



curriculum vitae

Nirmali Fenn

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QUALIFICATIONS

- 2010 **Worcester College, Oxford University**
Doctor of Philosophy (D.Phil)
Supervisor: Robert Saxton
- 2005 **Melbourne Conservatorium of Music, The University of Melbourne**
Master of Music (High Distinction)
Supervisor: Brenton Broadstock
- 2003 **University of New South Wales**
Bachelor of Music (Hons 1)

SCHOLARSHIPS

- 2009 Wingate Scholarship, Harold Hyam Wingate Foundation
- 2005-08 ORSAS (Overseas Research Scheme Award Scholarship)
(2005: awarded to 10% of all postgraduates applying to the UK)
- 2005-08 Clarendon Fund Scholarship, Oxford University
(2005: awarded to 1% of overseas postgraduates applying to Oxford University)

CREATIVE COLLABORATIONS; AWARDS; GRANTS; RESIDENCIES

Commissioned Works

- 2018-19 Dance collaboration with Berlin United Ensemble and Jiri Bartovanec
- 2018 Akademie für Tonkunst and Ensemble Phorminx, Darmstadt
- 2018 Cantando Admont, STBB, Austria
- 2017 Ostravska banda, Ostrava Days 2017, Czech Republic
- 2016 'Risuonanze 2016 – incontri di nuove musiche' Festival, Italy
- 2015 Eastman Broadband Ensemble, Valencia International Performance Academy, Spain
- 2014 Video Installation *Being* with Sal Strom; [shortlist for the Tally Shorts Film Festival, U.S.]
- 2013 Ensemble Concorde, Dublin, Ireland
- 2013 Ensemble Isis, Oxford
- 2013 Milan Osadsky (accordion), Slovakia
- 2011-12 Guangdong Modern Dance Company and the Hong Kong New Music Ensemble,
Duchamp in the I-Ching Mirror for the Guangzhou International Dance Festival, China
- 2007, 09 Fondation Royaumont, Ensemble Linea, Strasbourg and Ensemble Cairn, Paris, France
- 2009 Granada Commission, *Composer in Residence*, Lakes District International Music Festival, U.K.
- 2008 Saxophone Academy Habanera, *Composer in Residence*, Poitiers, France
- 2003 Symphony Australia, Melbourne Symphony Orchestra, Australia

Upcoming and Recent Performances

June 2019	<i>1-hour dance theatre piece</i> , Ensemble United, Berlin, Germany
April 22, 2018	<i>Pokój w Pokoju</i> , Cantando Admont, Kirche am Steinhof, Wien
February 26, 27 2018	<i>The Threshold is the Place to Pause</i> , Ensemble Phorminx, Stuttgart and Darmstadt, Germany
August 2017	<i>Regard de l'étoile</i> , Ostrava Days, Czech Republic
February 2017	<i>Blown Echoes</i> , Impuls Festival, Austria
February 2017	<i>Scratches of the Wind</i> , Mark Takeshi McGregor, Vancouver Canada
January 27-28 2017	<i>An Interior Monologue</i> , Phoebe Green, Homophonic Festival, Melbourne Australia
July 1, 2016	<i>A High wire Act; A Reaction in Force; The Ground of Being; Scratches of the Wind; Regard de l'étoile</i> , Ostravska banda, Sonus Records, Prague
January 27, 2016	<i>The Edge of Self</i> , Xu Xiaonan, The Performance Hall, Yale-NUS Singapore
August 09, 2015	<i>Edge of Self</i> , William Schimmel, Tenri Cultural Centre, New York
July 16-26, 2015	<i>A High wire Act</i> , Eastman Broadband Ensemble, Valencia, Spain
May 31- June 2, 2015	<i>A Reaction in Force</i> , 'Risuonanze 2015 – incontri di nuove musiche' Festival, Italy
March 21, 2015	<i>Metamorphosis</i> , Ensemble Concorde, Galway
February 22, 2015	<i>Metamorphosis</i> , Ensemble Concorde, Dublin
February 9-14, 2015	<i>Through a Glass Darkly</i> , S.E.M Ensemble, New York
January 02, 2015	<i>Being</i> , Video Installation presented at the Tally Shorts Film Festival, Tallahassee

Awards [Composition]

2015	Highly Commended, Australian New Works Award, Melbourne International Chamber Music Competition
2015	Special Jury Mention, 2015 Risuonanze Festival, Italy
2014	Prizewinner, La Società Italiana di Musica Contemporanea Concorso – ISCM (Italian Section)
2013	APRA Professional Development Awards [Classical] (Finalist), Australian Performing Rights Association
2008	26 th Concorso Internazionale di Composizione, International Centre of Musical Resources, Torino, Italy <i>jury: Enzo Restagno, Willy Merz, Giuseppe Gavazza, Renaud Francois, J.T. Maldonado</i>
2006, 09	John Oswald Good Prize, Oxford University

Awards [Academic]

2003	Australian Postgraduate Award, Australian Government
2002	<i>Vice Chancellor's High Achievers' Award</i> , University of New South Wales

Grants

2014	Horned Dorset Colony, New York for the August Artist Residency (\$4000)
2014	Worldwide Universities Network-funded project 'Music, Memory and Migration in the Post-Holocaust Experience' (£800)
2012	Knowledge Exchange project with Christian Action and UNHCR. Funded by Turner Broadcasting (\$7000)
2007	Tait Memorial Fund Award, Tait Memorial Trust, U.K. (£1000)

Artist Courses

2017	Impuls Music Academy for Contemporary Music; <i>tutors: Eno Poppe; Gerd Kühr</i>
2016	<i>Darmstadt International Summer Course</i> , Germany; <i>tutor: Beat Furrer</i>
2010	Workshop with the Arditti String Quartet, Kingston University, London <i>Instructor: Wolfgang Rihm</i>
2007	Voix Nouvelles Session de Composition, Abbaye de Royaumont, Paris <i>Instructors: Brian Ferneyhough, Thierry Blondeau, Daniel D'Adamo, James Wood</i>

CAREER

As a Lecturer

- 2015-Present **Yale-NUS College, Singapore**
Assistant Professor; Director of Music (2015); Coordinator of Music (2016-Present)
Living in Sound
Creative Music Composition
Writing for the Voice
Tonal Music Theory
Ensemble Practice and Harmony
Focus Areas: Composition; Music theory; Sonic Arts; Ensemble practice
- 2017 **Yale-NUS Learning Across Boundaries Program** (1-week course outside the classroom)
Poland: Awakening in the Silence
Focus Areas: Commemorative Culture; Hearing Silence; Listening to Acoustics
- 2015 *Mongolia: Touching the Sky*
Focus Areas: Mongolian overtone singing; singing kites; harmony of the spheres
- 2013-14 **New York University, U.S.A.**
Visiting Assistant Professor
Music Analysis (20th century) [guest lecturer]
Focus Area: Serialism
- 2011-12 **University of Hong Kong, Hong Kong**
Visiting Assistant Professor; Postdoctoral Research Assistant
Materials and Structures in Music
Topics of Western Music III (Renaissance and Medieval)
Tonal Counterpoint
Fundamentals of Tonal Music I
Focus Areas: Music Theory; Music History; Sonic Arts

As a Supervisor

- 2016-17 **Yale-NUS College**
Directed Study
Focus Area: Advanced Theory and Harmony
- 2011-12 **University of Hong Kong**
Directed Study
Focus Area: Composition

As a Tutor

- 2015 **University of New South Wales, Australia**
Materials and Structures of Music
Focus Area: Music Theory
- 2009 **Merton College and University College, Oxford University**
Moderations
Focus Area: Composition
- 2005 **St. Hilda's College and University College, University of Melbourne**
Music Techniques I and Baroque Music History

PUBLICATIONS

CDs

- 2018 *The Clash of Icicles*: chamber music of Nirmali Fenn, Kairos, Austria
(performers: Ostravska banda; Hong Kong New Music Ensemble) (release October 2018)
- 2016 *Contemporary Solo Flute Works*, Redshift Records, Canada (performer: Mark Takeshi McGregor)

Compositions

- 2015 *A Highwire Act* for piano trio, Edition HH, London
- 2015 *A Reaction in Force* for oboe solo, Edizioni Carrara, Bergamo, Italy
- 2014 *The Edge of Self* for solo accordion, Edition HH, London
- 2013 *An Interior Monologue* for solo viola, Edition HH, London
- 2012 *The Clash of Icicles Against the Stars* for sheng, accordion and flute, Edition HH, London
- 2012 *Some Words* for soprano and large ensemble, Edition HH, London
- 2011 *Unifying Divisions* for 17 saxophones, Edition HH, London
- 2011 *The 5 Steps* for flute, violin, saxophone and 5 dancers, Edition HH, London
- 2010 *Through a Glass Darkly* for trumpet, clarinet and accordion, Edition HH, London
- 2010 *Winged Links* for string quartet, Edition HH Ltd., London

Articles published

- 2018 *Squaring with the Truth*: Peter Maxwell Davies and *Vesalii Icones*. *Perspectives of New Music*, vol. 56.1
- 2010 *The 'Icons of Vesalius': Images and Music Superimposition in Peter Maxwell Davies's Vesalii Icones* *British Postgraduate Musicology Journal*, December Vol.11, (invited submission)

Articles in progress

- 2018 *The Wandering Jew*: Fugal Techniques as an expression of Exile
- In progress *To See with Our Ears*: Merleau-Ponty and the Phenomenology of Sound Perception
- In progress *EEG dynamics in the study of the absence of auditory stimuli* (collaboration with neuroscientist Ajay Mathuru, NUS)

Conference Lectures

- 2018 New Perspectives on the Music of Sir Peter Maxwell Davies, Canterbury Christ Church University, U.K.
- 2014 "The Wanderer: Robert Saxton's *The Wandering Jew*", Continuities and Ruptures Conference: Artistic Responses to Jewish Migration, Internment and Exile in the Long Twentieth Century, University of Leeds
- 2010 "Peter Maxwell Davies's Puppet: the Dancer of *Vesalii Icones*", Music on Stage Conference, Rose Bruford College, Kent
- 2007 "X-rays in Music", SMA Annual Theory and Analysis Graduate Study Day, TAGS, Kings College, London
- 2006 "Gesture and Musical Analysis in Maxwell Davies's *Vesalii Icones*", 2nd International Conference on Music and Gesture, Royal Northern College of Music, Manchester

Invited Lectures

- 2018 "Charming Vibrations" Stony Brook University
- 2017 "Epistemology of Sound Perception" Keynote Lecture, Ministry of Education Knowledge and Inquiry Symposium, Yale-NUS College, Singapore
- 2014 "Truth²: *Vesalii Icones* and Reverse Ritual", Department of Music, New York University
- 2014 "Sculpting Sound: At the Composer's Bench", Department of Music, University of New South Wales
- 2013 "Sculpting Sound", Department of Music, New York University
- 2012 "Sculpting Sound", Society of Scholars in the Humanities, Spring Lecture Series, University of Hong Kong
- 2010 "Within the Cracks", Oxford May Music Festival, Oxford

SUPPLEMENTARY

Professional Service

Present	Coordinator, Music Budget, Yale-NUS College
Present	Committee Member, Arts Spaces Committee, Yale-NUS College
Present	Committee Member, Arts and Humanities Committee, Yale-NUS College
2016-17	Organizer, <i>Lunchtime Concert Series</i> , Yale-NUS College
2016-17	Director, Musicians Guild, Yale-NUS College
2012	Adjudicator, 'Advanced Performers', University of Hong Kong
2012	Session Chair, 'The Sonic Body' at the <i>Music and Body Conference</i> , University of Hong Kong
2012	Workshop Organizer, Composition Workshop with Ming Wang
2012	Member of the University of Hong Kong Gamelan Ensemble
2011	Chairperson, Humanities Forum, University of Hong Kong
2010	Event Organizer, 'Sound Matters' with Jean-François Laporte
2009	Warden, Worcester College, Oxford University
2007	Director, Franks Society Talks, Worcester College, Oxford University

Memberships

Associate Artist, Australian Music Centre
Full Writer Member, Australasian Performing Rights Association Ltd

Reviews

Le Monde

La poésie mise en musique
11/09/2007 Pierre Gervasoni

In the 2007 edition the pieces for voices especially emerged ... it is Over Exposed by the Sri Lankan Nirmali Fenn, which has imposed itself on the field of songs today by projecting the repetitive verses of the Australian poet Sandy Jeffs.

La Croix

Ouvertures musicales à Royaumont
10/09/2007 Bruno Serrou

Special mention to be made to the Australian with Sri Lankan origin, Nirmali Fenn (born in 1979) in the deeply moving schizophrenic song Over Exposed for soprano, clarinet and flute.

Samples of Student Feedback

"I am glad to have met Nirmali in my final two years at NUS. What started out as trying my luck with enrolling in the Integrative Music Theory courses to fulfil the NUS elective requirements turned out to be a wonderful journey of exploration and giving myself a shot at composition, getting feedback and looking at material from different perspectives. Thank you for laying the groundwork for my further musical study."

2016-2017 Student: Integrated Music I, II, Creative Music Composition II, *Living in Sound*. Political Science student now enrolled in a Master of Music, University of Aberdeen

"I generally write more clearly than I speak, so I'm going to put this in an email. I really appreciate all you've taught me this semester. The way I listen to, write, play, and conceive of music in general is different and more nuanced thanks to you. I know it's sometimes been slow going with me, and I can't thank you enough for your patience.

The music (and there has been a lot) I've been writing outside of class has taken on an entirely new character and dimension, and I feel much better able to express myself through music. I think I've improved more as a composer in the last few months than I did for years before now, so I hope I can continue to study under you going forward.

The point of this email is just to tell you that I really appreciate all you've done for me and that I look forward to studying under you in the future. Thank you!"

2015-2017 Student: Integrated Music I, Creative Music Composition I, II, *Living in Sound*. Student now enrolled in Master (Music Composition), KUG, University of Graz