**Tristan Brookes** graduated from King's College London in 2007 where he studied composition, analysis and musicology. From 2007 to 2008 he studied with Jonathan Cole at the Royal College of Music.

Recent projects and performances include: Threads, for amplified viola and 7 loudspeakers, performed by Robert Ames at the Bishopsgate Institute, London in June 2009; SERRA: PESSOA, for large ensemble, composed as part of the London Philharmonic Orchestra's 2010 Young Composers Project, performed at the Queen Elizabeth Hall (May 2010); Ur, for ensemble and live-relayed sounds, performed at Snape Maltings by the London Contemporary Orchestra as part of the Faster than Sound project (May 2010).

http://soundcloud.com/tristanbrookes

## Sivan Cohen-Elias:
**Sedek** (2010) for ensemble
world premiere, commissioned by impuls



Sivan Cohen-Elias

Paralyzing and fertilizing. Continuous movement arriving nowhere
Thing leads to a thing connecting nothing
Standing movement
Inconsistent diligence
Continuous cessation
persists – brakes – ends – detaches – rotates – opens – clings – collapses

Sivan Cohen-Elias

Ventaphone: conceptual design – Yaniv Cohen-Gal-Rom, Sivan Cohen-Elias
Instrument construction – Yaniv Cohen-Gal-Rom

**Sivan Cohen-Elias** (b. 1976) is a composer born in Jerusalem, Israel. Her works have been performed and broadcast throughout Europe, United States and Israel.

Cohen-Elias started her composition studies with Dr. Eitan Steinberg at age 15 (1990–1994), graduated B.ed.Mus at the Rubin Academy of Music and Dance, Jerusalem and M.Mus with high distinctions at the Buchmann-Mehta School of Music, Tel Aviv University. During these years her composition teachers were Prof. Amy Ma'ayani, Vyacheslav Ganelin and Ruben Seroussi. In 2007 she moved to Vienna for postgraduate studies with composer Prof. Chaya Czernowin at the Universität für Musik und darstellende Kunst, Wien (2007–2008). Currently she is a PhD student at the Graduate School of Arts and Sciences, Harvard University, Cambridge, MA, United States, under the guidance of Prof. Czernowin.

In addition to her composition activities she functioned as the chairperson of the Israel Women Composers' Forum (2006–2007).

Ensembles such as Mosaik, Nikel, Windkraft, Meitar, Talea, among others, have performed her works in various festivals such as Ultraschall Festival (Berlin), Wien Modern (2008, 2009), Bang on a Can (New York), Klangspuren (Schwaz), Heidelberg Biennale, Tel Aviv Biennale, Israel music days (Jerusalem), totally-trumpet festival (Berlin), Warsaw Autumn (Warsaw).

Awards: Won the impuls competition (2009), which awarded her with a commission for a new piece to be played by Ensemble Klangforum Wien in 2011; won the Darmstadt Summer Course 2008 scholarship; got the America-Israel Cultural Foundation scholarship for her post graduate studies in Vienna (2007–2008); has been chosen and commissioned by the America Israel foundation to compose a cycle of Brass pieces for the Aviv Competition (2007); first prize winner of the Tel Aviv Music Academy composition competition 2004; various scholarships for her studies between 1997-2005.

Next pieces are going to be written for Trio Amos and Ensemble Nikel.

http://hgnm.org/music

## Einar Torfi Einarsson:
**Quanta** (2010) for ensemble
world premiere, commissioned by impuls



Einar Torfi Einarsson

In this piece, for 11 musicians, difference, sound-symmetry, tactility, repetition and the nexus of unity and multiplicity is explored. Objects are unities and yet they always comprise multiple parts, as well as constitute to another multiplicity. There are two properties of objects: extensive and intensive. On the microscale there is repetition, a simultaneous repetition or a static/vertical repetition (intensity), and on the timescale there is difference being repeated (extensity). Furthermore there is a tactile approach to these objects by the means of imaginative touch-sound, the hand becoming the ear, i.e. how their surfaces are encountered, or touched, through the ear-surfaces because that is the realm of the