



### 5th Ise-Shima International Composition Competition List of Winners

Result	Name	Title of Work
Grand Prize	Michael Edward Edgerton	RUST this tattoo of hunters' boots and rifle bolts
Special Prize	(Gregory) Tyler Kline	TATTOO
Special Prize	Boaz Ben-moshe	Piano Concerto - between here and there...
Special Prize	Chih-Liang Lin	The Memory of Voice
Special Prize	Egid Joechl	Malacoda
Special Prize	Felix Cahen--Schade	Da'Wah
Special Prize	Francesco Fiorenzani	Hommage a R.Mutt
Special Prize	Gabriel Bolaños	cuarteto de bongós
Special Prize	Gerardo Jimenez Martin	El Tapon de Darien
Special Prize	Giovanni Porfirio	Forms in Waves
Special Prize	Han geul Lee	vestiges
Special Prize	Hannes Dufek	band / linie / horizont III: cartography of some early mornings
Special Prize	Hu jingwen	Between Breaths
Special Prize	Javier Berzal de Miguel	Tremor
Special Prize	Jee Won Kim	염원 Longing
Special Prize	Jewel Dirks	Living With My Donkeys
Special Prize	Jinwook Jung	Traumbesuch
Special Prize	Jon Esnaola Agirre	LUUR
Special Prize	Lanqin Yu	Im Morgennelbelstaub
Special Prize	Leah Reid	Jouer
Special Prize	Livia Malossi Bottignole	Broken Neon Arabesque
Special Prize	Marco Longo	Canicola III
Special Prize	Miguel Angel Rivera Benard	Rio de colores
Special Prize	Pak Hei Leung	To Gently Vaporize...
Special Prize	Peter Dan Ferencík	Inter-intra No.2 for string orchestra
Special Prize	Sanae ISHIDA	Voie lactée, ontarakusowaka
Special Prize	Stefan Pohlit	VAPUR for orchestra (2019)
Special Prize	Sunwoo Hwang	Chrono-Debris for 7 Instruments
Special Prize	watanabe mira	Once-in-a-lifetime...
Special Prize	Yamaui Toma	earthly desires
Special Prize	Yamaui Toma	Monologue and Aphantasia for Symphonic Wind Orchestra
Special Prize	Yida He	Soundscape: Suzhou
Special Prize	Younje Cho	For All We Took
Special Prize	ZHANG Qianyi	Circular moon
Special Prize	Zhen-Yu Chou	Thin grass in empty wood
Special Prize	田田 TIAN TIAN	秋晝夜咏 (Night Chant of Epiphyllum in Autumn)

## Michael Edward Edgerton



Mike Edgerton was born in 1961 in Racine, Wisconsin. He studied Music at the The Universities of Illinois (DMA, 1994), Michigan State (MM, 1987) and Wisconsin-Parkside (BA, 1984). While a student he studied composition with William Brooks and Morgan Powell at UIUC, with Jere Hutcheson at MSU and with August Wegner at UWP. It was during his time in Michigan that he produced his first acknowledged works beginning with the award-winning composition for orchestra, *The Final Diary of a Branch*. Some topics/templates from which his creative activities developed included: sound masses, experimental music theater, integral serialism, new tonalities, primitivism, analogue tape music, postmodernism (Pluralism, Quotation, Collage), contemporary sound production techniques/extended vocal techniques, inversion of stable v transient materials. In 1996, Mike began work as a Postdoctoral Fellow through the National Center for Voice and Speech (Ingo Titze, Director) at the University of Wisconsin (Diane Bless, mentor) to conduct research on extra-normal vocal techniques for his then forthcoming book, *The 21st Century Voice*. This project was initiated by Phillip Rehfeldt, Bertram Turetzky and Barney Childs who asked Edgerton for a book to be published as part of the New Instrumentation series by the University of California Press. In 2005, the first edition of *The 21st Century Voice* was published by Scarecrow Press with the 2nd edition published with Rowman & Littlefield a decade later. As composer, researcher and performer, he has presented new developments in the search for the technical and expressive limits of voice. In addition to research on voice, Michael has published scholarly articles on the intersections of multidimensional networks and nonlinear dynamics on music composition. Since moving to Europe and Asia, he has combined composition with research and teaching, including appointments at the University of Malaya (Kuala Lumpur, Malaysia), Guangxi Arts University (Nanning, China) and Lund University/Malmö Academy of Music (Malmö, Sweden). During this time his compositions have received worldwide awards/recognition, including the important *Kompositionspreis der Landeshauptstadt Stuttgart* (Tempo Mental Rap). During this latter period, some topics from which his creative activities developed include: Scelsi influenced third-dimensional musings, Boulezian structuralism, quasisystematic investigation of extra-normal sound production with instruments and voice, scaled multi-parametric & decoupled sound production, complexity, networks, history of science & technology, information theory, turbulence in fluid

flows, bioacoustics, near-field microphony, cosmology and post-spectralism (plural, antimodern, quasi-science modelling, nonlinear phenomena, noise, mix of hi-lo culture). Recently Mike explores the intersections of color between vision and hearing, so that we could reimagine colors that we do not normally see, into sounds we normally do not hear. For example, if some fictional colors are beyond the functional perceptual vision space of humans, can we then in a parallel space explore sounds that are beyond common perceptual sonic spaces? Mike's music is often technically demanding for the player, being multi-dimensional with scaled and decoupled strata. He is often influenced by scientific metaphor and has collaborated with scientists, most recently with J.G. Weisend (Deputy Head of Accelerator Projects/European Spallation Source ESS AB) during the composition of *Der Rufer* for the Bremer Schlagzeugensemble (O. Tzschoppe, dir). The desire is to explore information-rich complex systems and not information-dull complicated sequences. Noise plays a role in this complexity, as do psychoacoustic effects in an attempt to convey an expression similar to Edward Said's notion of an artwork exhibiting "intransigence, difficulty, and unresolved contradiction" in order to provide an "occasion to stir up more anxiety, tamper irrevocably with the possibility of closure and leave the audience more perplexed than before... to explore... a nonharmonious, non-serene tension, and above all, a sort of deliberately unproductive productiveness, going 'against'..." While the methods and systems Edgerton develops are often influenced by science, it is his intuition – his ear that gives birth to the music.

His works have been performed around the world by ensembles including 441 Hz Chamber Choir, AuditivVokal Dresden, Bremer Schlagzeugensemble, C Asean Consonant Ensemble, Ekmeles Ensemble, Ensemble Ars Nova, Ensemble L'Itinéraire, Ensemble Proxima Centauri, Ensemble Vortex, Gageego, Kairos String Quartet, Kammerkoret Aurum, Loadbang, Seoul National University Contemporary Music Ensemble, Stockholm Saxophone Quartet, Quartet New Generation, Works-in-Progress Ensemble; and by soloists Pavlos Antoniadis, Matthias Bauer, Jeffrey Burns, Diego Castro, Éric-Maria Couturier (Ensemble Intercontemporain), Robert Ek, Moritz Ernst, Andreas Fröhling, Mauricio Galeano, Rada Hadjikostova, Jan Heinke, Liu Hu, Joshua Hyde, Chatschatur Kanajan, Sujin Kim, Timo Kinnunen, Almut Kühne, Jonas Larsson, Jack Adler-Mckean, Mats Möller, Theo Nabicht, Stefan Östersjö, Umberto Pedraglio, Angela Rademacher-Wingerath, Elide Sulsenti, Gary Verkade, among others.

Moritz Ernst's remarkable recording of the 1 sonata, *Thrush and Noise* is.... for solo piano is available on Michael Edgerton Works for Piano by Perfect Noise (#PN-2307), while *Keltainen huone* (Yellow Room) was included on the cd *Modern Choral Masterpieces* by 441 Hz Chamber Choir on Dux Records. Other works will be found with Rowman & Littlefield, Escargot ma non troppo, Auditivvokal Dresden, Galerie SPHN Berlin. Michael is currently working as Professor of Music at Lund University/the Malmö Academy of Music where he directs the Artistic Research Program in Music.