

Press Release | 17 May 2021

O/MODERNT COMPOSITION AWARD 2021 WINNER ANNOUNCEMENT

We are delighted to award British composer **Paul Saggors** First Prize in the [O/Modernt Composition Award 2021!](#)

His composition '**Vulpes Vulpes**' for string orchestra and percussion has been acknowledged by the jury for its impact and personality. A dramatic and effective piece with filmic elements that found a distinct voice among more than 200 applicants.

The piece will be premiered at the Manchester International Festival on the 16 of July.

A Special Distinction from O/Modernt has been awarded to '**Todo Era Vuelo En Nuestra Tierra**' by Argentinian composer **Julieta Szewach**, which stands out for its original musical language, orchestration, and emotional impact.

We congratulate both!

Jill Jarman, Chair of the Jury comments:

'Over 200 entries this year made for a lot of listening. It is good to know that composers are feeling inspired and putting pen to paper even in these difficult times. With many composers unique and experimental voices, the judging was implemented to set criteria to ensure the fairest outcome. Orchestration, development, structure, and emotional impact were taken into account along with the overall compositional impression. The top compositions were very close in terms of merit. There was however, one composition that stood out, 'Vulpes Vulpes' which we are pleased to announce as the winning composition.'

Hugo Ticciati, Founder & Artistic Director of O/Modernt comments:

'We were delighted to see how much interest there was for the O/Modernt composition award. But more than that, it was the high quality and diversity of the submissions that demonstrated how many composers of all ages are out there forging their own unique styles and techniques. This of course made the jury's job extra challenging. The winning work revealed a strong individual voice, a dramatic narrative and a sensitivity to shapes and colours that the jury all enjoyed tremendously.'

NOTES TO EDITORS

About O/Modernt

O/Modernt (Swedish for 'Un/Modern') is the innovative concept devised a decade ago by violinist, conductor and artistic director Hugo Ticciati. Combining old and new in unexpected ways, O/Modernt celebrates connectivity in and through the arts, aiming to bring about a heightened awareness of connections that span times, cultures and peoples. Our international programme of activities is focused on exploring artistic links between contemporary culture and the cultures of previous epochs, bringing together people from all walks of life, and re/connecting people with themselves by promoting active, imaginative engagement with music and the arts. Outward-looking, inclusive and passionate about breaking down boundaries, O/Modernt's philosophy is encapsulated in our motto, borrowed from John Cage: Invent the past. Revise the future.

About O/Modernt Composition Award

O/Modernt embraces the world of contemporary music, collaborating with composers at different stages in their careers from all over the world. In total, O/Modernt has commissioned more than forty works over the last decade, ranging from short solo works to fully-fledged cantatas and symphonic music.

O/Modernt annual Composition Award (2021) was staged in collaboration with Manchester International Festival, Manchester Camerata, specialist music school Lilla Akademien and DUEN – The Danish Youth Ensemble.

Paul Saggars

Paul Saggars (b. 1985) was born in Cornwall. He started playing the cornet at the age of 12, more recently playing for the Camborne Town Band and the Flowers Band. At the age of 25 he decided to pursue a career in the Royal Marines Band Service and is currently based in the Plymouth Band. His interest in composition started later in life after enrolling in the BMus degree programme through the Royal Marines. His first work to be performed by a brass band, entitled 'The Great Storm Cat', was premiered by The Cornwall Youth Brass Band of which he was a former member. His work 'The Roar of the Khamsin' was shortlisted for the 2017 RWCMD composer competition and was premiered by the Cory Band. In 2019, Paul became a finalist at the European Brass Band Association composition competition in which his work 'Ironbright' was awarded 2nd place. Paul has written extensively for Wind Band and in 2019 completed an MMus in Composition through the Royal Marines in partnership with Plymouth University where he was tutored by Simon Dobson.

'Vulpes Vulpes' for string orchestra and percussion (2021)

The title 'Vulpes Vulpes' is the binomial name for the red fox. Inspired by the brief for the O/Modert Composition Award 2021, Paul Saggars' work depicts the challenges the red fox faces in urban and rural environments.

Julieta Szewach

Her music has been featured at the ISCM World Music Days (Romania 1998; Hong Kong 2002 and Switzerland 2004), Warsaw Autumn Festival, Festival Berlioz (France), Bourges Electroacoustic Festival, Festival Leo Brouwer (Cuba), Festival Berlioz (France), Festival Messiaen (France), Australasian Computer Music Association Festival, among others. She was a jury member of the International Computer Music Conference 2007 (Copenhagen) as well as the Semaine Internationale de la Musique Électroacoustique 2018 (Lille, France). She studied gregorian chant, piano and composition and specialized in indigenous wind instruments studying with several teachers the oral tradition of the Andes. As one of the researchers of the Center of Ethnomusicology and Creation (IDECREA) at the National University and member of the Orchestra of Indigenous Instruments and New Technologies she has focused in the study of the indigenous vocal techniques of the Piaroa and Tukano communities in her field trips to the Amazonas Rainforest of Brazil.

'Todo Era Vuelo En Nuestra Tierra' for string orchestra

The piece *Todo Era Vuelo En Nuestra Tierra* (Everything was flight on our land) traverses the nostalgia of mythical time, that one of the lost paradise. It is, at the same time, a reflection on the contradictions posed by our gregarious condition. Since immemorial time, the tension between the human and the polis has accompanied us like an insurmountable wound. The city appears in all its duality: it saves us from self-absorption and sterility while, like a living organism, it imposes entropic forces on us that depersonalize us. That spiritual tear, irresolvable and constitutive of our human essence, runs through this piece as a question inward and outward.