

**Composer Marina Khorkova** began her formal studies in composition in 2000 at the Tchaikovsky Conservatory in Moscow, where she is presently preparing her dissertation in music theory and composition. Parallel to her studies in Moscow, she has been working since 2008 at the State Conservatory for Music and Performing Arts in Stuttgart, Germany, in the studio of Professor Caspar Johannes Walter. Ms. Khorkova has been awarded stipends from the Paul Sacher Stiftung Basel, the DAAD in Germany, the Society of Friends of the Music School Stuttgart, the Oscar and Vera Ritter Stiftung Hamburg, and the Lieselotte Klein Stiftung Berlin. She has also won prizes from the Kunst Stiftung Baden-Württemberg, the 3rd Prize in Composition of the 3rd International Jurgenson Competition of Young Composers Moscow, the Composition Prize of the DAAD, and the Composition Prize of the Ernst Krenek Foundation.

Marina has attended numerous international festivals, including Festival Quinte et Plus 2002 at the Conservatoire national supérieur de music et de danse Paris (with the premiere of the work "Music for Seven Instruments"); the Fall in Moscow Festival 2007 and 2008 (with the premieres of the works "Kammer Kantate" for large ensemble and "440Hz" percussion sextet); and IMPULS Graz 2011. Her works have been featured as part of the "Liedprojekt" presented by the New Vocal Soloists Stuttgart (featuring the work "os corpos e os dias" for flute, mezzo-soprano, and percussion); in a portrait concert as part of the festival "frau musica (nova)" in Cologne, performed by the Thürmchen Ensemble and broadcast on German National Radio; and part of the concert series for young composers in partnership with the Vogler Quartet and the State Conservatory Stuttgart. Her work with the Thürmchen Ensemble resulted in the commission of the work "Wohltemperierte Astronomie" as part of the project "Raw and Uncooked" after the text of the same name by Levi-Straus.

Ms. Khorkova has attended masterclasses of internationally-recognized composers Vladimir Tarnopolsky, Rodion Schtschedrin, Frédéric Durieux, Martijn Padding, Roland Moser, Beat Furrer, Brice Pauset, Toshio Hosokawa, Rebecca Saunders, Georg Friederich Haas, and Peter Ablinger.

She has presented lectures in the subjects such as "John Cage SONATAS AND INTERLUDES for Prepared Piano," "The relationship between multiphonics and noises due to prepared piano strings," an analysis of Helmut Lachenmann's opera "Das Mädchen mit den Schwefelhölzern," "Listening is pointless – without listening: Analysis of compositions by H. Lachenmann: Kontrakadenz, Klangschaten, Kinderspiel, Tanzsuite, Gran Torso," two lectures for students: "Rhythmic and Metric Dissonance and Consonance" and "Multiphonics on Piano Strings;" and "Tendencies of Contemporary Music in Germany: the music of objects, micro-chromaticism and electronic composition" at the Tchaikovsky Conservatory. In Esslingen (Germany) she presented the lecture "Byzantine Influence in Russian Music of the 11th Century," and at the Music Academy Basel the lecture-performance "John Cage: SONATAS AND INTERLUDES for Prepared Piano."

Her current work in composition focuses on the relationship between natural multiphonics and extended techniques of the piano and other instruments, and the mediated sounds produced by preparations and alterations of the instruments themselves: with the goal of developing an empirical approach towards instrumental preparation, sonic spectrum, and the physical properties of the materials involved. With the results of this research, Ms. Khorkova has developed a system of "false reflections," in which natural extended techniques are juxtaposed against numerous distortions produced through physical alteration. Beginning with the piano – with the cycle "Ohne Titel" (2009-2010) comprising several etudes for prepared piano – she has expanded her work to include the cello, clarinet, oboe, and flute. She put this research to practical use with the work *atemLOS* (2009) for prepared piano, cello, and clarinet; this work was extended in *VORderGRENZE* (2010) for the same ensemble.

In addition to this research, Ms. Khorkova has been working recently with the revival of 11th-Century Byzantine liturgical music, recontextualizing the now-lost musical notation as (for example) a contemporary medium for communication as improvisation between musicians. A recent example of this interest is the theatre work "Les Aveugles:" a sound, theatre, and video installation after the text by Maurice Maeterlinck as part of the opera project "vorOrt" in 2010.

Ms. Khorkova has also recently begun research into microtonality and the beating patterns resultant from natural harmonics used within a microtonal scordatura, exemplified by the work "Striechquartett" written in cooperation with the Vinca Quartet at the Stuttgart Conservatory. Her work for prepared piano, Cembalo Universale (a 24-tone meantone harpsichord built after exemplars from the 16th Century), Monochord, and soprano will be featured in the International Conference "Microtonality – Praxis and Utopia" at the Stuttgart Conservatory in June 2011.