINE:

[HTTPS://DISCORD.GG/K9ACHGKJUA](https://discord.gg/K9ACHGKJUA)

Luke Nickel [b. 1988] is an award-winning Canadian audio visual artist, virtual roller coaster designer and independent researcher currently living in Bristol, UK. Nickel's work takes the form of experimental sound compositions, videos, simulated roller coasters and illustrations. His work knots together themes of memory, transcription, queer identity and gravity. He has collaborated with internationally-established soloists and chamber ensembles such as Mira Benjamin, Heather Roche, Quatuor Bozzini, and EXAUDI and shown work in festivals such as Sound Forms (Hong Kong) and the HCMF.

About his work, scholar Jennie Gottschalk writes that "there is an unusual quality of rawness" [Experimental Music Since 1970].

In addition to his artistic work, Nickel has received a Ph.D from Bath Spa University and actively publishes on topics such as orally-transmitted experimental music, Éliane Radigue and roller coasters. Nickel also co-founded and curated the Cluster: New Music + Integrated Arts Festival in Winnipeg, Manitoba, Canada from 2010-2020.

ENSEMBLE/PERFORMER BIOS:

Founded in 2011, Tkarón:to (Toronto)'s Thin Edge New Music Collective has emerged as one of Canada's foremost ensembles dedicated to presenting and commissioning composers of our time. Driven by an unquenchable curiosity, they've produced a vast array of innovative and intricate programs, while engaging in unique and ambitious collaborations.

In addition to their annual concert season, the "provocative, thrilling, and thought-provoking" [Musicworks] TENMC has been presented on concert stages across Canada through the University of Calgary's Happening Festival of New Music and Media, Ottawa New Music Creators, Innovations en concert, New Works Edmonton, New Music Calgary, Music on Main, The Little Chamber Music Series, Open Space in Victoria, The Music Gallery in Toronto, NUMUS in Waterloo. Thanks to generous support from the Canada Council for the Arts, they visited Argentina to perform at Ciclo de Música Contemporánea at the Teatro Nacional Cervantes in Buenos Aires, tracing connections between Canada and Argentina's respective contemporary composition communities. They were also the ensemble-in-residence at Italy's SoundScape Festival, and performed in Poland at the Stanislaw Moniuszko State Music School in Bielsko-Biala and the Academy of Music in Katowice. September 2018 saw the ensemble embarking on a tour of Japan at the invitation of composer Daryl Jamieson's Atelier Jaku. TENMC was also a resident ensemble with stalwart presenter/ensemble Arraymusic for their 2018/2019 season and has participated in residencies facilitated by the Banff Centre, Avaloch Farms New Music Initiative in New Hampshire, and Le Pantographe in Switzerland.

Mounted in 2016, the remarkable program *Balancing on the Edge* was touted by the WholeNote as “a high-water mark for what multimedia storytelling can do” and delivered cutting-edge music alongside evocative circus performance courtesy of co-creators A Girl in the Sky Productions. In fall 2018, they performed the Toronto premiere of Sarah Hennies’ fêted film-and-ensemble work *Contralto*, co-presenting the poignant and abstract meditation on trans-feminine identity with TIFF. *Ongaku* offered a rich three-day cultural exchange that unveiled new works by Canadian and Japanese composers alongside community and pedagogical events. *Raging Against The Machine* saw them tour across the country with Montréal’s Ensemble Paramirabo culminating in a co-operative 2017 release of the same name on Vancouver’s Redshift Records. More recently TENMC was the 2021 winner of the Canadian League of Composers/Canadian Music Centre Friends of Canadian Music award which they shared with composer Kimia Koochakzadeh-Yazdi.

While engaging with internationally-revered composers such as Maria De Alvear, Linda Catlin Smith, Allison Cameron, Mick Barr, Elliott Sharp, James O’Callaghan, Barbara Monk Feldman, Jessie Cox and Ana Sokolovic, the ensemble continues to nurture emerging voices, who comprise a considerable number of their 80+ commissioned works. It’s all part of their distinctly eclectic and community-oriented outlook—endeavouring to bring 20th and 21st century music to an ever-expanding listenership.

CHERYL DUVALL [PIANIST/CO-ARTISTIC DIRECTOR]

Toronto-based pianist Cheryl Duvall has established herself as one of Canada's foremost contemporary music interpreters, immersing herself in a wide variety of compositional aesthetics and collaborative endeavours.

Her lucid sense of contour, evocative sonic and emotional presence, and boundless versatility make her both a dynamic soloist and in-demand collaborator. Recently, Duvall has begun gathering hour long commissioned works from cutting-edge artists such as Kieko Devaux, Lieke Van Der Voort, James O'Callaghan, Daryl Jamieson, Jason Doell, Patrick Giguère and Anna Höstman, whose music is the subject of her debut solo recording, *Harbour*, a highly acclaimed album released in January 2020 on the Redshift Record Label. *Harbour* has been featured on the CBC radio and was chosen as the #1 Modern Composition Recording of 2020 by UK's 'The Wire' Magazine and was nominated for a Juno for Classical Composition of the Year.

In 2012, she co-founded the "adventurous and smartly programmed" (Musicworks Magazine) chamber group Thin Edge New Music Collective. Since their inception, they've commissioned over 70 works, mounted lavish multidisciplinary productions such as *Balancing On The Edge*, and collaborated with leading performers like Charlotte Mundy, Jason Sharp, Ensemble Paramirabo (with whom they recorded an album.) TENMC was awarded the 2020 Friends of Canadian Music Award from the Canadian League of Composers and the Canadian Music Centre for being 'an important musical innovator, working creatively across disciplines with an unwavering commitment to diverse and equitable programming.'

Duvall holds an Honours BMus and Diploma of Chamber Music from Wilfrid Laurier University, and a Master's of Piano Performance and Pedagogy from University of Toronto. She is also the Artistic Director of The Chamber Music Society of Mississauga.






ILANA WANIUK [VIOLIN/CO-ARTISTIC DIRECTOR]

Ilana Waniuk is a versatile violinist with interests ranging from improvisation to visual arts. Along with pianist Cheryl Duvall, Ilana is a founding member and co-artistic director of Tkarón:to (Toronto) - based contemporary music ensemble Thin Edge New Music Collective, and Balancing on the Edge (multidisciplinary production company merging contemporary music and circus arts). She is also a founding member of in^set, a flexible trio with Teresa Díaz de Cossio (flute) and David Aguila (trumpet) dedicated to creation, improvisation and experimentation.

Ilana has performed on concert stages across Canada, Italy, Argentina, Poland, Japan, Germany, Greece and Mexico. She has toured Cape Breton and Ontario with the Bicycle Opera Project, performed at contemporary music festivals including SoundOn in San Diego, Suoni per Il Popolo in Montreal, Open Ears in Kitchener/Waterloo and the Royal Conservatory's 21C festival as well as with the Madawaska String Quartet, Adam Rudolph's Go Organic Orchestra, and Chicago's Ensemble Dal Niente and Noise (San Diego).

Ilana was a winner of the 2014 Orford String Quartet Award and most recently is the curator/performer behind 'Filaments', an evolving concert program dedicated to collaboratively creating and commissioning new interdisciplinary works for violin, electronics and multimedia made possible with generous support from the SOCAN Foundation, Canada Council for the Arts, Ontario Arts Council, and Canadian Music Centre. Ilana divides her time between Tkarónto and La Jolla where she is currently a doctoral candidate in contemporary performance at the University of California San Diego.



AM AHL ARULANANDAM [CELLO]

With interests from baroque to metal, Toronto cellist Amahl Arulanandam is known for his musical versatility and ability to adapt to many genres. At home in studios, clubs, and halls, Amahl hopes to convey that musical expression is beyond labels.

Passionate about the music of our time, Amahl has performed with ensembles such as Soundstreams, New Music Concerts, Thin Edge New Music Collective, Music in the Barns and Esprit Orchestra. He has had the opportunity to work with leading composers such as Salvatore Sciarrino, Ana Sokolovic, Bekah Simms, Luna Pearl Woolf, and Linda Catlin-Smith.

Amahl has wholly embraced the bizarre sounds the cello has to offer and takes special pleasure in playing on areas of the instrument other than the strings.

TERRY LIM [FLUTES]

Described as "imaginative and magical", Terry Lim is a multifaceted flutist known for musical risk taking and brilliant artistry. He received his Bachelor of Music degree with an international soloist, Lorna McGhee, at the University of British Columbia. He was also a former faculty member at the UBC Summer Music Institute and New York University. Terry has performed in various music festivals and concert series across North America, including Ottawa International Chamberfest, Stratford Summer Music, Toronto Summer Music Festival, Banff Centre, Redshift Society, Music on Main, New Music Edmonton and Pierre Monteux. He also has been heard on the radio and in concert halls throughout the United States, Canada and Asia, performing at the Chan Center, Kimmel Center, Carnegie Hall, DiMenna Center, Alice Tully Hall, and Merkin Hall.

As an energetic proponent for chamber and contemporary music, Terry has created a dynamic force in the music world highly regarded for his music concerts of various styles and genres. He has worked closely with numerous composers and has given several world premieres. Terry is a member of Toronto-based ensembles, Thin Edge New Music Collective and Charm of Finches. He is also the artistic director and general manager of the Caledon Music Festival. Besides performing, Terry maintains a private flute studio, delivering weekly solo and chamber music lessons, adjudicates festivals across Canada and appears as guest speaker in university classroom and festival panels.

Terry is an International Artist for Trevor James Flutes and Beaumont Music.



NATHAN PETITPAS [PERCUSSION]

Nathan Petitpas is a percussionist, composer, and educator who is dedicated to the performance of contemporary music by living composers.

Through his ongoing work with new music organizations such as the Thin Edge New Music Collective, Array Music, the Esprit Orchestra, FAWN Chamber Creative, and the Evergreen Club Contemporary Gamelan, Nathan has had the great pleasure of premiering dozens of new works by living composers.


Nathan has performed in various festivals and concert series including the Internationales Gamelan Musikfestival in Munich, Nuit Blanche Toronto, New Works Edmonton, Société de Musique Contemporaine du Québec, New Music Calgary, Music on Main (Vancouver), and Open Spaces in Victoria.

ANTHONY THOMPSON [CLARINETS]

As a freelance clarinetist, Anthony Thompson performs with many Toronto-based ensembles. As an orchestral musician, Anthony has appeared with the Toronto Symphony Orchestra, the Canadian Opera Company, and the Esprit Orchestra.

Anthony has a deep passion for contemporary music, performing regularly with many of Canada's premier new music ensembles. He has toured across Canada and parts of Asia with Soundstreams, Continuum Contemporary Music, and the Thin Edge New Music Collective.

In addition to his performance career, Anthony has a large private teaching studio. Away from the clarinet, he enjoys spending time with his family, practicing yoga, and triathlon training.



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BEKAH SIMMS

ALI JAFRI

ROMAIN CAMIOLO

TIM O'REILLY

JONATHAN PAPPO

**JOHN AND
PAM DUVALL**

**CANADIAN
MUSIC CENTRE**

**EDGAR AND
SILVANA WANIUK**

JOSEPH GLASER



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TIMOTHY O'REILLY

SOUNDSTILL
PRODUCTION
VIDEO/AUDIO CAPTURE
LIVESTREAM

ALI JAFRI

LIGHTING DIRECTOR

JUSTIN MASSEY

LIVE ELECTRONICS

ADMINISTRATIVE TEAM:

DAVID WOOLFREY

PRESIDENT

STEPHEN GREEN

VICE PRESIDENT

TOVA KARDONNE

MEMBER AT LARGE

CHERYL DUVALL

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GRAPHIC DESIGN

BEE RAMESH

MARKETING + MEDIA



The image features a white background with several black ink elements. In the center, there is a large, expressive, and somewhat illegible brushstroke that resembles a stylized signature or the word 'KONG'. Below this, the text 'thinedgenewmusiccollective' is written in a clean, lowercase, sans-serif font. At the bottom of the image, there are two large, dark, irregular ink blotches that appear to be splatters or heavy brush applications. The overall aesthetic is artistic and modern.

thinedgenewmusiccollective