

New composers & works

Spring season 2023



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More information:
www.universaledition.com/brochocka

Katarzyna Brochocka

Polish composer, librettist, pianist, and author of the symphonic, chamber, and solo works, specialising in vocal, operatic, and theater music. The winner of numerous international awards including Italy (Certificate of Merit and a Special Mention at Italian Femfestival Women Composers Competition, Siena, 2022), Poland (II Prize and the Audience Award on International Composition Competition for opera *Man from Manufacture*, Grand Theatre in Łódź, 2017), USA (2013 Capital Fringe Festival Audience Award for the Best Musical Theatre & Opera, Washington; Opera Vista Artistic Director's Prize, Houston 2010; Grand Prize in the chamber division of 2008 David Walter/ISB International Composition Competition); Vienna (Special Commendation at the 2008 Nancy Van de Vate International Composition Prize for Opera), and United Kingdom (Flourish Opera Composition Competition, London 2012).

Her works have been performed many times in Poland (including on the stages of the Warsaw Chamber Opera, the Grand Theater in Łódź, the National Philharmonic, the National Forum of Music in Wrocław) and abroad (e.g. in England, USA, Germany, the Czech Republic, and Romania).

Selection of works published with UE:

Fantasia on themes from the opera *The Young Wife* – for double bass and piano

Capriccio – for orchestra

Le Quattro Sonetti – four songs for soprano, string chamber orchestra, and harpsichord

Interludes from the opera *The Young Wife* (2012) – for piano

String Quintet – for two violins, viola, cello, and double bass



Photo credit: Renate Debrun

More information:
www.universaledition.com/deane

Raymond Deane

Raymond Deane (b.1953). Aged 15, he made his debut as a composer/pianist at the 1st Dublin Festival of 20th Century Music, January 1969. After graduating B.Mus from University College Dublin, he studied composition (1974-9) with Gerald Bennett (Basle), Stockhausen (Cologne) and Isang Yun (Berlin). He has composed over 100 works including eight string quartets, several large-scale orchestral works including concerti for oboe, violin and piano, and four operas.

His music has been performed by pianists Hugh Tinney, Ian Pace, Isabelle O'Connell, the Arditti, Duke, Vanbrugh, Callino, Contempo and Bozzini string quartets, the National Symphony Orchestra of Ireland and Irish Chamber Orchestra, the Schubert Ensemble of London, the Rudersdal Chamber Players, and the Fidelio Trio who presented a portrait concert of his work in the Purcell Room, London, in 2010. Raymond Deane has published a novel (*Death of a Medium*, 1992), a memoir (*In my own Light*, 2013), and many articles on music, politics, and their intersection. He has a doctorate from Maynooth University, and is a member of Aosdána, Ireland's academy of artists. He lives in Dublin, Ireland, and Fürth, Germany.

Selection of works published with UE:

Pentaprism for Wind Quintet – for flute, oboe, clarinet in Bb, bassoon, and horn in F

Scintillae for piano solo. (Seven Fragments from a Pandemic) – for piano

Scintillae II – for violin and piano

Vayu-Vata – for violin, viola, violoncello, and piano



Photo credit: Ute Florey

More information:
www.universaledition.com/florey

Wolfgang Florey

Wolfgang Florey's compositions are based on an understanding of music that is shaped by his experience as a performing musician, by his work in the theatre, and by his hope that music, as the most beautiful expression of human linguistic ability, may lend meaning and dignity to people's lives. Freedom, reason, and love are the maxims of his aesthetic outlook. Social and artistic responsibility are inseparable in his work.

To make his intentions clear, he has linked his compositional work to texts by Ricardo Held, Karl Marx, Ulla Hahn, Friedrich Hölderlin, Giorgio Agamben, Michael Hammerschmid, Bertolt Brecht, Friedrich Danielis, and Jeremy Adler, among others. His works have been performed by the ensembles Phoenix and Camerata variabile, Basel, the Ensemble Kontrapunkte, Vienna, the Bochum Symphony Orchestra, the Scharoun Ensemble, Berlin, and the Kammerakademie Potsdam, among others.

Selection of works published with UE:

Penelope am Webstuhl – for soprano, mezzo-soprano, sprechgesang, violoncello, and piano

Intermezzo (Epitaph for Mordechaj Gebirtig) – for ensemble (10+ players)

Dispersi in mare (Missing at sea) – for ensemble (10+ players)

On the open sea – for tenor, child's voice, male choir, and ensemble (10+ players)

Wer aus dem Feuer spricht – for baritone, female choir, piano, percussion, and timpani



More information:
www.universaledition.com/llado-gambin

Montserrat Lladó Gambín

Montserrat Lladó Gambín studied composition at ESMuC (Barcelona) with Christophe Havel, Mauricio Sotelo, and José Río-Pareja. Early years specialisation on piano performance allowed her to have a deep and intense observation and listening of the attack and resonance parameters. Her current interests lie in developing a specific treatment of attack and resonance, as well as the distortion and malleability of timbral and temporal elements.

In recent years, her main commissions were received by L'Auditori, Barcelona Delegation of the EU Parliament and Commission, Mixtur Festival, Frames Percussion, Cosmos Quartet, CrossingLines ensemble, OUT·SIDE festival, BCN216 ensemble, Neuma quartet, and Yuval Gotlibovich.

Her music has been played in Barcelona (L'Auditori, Auditori Eduard Toldrà, La Pedrera), London, Lugano, Sofia (Bulgarian National Radio, Main Hall), Vienna, and Bratislava.

Currently she is a professor at the Barcelona Municipal Conservatory of Music and at ESEM (Taller de Músics Bachelor of Music).

Selection of works published with UE:

Das Lied des Zwerges – for baritone, violoncello, and electric guitar

Substanceless blue – for 2 electric guitars

A toise – for violin, violoncello, and piano

OPAL – for viola

InU – for violin, violoncello, synthesizer, and percussion



More information:
www.universaledition.com/harrold

Tom Harrold

Scottish composer Tom Harrold has been writing music for two decades. His music is heard at concert halls, on stages, and in television and radio programmes across the globe. He has amongst the most diverse portfolios on the music scene today: his latest works include music for Birmingham Royal Ballet, the BBC Proms, Psappha, and ITV's *I'm a Celebrity...Get Me Out of Here*. Tom Harrold's music has been performed and commissioned by ensembles which include the BBC Symphony, BBC Scottish Symphony, BBC Philharmonic, Scottish Chamber, and Bournemouth Symphony Orchestras at venues such as the Berlin Philharmonic, Royal Albert Hall, Bridgewater Hall, Maison Symphonique de Montreal, Wigmore Hall, and Cadogan Hall. In 2016 his orchestral piece *Raze* opened the Last Night of the Proms.

He is one of the only composers to have a piece broadcast live simultaneously on BBC Radios 3 and 4. He broke a Guinness World Record in 2014 for his piece *Ticcatoccatina*. Tom Harrold studied at the Royal Northern College of Music (Manchester, UK) under the tutelage of Professors Gary Carpenter, Adam Gorb, and David Horne. He is a Senior Lecturer at Leeds Conservatoire, a tutor in composition at The Whittle School (Shenzhen, China), and was recently conferred as an Associate Member of the RNCM.

Selection of works published with UE:

Raze – for orchestra

Nightfires – for orchestra

To the Light – for chamber orchestra

Three Burns Songs – for soprano and organ

Concerto for Soprano Saxophone and Orchestra – for soprano saxophone in Bb and orchestra



Photo credit: Ying Sun

More information:
www.universaledition.com/huang

Ssu-Yu Huang

Ssu-Yu Huang, a native of Taiwan, enjoys an active career in contemporary music. Her compositions cover a wide range of music with bold and delicate genre. Her music has been performed by professional musicians and orchestras around the world to critical acclaim. German conductor maestro Gunther Herbig praised her orchestral work of “a modern and complex style, presenting her own characters and creativity.” She has received awards including the winner of the first Call For Score of the National Symphony Orchestra of Taiwan in 2010, the most distinguished award of the 2013 IBLA Grand Prize, the finalist of Women Powered Music in the 2019 Artemis Film Festival, the 2015 and 2016 American Prize (semi-finalist), the 2016 Ernst Bacon Award (semi-finalist), and the 2016 Maurice Ravel International Composition Competition (semi-finalist).

In 2018, her orchestra piece Heritage of Hakka was selected and premiered at the grand opening ceremony of the National Kaohsiung Center for the Arts, Weiwuying. Her compositions have been published globally through companies such as Mahin Media (USA), Mark Custom Recording (USA), PARMA Recordings (USA), Ablaze (Australia), and Phasma-Music (Poland). Her music scores have been published by Golden Hearts Publications (Japan) and she is currently the resident composer of Hotshot Cello Choir.

Selection of works published with UE:

Rainfall at the Harbor – for 2 guitars

Vivid Formosa – for string quartet

The Imagery of Luan Tan – for piano

Tau-Hue Fantasy – for trombone



Photo credit: Julia Wesely

More information:

www.universaledition.com/igudesman

Aleksey Igudesman

Aleksey Igudesman has established himself as a composer, violinist, conductor, filmmaker, and entrepreneur. He refuses to be categorised, promoting creativity and freedom of thought all around the globe.

Igudesman's greatest passion is writing music. His compositions have been performed worldwide by soloists, ensembles and orchestras, often with his participation as a solo violinist and conductor. He has collaborated and performed with many great artists such as Billy Joel, John Malkovich, and Hans Zimmer. Igudesman has been commissioned to write symphonic works for the New York Philharmonic, Pittsburgh Symphony, Lucerne Symphony, Düsseldorf Symphony, Tonhalle Zurich Orchestra, and Oslo Philharmonic. His instrumental music has been performed by great soloists such as Joshua Bell, Gidon Kremer, Julian Rachlin, Janine Jansen, Daniel Hope, Viktoria Mullova, Yuja Wang, Johannes Moser, and Antoine Tamestit, among many others.

Igudesman has written for and performed as a soloist on numerous movie and documentary soundtracks. He often works closely with Academy Award-winning film composer Hans Zimmer on movies, such as Sherlock Holmes which received an Oscar nomination for the Best Original Score.

Selection of works published with UE:

The Other Seasons – for violin and strings

Primal Fun – for 4 violins

Latin Suite – for 2 violas

Imaginary Dance Suite – for piano 2 hands or piano 4 hands

Little Funk Suite – for 4 double basses



Photo credit: Gerald Trimmel

More information:
www.universaledition.com/kertsman

Miguel Kertsman

Miguel Kertsman's works span music genre boundaries encompassing Symphonic, Chamber, and Vocal Music for the Concert Stage, as well as Theater, Experimental, Jazz, Analog Electronica, and Media Soundtracks. His compositions have been commissioned, performed, or recorded by artists such as mezzo-soprano Angelika Kirchsclager, guitarist John Williams, conductor Dennis Russell-Davies, The Chamber Orchestra of the Vienna Symphony, the London Philharmonic Orchestra, Bruckner Orchester Linz, St. Paul's Chamber Orchestra, Orquestra Estadual de São Paulo, Orquestra Jovem Brasileira, among others.

As principal artist and composer, his music has been globally released or published by Sony Classical, RCA Victor Group / BMG, Naxos Records, Universal Edition, and others. Works have been performed or heard at leading international concert venues, at the UN, and the World Expo, as well as festivals such as IDRIART Ecology in the Arts in Belém, Amazon Rainforest, The Bregenz Opera Festival, and others.

Selection of works published with UE:

Concerto for Violin, Horn, Shofar, and Orchestra – for violin, horn, shofar, and orchestra

O Saci, a Tale of Friendship and Collaboration (Children's Music Theater) – for piano 4 hands, flute, violoncello, and speaker

Um Sambinha para Piano / A Little Samba for Piano – for piano

Cantiga de Ninar (Do Nené) – for mezzo-soprano and guitar

Chamber Symphony No. 2 New York of 50 Doors – for ensemble (10+ players)



More information:
www.universaledition.com/kirshbaum

Randa Kirshbaum

Randa Kirshbaum is a composer/arranger in NYC. She received her B.A. at Swarthmore College, M.A. in composition from Columbia University. Her clients include NY Philharmonic, NY City Ballet, NBC Television, CBS New Productions, Carnegie Hall Jazz Orchestra, J@LC, drummer Pete LaRoca, bassist Reggie Workman and others. 2008-2014 she was Director of Editorial, Boosey & Hawkes Music Publishers. Randa Kirshbaum had a performance in 2016 of her string arrangements of Fritz Kreisler by Folkwang Kammerorchester; in 2017 Lied (ohne Worte) and Colombine, arrangements for violin/piano of works by Schönberg were performed at Arnold Schönberg Center, Vienna.

In 2019 her wind quintet arrangement of Stravinsky's Pulcinella Suite was performed by members of the Vienna Symphony at Musikverein. In 2021, her orchestra work, The Planets and the Sun, was recorded by Brno Filharmonie. She completed a reduced orchestration of Stravinsky's Pulcinella Ballet along with string arrangements of 8 Brahms works in 2022. In March 2023 her wind quintet arrangement of 7 of Dvořák's Slavonic Dances was completed, and in April 2023 her transcription of Thad Jones's lost big band arrangement, For the Love of Money, will be published by ejazzlines.com.

Selection of works published with UE:

The Planets and the Sun – for orchestra

An der sonngewohnten Straße – for soprano and piano

Preludes, Intermezzi, Songs – for ensemble (10+ players)

Forlane from Le tombeau de Couperin – for violin and piano

Rigaudon from Le tombeau de Couperin – for violin and piano



Photo credit: David Beecroft

More information:
www.universaledition.com/korthals

Christian Korthals

Christian Korthals is a composer, saxophonist, pianist, singer, and actor. Having studied jazz saxophone in Arnhem (Netherlands), he had his professional debut with his sextet Tian et al in 2012.

As a composer he has refined his skills most notably through his many years of participation in the Composers' Orchestra Berlin. His most recent CD *Exoplanet* (JazzHausMusik), supported by Initiative Musik gGmbH and the Berlin Senate, was released in the spring of 2023. Among the works recorded by the Composers' Orchestra Berlin are *Wild und Weit* and *Der ungetanzte Tango*, combining influences from classical, romantic, jazz and Latin music.

With his collection of nine saxophone duets *Around the Globe*, he fills the gap between stylistically broad concert repertoire and didactically prepared etudes for advanced students, developed through his extensive teaching and workshop experience.

Selection of works published with UE:

Around the Globe – for 2 equal saxophones or alto and tenor

Wild und Weit – for piano, double bass, drum set, and string quartet

Der ungetanzte Tango – for flute and chamber orchestra



Photo credit: Kristi Tüvi

More information:
www.universaledition.com/kruusmaa

Alisson Kruusmaa

Winner of the Annual Prize of the Endowment for Music of the Cultural Endowment of Estonia (2021), Alisson Kruusmaa (born 1992) has emerged as one of the most exciting and commissioned young Estonian composers of today. Currently living in Tallinn, Kruusmaa is focusing on large scale orchestral works and stage music. During the season 2023/2024, she is in residency at the Dutch National Opera and Ballet in Amsterdam, the Netherlands. Kruusmaa's music is best described through ethereal, fragile and spacious soundscapes featuring a delicate and sparse orchestration. The sound-world created by her has breadth, light and tenderness — the lyrical sense of emotion is balanced by a crisp, clean form and a nuanced mode of expression. Kruusmaa's work has been commissioned in Europe, Asia and the United States.

Throughout the years, Kruusmaa's music has received several recognitions. In 2018, she won the Best Composition Prize at the 24th Young Composers Meeting in the Netherlands. She has been a featured composer twice at the Kaleidoscope Chamber Orchestra Composition Competition in Los Angeles (2018 and 2021). In 2023, Kruusmaa received the fellowship given out by maestro Tõnu Kaljuste.

Selection of works published with UE:

All õhtutaeva – for chamber choir and symphony orchestra

Day by Day, Towards Lightness – for string quartet

Mesmerism – for violin and piano

Accordion Concerto – for solo accordion and symphony orchestra

Paper Flowers – for piano solo



Photo credit: Anne Gabriel Jürgens

More information:
www.universaledition.com/nohl

Katharina Nohl

Through the lens of a pianist, an audience member, a mother, a mentor, a publisher, and a festival organiser, Katharina Nohl has established a music career which emphasises inclusivity.

Her music career has spanned across Europe and as far as Russia and the Arabian Peninsula. All of these western and non-western cultural influences as well as classical and modern elements have merged to create Katharina Nohl's distinct musical sound.

However, Katharina Nohl still maintains that it was her very first piano teacher who opened her eyes to eastern music and to female composers. This led to her determination to champion other composers which saw Katharina Nohl founding the inaugural Swiss Female Composers Festival. Thus creating a platform for exchange, networking, and performance of new compositions.

Her latest composition, a rhapsody for piano and orchestra, has been awarded with the Global Music Award for 2022. Katharina Nohl is working on commissioned works for 2023 with orchestras and ensembles in Germany and Switzerland. Also, she will continue with her mentorship of young composers during festivals and the ZHdK Zürich.

Selection of works published with UE:

By The Baltic Sea – for piano and ensemble (10+ players)

Crystal – for violin and piano

Das Munotglöcklein – for 2 pianos for 4 hands

Germanentanz – for piano

Nächtlicher Schein – for violin and guitar

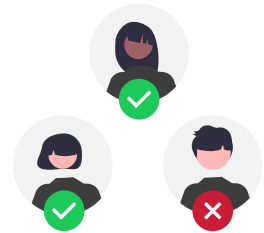
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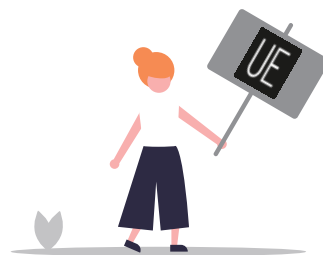


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A close-up, low-angle shot of piano keys, showing the white and black keys in a row. The lighting is dramatic, with strong highlights and deep shadows, creating a sense of depth and texture. The background is blurred, focusing attention on the keys in the foreground.

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