

ÆGIRA

SYNESTHESIA AND RITUAL

AARHUS – ODENSE – COPENHAGEN

August 14 – 16, 2026

Santiago Rueda-García: Cambium (2026)*

Sophie Søs Meyer: Sicilienne (2025/26)

Derek J. Weagle/Ethan Cohn: Ever-changing (2026)*

Wood: Neglect

Metal: Snow After War

Water: Rebirth

Wood: Pando

Ægira Duo: Wood Snake / Fire Horse (2026)*
(Andersen / Christie)

Sunny Knable: Wave/Particle (2026)*

Nirmali Fenn: Lointain intérieur (2026)*

ÆGIRA DUO

Anne Sophie Andersen (violin) and Andrea Christie (piano)

*World Premiere

This program is presented in collaboration with New Music for Strings and is generously supported by: KodaKultur, Art Music Denmark, Knud Højgaards Fond, and NYFA (New York Foundation for the Arts).

PROGRAM NOTES:

Santiago Rueda-García: Cambium

Cambium is where plant growth happens. With every season trees grow wider: new tissue forms over the old creating what we know as 'growth rings'. This process allows trees to heal their wounds by growing bark that covers the exposed, vulnerable areas. Cambium also means *change*.

'Cambium' (2026) is rooted in the poetic idea of growing new layers over the wounds for an organism to heal. At the same time, as trees' growth is not related to calendar time but to periods of dryness/wetness (seasons), this piece explores the passage of time measured in breath cycles rather than in seconds. In 'Cambium' the sound is conceived as an organism that grows and changes, growing new layers when it is damaged. The audiences are invited to breathe, listen, and witness the changes of the sound as the piece unfolds.

Sophie Søs Meyer: Sicilienne

The Sicilienne is dedicated to the bear. In Estonia they have a flower called Karukell (bear bell) and I imagine this piece as bell sounds coming out of this bell-shaped flower entrancing the bear in its sleep.

Derek J. Weagle/Ethan Cohn: Ever-changing

Ever-changing is an exploration of the elemental foundations of existence. The work is structured in a way that the performers can freely explore their relationships between elements and the generative or destructive cycles they form. Utilizing a combination of fully-notated music, aleatoric cells, graphic elements, and a varied palette of playing techniques available to each instrument, the performers interpret the character of each element. The work focuses primarily on the Wǔxíng, the traditional Chinese elements of wood, fire, air, metal, and water, but also includes interludes dedicated to the Quintessence: the alchemical element of space or "aether."

Ægira Duo: Wood Snake/Fire Horse

Ægira Duo's collaborative work in two movements (corresponding with the 2025-2026 transition) explores the fibonacci sequence and the cadence as ritualistic elements of classical music through idiomatic virtuosic writing for our instruments. The formal idea of the work incorporates free time and structured improvisation. The work plays with the intertwined universal concepts of destruction and rebirth, and the idea that endings and beginnings are perhaps one and the same.

Anne Sophie Andersen's **Wood Snake** reminisces on the customs of the past and the world we have left behind. As the snake slithers forward eyeing its prey, the cadence is repeatedly restated in a ritualistic way. The piece is dynamic but its coil-like form static, existing in vertical time like a snake biting its own tail.

Andrea Christie's **Fire Horse** is constructed from a single rhythmic seed that gradually spirals outwards in different guises and forms spawned by its unyielding energy of expansiveness, eventually consuming both itself and the instruments that breathe life into it. Inspired by the fibonacci sequence, nature itself, and the concept of cyclical structures of large and unfathomable proportions.

Sunny Knable: Wave/Particle

"Wave/Particle" is a 10-minute work based on the scientific term "wave-particle duality," a concept that all physical matter and light can behave as both waves and particles, depending on how they are measured. The composition represents the famous "double slit experiment" by assigning the violin the role of waves and the piano the role of particles. Both instruments frequently occupy the same space but use different techniques across the five distinct musical sections to express the dual nature of all things. There are other mathematical processes at play in the work, in how the material was generated and manipulated, but those things are better left to be felt than to be explained. In the end, I am no scientist, just a composer who enjoys pondering the grand questions like anyone else. What better way to measure the mysterious nature of reality than through the prism of music?

Nirmali Fenn: Lointain intérieur

Distance is not only something that separates us from other people or places; it can also exist within us. Music bridges such distances, bringing memory, ancestors, and what feels remote into the space we inhabit now.

The title "Lointain intérieur," borrowed from Henri Michaux, holds a paradox: something distant, yet inside. It suggests that the self contains unfamiliar regions, pressures, distortions, and subconscious spaces that may remain difficult to reach. In this sense, the piece does not turn simply toward an "inner life," but toward an interior space that can unlock unexpected distances within us.

You will hear pitch distances multiply and expand as the physical span of an interval on one violin string is transferred to another, while sounds in the piano stretch outward, contract, and return as interior echoes. At times, these echoes draw us inside the instruments themselves. I invite you to follow them inward, as though distance were folding back into itself – not as something that separates you, but as something remembered, inhabited, and carried within the body. "Lointain intérieur" invites you to become present with the distances within yourself.

ARTIST BIOGRAPHIES:

ÆGIRA DUO

Violinist Anne Sophie Andersen (Denmark) and pianist Andrea Christie (USA/Canada) made their debut as a duo in 2017 at National Sawdust, one of New York's leading venues for new music. The duo is known for its passionate, virtuosic, and lyrical playing style and has performed in venues such as Weill Recital Hall (Carnegie Hall), Harpa in Reykjavik, and Scandinavia House in New York — including alongside members of the Grammy-winning Emerson String Quartet.

Ægira Duo's 2026/27 season includes the current Denmark tour of 'Synesthesia and Ritual' in Aarhus, Odense and Copenhagen in August; and performances in Oslo, Norway and Aarhus in October/November. 'Synesthesia and Ritual' will receive its US premiere in New York in 2027.

Violinist-composer **Anne Sophie Andersen**—praised by The Strad for her "passionate playing" and "precise execution"—is the Artistic Director of the international New Music for Strings Festival and concertmaster of the Aarhus Chamber Orchestra. Recent concert highlights include premiering her own violin concerto as soloist with the Aarhus Chamber Orchestra (2025), the release of her solo violin album *Seasons* (Sound Vision Lab, 2024), and ongoing chamber collaborations with her percussion-violin ensemble, Duo Knarborg/Andersen. Anne Sophie Andersen is a 2025 recipient of a Carl Nielsen and Anne Marie Carl Nielsen Foundation award and a 2015 TEDxSBU speaker on her

research into synesthesia. She has given recitals and masterclasses at Banja Luka University (Bosnia), Hong Kong Baptist University and the University of Cuenca (Ecuador).

Pianist **Andrea Christie**—hailed by La Scena Musicale as a "shining star ... contributing to the album's most engaging moments with precise and technical playing"—is a member of the NYC-based ensembles The Parhelion Trio, praised as "Excellent" by the New York Concert Review, and The Curiosity Cabinet. Recent season highlights include her Bright Shiny Things debut album *Dark Imagining* (June 2026) with composer Jeff Myers and soprano Rachel Schutz, and a series of five NYC solo piano recitals, 'The Curiosity Cabinet presents The Extinction Series: Solo Piano Edition' (May 2026). Andrea Christie serves as Lecturer of Contemporary Performance Practice and Keyboard Pedagogy at Rutgers University and as Adjunct Professor of Keyboard Studies at Adelphi University.

Santiago Rueda-García

Santiago is an artist, musician, composer and bassist from Bucaramanga, Santander, Colombia and based in Aarhus, Denmark. The focus of his artistic work is on the exploration of the timbral variability of sound and its narrative/expressive quality; his oeuvre is strongly rooted in concepts like time, nature, and emotions like anxiety and nostalgia. In his compositions sound behaves as an almost-living entity that moves, slowly, and works as a means of expression and conceptual foundation of the narrative.

Besides his activity as a new-music composer, he has worked as music composer and sound editor for podcasts and films that have been screened and prized in festivals in Colombia, Argentina, Germany, Iceland, France, among others. Santiago has a bachelor's in music with specialization in composition and arrangements from Universidad Autónoma de Bucaramanga (Bucaramanga, Colombia); a Master of Arts in Composition for Film, TV and Games from the University of Chichester (Chichester, UK); and a Master's in composition from Listaháskoli Íslands (Reykjavík, Iceland).

Sophie Søs Meyer

Sophie works from a sense of being within a landscape of people, history, tradition, nature, and sounds – a landscape where her music is already present before she intervenes. In her work, tradition plays an important role as an immediate sense of community and connectedness – an emotional fusion of multiple relations across time and space. Her ambition is to take this energy of her own cosmological longing for connectedness and translate it into music that others can listen to. She strives not to answer any questions, but rather to put her own questions into music.

When she composes, she often starts from a visual element that works as a prism to create components, which she transforms into sound. In Sophie Meyer's creative process, her most important method is to listen and fully immerse herself in the material in search for a new layer of music. To her, composing is about staying curious to the world and to her own music as something she can touch, awaken and let live its own life – a life which oftentimes surprises even herself.

Her works have been performed by leading ensembles, including ICTUS Ensemble, Ensemble Fractales, ensemble court-circuit and YXUS Ensemble, and presented at international festivals such as Klang Festival and Heroines of Sound. She has received the Léonie Sonning Talent Prize (2025), the Carl Nielsen and Anne Marie Carl-Nielsen Talent Prize (2023) and has received commissions from Voix Nouvelles Royaumont (2023) and the DYCE Commissioning Project and will have her orchestral debut in 2026 with the Concertgebouw orchestra.

Derek J. Weagle

Musician/Educator/Wearer-of-Many Hats Derek J. Weagle (they/them) is a Brooklyn-based artist and healer working in the medium of sound. Seeking the deepest joy in all things, they are invested in the disruption of cultural barriers around music-making, preserving it as a vital act of humanness. With a practice rooted in syncretism, Derek's musical and teaching styles draw from a wide breadth of experience, modality, and tradition. They are passionate about the fusion of these approaches as a means of authentic connection and collective healing.

Derek holds an M.M. with Academic Honors in Composition with a minor in Choral Conducting from the New England Conservatory and a B.M. in Music Education from the University of Massachusetts Lowell, an Artist Diploma in Composition from the Gabriela Ortiz Composing Studio at the OAcademy Music Conservatory, certificates in Sound Healing from the Sage Academy of Sound in Woodstock, NY, and in Biosonic Sound Repatterning with Dr. John Beaulieu.

Derek currently freelances as a sound healing practitioner and conductor while serving on faculty at Juilliard Extension teaching orchestration. Their work as a composer has received recognition both nationally and internationally, including the American Prize in Composition, the International Horn Society, and in the International Composition Competition Harelbeke.

Ethan Cohn

Ethan is a bassist, composer, improviser, and educator from New York City. His work explores the intersections of composition and improvisation, acoustic and electronic sound, tradition and experimentation, and instrumental performance and interactive technology. Ethan holds a B.Mus. in Jazz Performance with a minor in Computer Science from McGill University and an M.M. in Performance and Composition from The New School. After several years immersed in Montreal's music community, where he founded the psychedelic jazz-rock group The Plastic Waste Band and released three albums of original music, he participated in the Focusyear Basel international jazz residency. He later co-founded Ensemble Infinity, releasing an EP and a full-length album before returning to New York in 2021.

Sunny Knable

Sunny (b. 1983) is an award-winning composer, a multi-instrumental performer, an educator, and an author of multiple essays. He won Best Composition Awards from the Festival of New American Music and the ANALOG ARTS Iron Composers Award, for which he wrote a four-minute piece in five hours. Knable's music has been described as "genius" (Anchorage Press), "great!" (TheWholeNote), "well-crafted" (New York Concert Review), "entertaining" (Audiophile Audition), "witty, romantic and lilting" (TheaterScene.net), and offering up "sparks of color and inventiveness" (Sacramento Bee). Dr. Knable is an Assistant Professor of Music at Central Connecticut State University and Music Director of The Church-in-the-Gardens in Queens, NY. He holds a PhD in Music Composition from Stony Brook University, a Master of Arts in Composition from Queens College CUNY, and a Bachelor of Music degree in Composition, Piano Performance, and Jazz Studies from CSU Sacramento. His discography includes his debut album, "American Variations," on Centaur Records; his second album with bassoonist Scott Pool and pianist Natsuki Fukasawa, "Song of the Redwood Tree," on MSR Classics; and his third album, "Keys," featuring Faythe Vollrath and Matthew Lau, on Trouvère Records. His bassoon works, "Song of the Redwood-Tree," "The Busking Bassoonist," and "Reflection of a Life," are published by TrevCo Music. Trouvère Music Publishing publishes all other works. He is the editor of the books "Looking Within: The Music of John Palmer" and "In Thrall" by Dan Weymouth, and the author of "The Quarantine Chronicle of a Composer," published on Vision Edition.

Nirmali Fenn

Sri Lankan-born Australian composer Nirmali Fenn is a musical nomad whose works respond to a life in motion, exploring home as a fluid perception: not something defined solely by fixed roots in one place, but something forged through communities that create a sense of belonging.

Fenn's portrait CDs, released by Kairos and New Focus Recordings, have been praised for their "dynamic, sculptural fluidity," "real humanity," and "tremendously compelling and deeply human" emotional force. Her work has been funded by New Music USA, The Juilliard School, UnitedBerlin, and Fondation Royaumont, and performed by the Arditti Quartet, Ensemble Cairn, Ensemble Linea, Trio Radial, Prague Modern, the Hong Kong New Music Ensemble, Ekmeles Ensemble, Unheard-of//Ensemble, the Parhelion Trio, Melbourne Symphony Orchestra and Ensemble Offspring. She has been composer-in-residence at major festivals and institutions in Europe and the United States, including Zeitströme Darmstadt, Yarn/Wire and New Music for Strings.

After completing her doctorate at the University of Oxford, Fenn lived and worked across Germany, Singapore, Hong Kong, and Australia, each of which she has, at different times, called home. Currently based in New York, her music sees sound as a tool for resistance, empathy, and spatial awareness, enabling listeners to perceive their surroundings through sonic vibration and inviting performers to "see" with their ears.

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