

TERESA (TERRI) HRON

11-10-1977

Citizenship: Canadian, Czech

Languages: English & French (fluent speaker & writer); Dutch & Czech (speaker)

ACADEMIC EXPERIENCE

- 2015-2017 Visiting Scholar, Wesleyan University, Middletown, CT
Postdoctoral research-creation: *Playing Times and Places: Perception and Technology in the performance of electroacoustic music*
- 2010-2015 DMus in Composition, Université de Montréal
Composing for specific musicians: collaboration in the creation of electroacoustic music
- 2002-2004 Masters in Contemporary Music, Conservatory of Amsterdam
- 1999-2002 Post-Graduate Studies in Recorder, Conservatory of Amsterdam
- 1995-1999 Bachelor of Arts with Honours in Music, University of Alberta

Principal Teachers

- Recorder: Saskia Coolen, Paul Leenhouts
Composition: Isabelle Panneton, Philippe Leroux, Theo Verbey, Rafael Reina, Howard Bashaw

Master Classes

- Composition: Monty Adkins, Elliott Sharp, George Lewis, William Duckworth, Kyle Gann
South Indian Improvisation: Bhanuprakash, B.C. Manjunath

Professional Certification

Professional Foundation Training Feldenkrais, MBS Academy

WORK EXPERIENCE

- Since 2017 Canadian New Music Network/ Réseau canadien pour les musiques nouvelles: Executive Director
- 2018-2020 TENOR Network/matralab: Network Coordinator & Researcher
- 2017-2018 matralab/TENOR – Concordia University: Grant Writer
- Since 2016 Freelance sound recording/boom operator
- 2006-2009 Hans Moens Artist Management (Associate)
- 2004-2010 Donemus Nederland: copyist/score editor
- 2004-2008 InGenius Artist Management (General Manager)
- 2003-2004 Mozart Akademie Amsterdam (General Manager)
- Since 2003 Freelance text editing and translation services
- Since 1995 Private Studio (recorder and electroacoustic music)

CURRENT CREATIVE PROJECTS

- Commissions New compositions for Grey Wing (Australia) & Ensemble Paramirabo
- The Grim Keys* Multimedia youth performance with Helen Pridmore and Katherine Dowling
- Out Loud* Multimedia opera project with Helen Pridmore and Jennifer Beattie
- Medusa Selfie* Multimedia performance with Katelyn Clark and Jennifer Thiessen
- Nesting* Multimedia performance with choreography by Lina Cruz, Hannah Fischer, Adam Kinner
- Volière Électrique* Collaborative works with Hildegard Westerkamp, Robert Normandeau & Monty Adkins, performed by Terri Hron
- hidden volumes* Electroacoustic duo with composer Paula Matthusen
- SpaceMelt* Multimedia performances with Sam Davidson & Michael Markowsky

SELECT COMPOSITIONS

- 2021 *Emerald Ash*, for instrumental sextet and immersive electronics
Première: MMR, McGill University, Montreal, QC, September 16, 2021; Ensemble Paramirabo
- 2020 *Of All the Flowers*, for voices, historical keyboards and electronics
Première: Centennial Concert Hall, Winnipeg, MN, January 28, 2020; Camerata Nova & Katelyn Clark
- 2020 *Medusa Selfie*, multimedia performance for historical and invented instruments, electronics and video
Première: Conservatoire de Montréal, January 17, 2020; Terri Hron, Katelyn Clark, Jennifer Thiessen & Myriam Boucher
- 2019 *Manhattan Bridge* for Ensemble Supermusique and surround electronics
Première: Concordia EV Black Box, Montréal, QC, April 9, 2019; Ensemble Supermusique
- 2019 *Susi Spinus* for Helder Tenor recorder and electronics
Première: Festival Archipelles, Geneva, Switzerland, March 31, 2019; Susanne Fröhlich, recorder
HONORABLE MENTION: Matera Intermedia Prize 2019
- 2019 *Birch Patterns* for reed quintet and electronics
Première: The Annex, Vancouver BC, March 16, 2019; Splinter Reeds,
- 2018 *Nuée* for piccolo and small playback devices
Première: Marie-Hélène Breault, Gesù Church, Montréal, QC April 5, 2018
- 2017 *NESTING* for choreographed recorder player and multimedia
Première: Atlantic Center for the Arts, New Smyrna Beach, FL, July 12, 2017; Terri Hron, performer
- 2017 *Parting* for piano, erhu and electronics --
Première: Vancouver Roundhouse, Vancouver, BC, October 7, 2017; PEP (Piano Erhu Project)
THIRD PRIZE: Prix Collégien en Musique Contemporaine 2019
- 2017 *Cardiac* for violin, piano and electronics
Première: Sala Auditorium Astor Piazzola, Mar del Plata, Argentina, August 18, 2017; Ensemble Wapiti
- 2017 *Amadablam* for string quartet and electronics
Première: Goldcorp Theatre, SFU Vancouver, May 16, 2017; Bozzini String Quartet,
- 2017 *Já se tam vrátím* for orchestra and electronics
Première: Crowell Hall, Middletown CT, May 6, 2017; Wesleyan University Orchestra
- 2016 *Beads of Time Sounding* (co-composition with Hildegard Westerkamp) for recorder & electronics
Première: VCC Atrium, Vancouver BC, September 30, 2016
- 2016 *Portrait Collection (various iterations)* performance/installation, for eight-channel diffusion
Première: Amphithéâtre du Gesù, Montreal, QC, June 8, 2016; Portrait Collection Band
- 2016 *Phoenix* for laptop ensemble
Première: Wesleyan University, Middletown, CT, March 2016; Toneburst Ensemble: laptops
- 2015 *Petrified Gorgon* for voice and electronics
Première: Chemanius, BC, February 14, 2016; Camille Hesketh: voice
- 2015 *Celeste forma, anzi lucente stella* for piano and harpsichord
Première: Open Space, Victoria, BC, January 22, 2016; Luciane Cardassi: piano, Katelyn Clark: harpsichord
- 2015 *Lepidoptera* (co-compositions with Monty Adkins) for recorder and electronics
Première: Splendor, Amsterdam, February 25, 2016 HONORABLE MENTION: Musica Nova Competition 2014
- 2014 *Trainscapes and Planeforms* for recorder, flute and electronics
Première: *live@CIRMMT*, McGill University, November 27, 2014
- 2013 *BitterSweet - A Passion* for choir, 2 sopranos and electronics
Première: *Eckhardt-Grammaté Hall, Rosza Centre*, Calgary, March 24, 2013; Spiritus Chamber Choir; Timothy Shantz, conductor
- 2013 *Maly velky Svet* for piano and electronics
Premières: *Électrochocs*, Conservatoire de Montréal, October 11, 2013; L Cardassi, R Choi, K Dowling: piano
- 2013 *Love Song for M.A.D.* for violin and electronics
Première: *Électrochocs*, Conservatoire de Montréal, October 11, 2013; Andréa Tyniec, violin
- 2011 *AhojAhoj* for amplified piano and fixed media – stereo & 8-channel
Première: *Rolston Recital Hall, the Banff Centre*, March 12, 2011; Luciane Cardassi, piano
- 2011 *Pták Ohnivák* fixed media – stereo
Première: *Électrobuzz*, Université de Montréal, January 22, 2011
- 2010 *undressing a past* for prepared piano and electronics
Première: *Sonnez-ici Festival*, Conservatoire de Montréal, August 19, 2010; Luciane Cardassi, piano

DISCOGRAPHIE (SOLO/FEATURE ARTIST):

- 2018 *Sharp Splinter*, Terri Hron BoW 04
2016 *Lépidoptères*, Hron/Adkins, empreintesDIGITALes IMED13136 Prix Opus Nomination
2015 *Nébuleuses*, Beta Lyræ, Ambiances Magnétiques 228 Prix Opus Award
2013 *intimations*, the RicTer Scale. La Distritofonica 035/BoW 03
2012 *CIRMMT presents: Bird on a Wire – Flocking Patterns*, Terri Hron. BoW 02
2009 *Bird on a Wire*, Terri Hron. BoW 01
2008 *One Fell Swoop*, Rara Avis. Karnatic Lab Records 016

SELECT RESEARCH

- Hron, Terri. “Questionner ces « musiques nouvelles » : compte rendu de deux projets vers la décolonialité.” *Circuit Musiques Contemporaines* 31.3, forthcoming.
- _____. “The “Decibel Score Player” as notation software for improvisation: Projet Spationautes.” *GMTH / 19. Jahreskongress der Gesellschaft für Musiktheorie 2019*, Zurich, Switzerland.
- _____. “Sticking to the unexpected: Experimentalism in the work of Ikue Mori, Zeena Parkins and Pamela Z.” *Proceedings of the 2018 Electroacoustic Music Studies Network (EMS) Conference*, Florence, Italy.
- _____. “Sharing the studio to create *Lépidoptères*: collaboration & notation.” *eContact!* 18.4. (2017), Canadian Electroacoustic Community (CEC), on-line publication.
- _____. “Notating electroacoustic music for performers from a practitioner's experience.” *Proceedings of the International Conference on the Technologies of Notation & Representation TENOR 2017 Conference*
- _____. “Musical portraiture as artistic research: *Portrait Collection*.” Paper presented at the Performance Studies Network Conference 2016.
- _____. “A Pickle in a Bell Jar: Preserving Collaboration in Hyperscores.” *Proceedings of the Journées d’Informatique Musicale Conference 2015*.
- _____. “Useful Scores: Multiple formats for electroacoustic performers to study, rehearse and perform.” *Organised Sound* 15.3 (2014): 239 – 243.
- _____. “Between the stage and the gallery: objects and spaces in three works by Canadian sound artists.” *Proceedings of the 2014 Electroacoustic Music Studies Network (EMS) Conference*, Berlin, Germany.
- _____. “Musicians at Play. Collaboration between performers and composers in the creation of mixed electroacoustic music.” *eContact!* 15.2. (2012), Canadian Electroacoustic Community (CEC), on-line.
- Pras, Amandine and Teresa Hron. “Studio or stage? Exploring issues arising from the recording of mixed electroacoustic music - *Bird on a Wire 2: Flocking Patterns* case study.” *ARP Production Conference 2013*, Quebec, Canada. July 2013. Role: co-author & researcher.

ARTIST RESIDENCIES

- Banff Centre for the Arts (2008, 2009, 2010, 2012, 2013, 2014, 2016, 2018, 2022)
- Atlantic Center for the Arts (2007, 2008, 2009, 2011, 2013, 2017)
- University of Huddersfield (2014)
- Conseil des Arts du Québec Studio au Mexique (2013)
- NOTAM Oslo (2009, 2011)

SELECT SCHOLARSHIPS, AWARDS, DISTINCTIONS (last 6 years):

- 2021, 2020 Canada Council for the Arts Concept to Realization Grant
2019, 2014 Conseil des Arts et des Lettres du Québec Production Grant
2019 Canada Council for the Arts Research & Creation Grant
2019 Conseil des Arts et des Lettres du Québec Commissioning Grant
2019, 2017, 2015 Conseil des Arts et des Lettres du Québec Travel Grant
2019 Canada Council for the Arts Professional Development Grant to Arts Professionals
2018, 2016 Canada Council for the Arts Travel Grant
2017, 2014 Canada Council for the Arts Grant to Individual Musicians
2016, 2015 Canada Council for the Arts Commissioning of Canadian Compositions Grant
2015 Fonds Recherche du Québec – Société et Culture: Postdoctoral research-creation grant