

Nicholas Vines (b.1976, Sydney) is an Australian composer particularly active at home and in the US. Described as “exquisite” (Gramophone), “riveting” (The New York Times), “arresting” (The Boston Globe), “compellingly original” (Boston Phoenix), “full, extravagant and wild” (Sydney Morning Herald), and “edgy, bright and entertaining as hell” (NewMusicBox), his music has been performed in Australia, North America, the UK, Europe and Japan. Interpreters of Vines’s work cover the full professional and amateur gamut, including Alarm Will Sound, the Boston Modern Orchestra Project, Radius Ensemble, Ensemble Offspring, the Australian Voices, the Schola Cantorum Gedanensis Chamber Choir, the BT Scottish Ensemble, Eliot Gattegno, Liwei Qin, and students and ensembles of Sydney Grammar School, Santa Sabina College, Abbotsleigh School and MLC School Burwood. He has been commissioned by organisations and performers around the world, such as Callithumpian Consort, Firebird Ensemble, Guerilla Opera, counter)induction, ChamberMade Opera, the Sydney Philharmonia Choirs, the Sydney Symphony Orchestra, the Australia Piano Quartet, Acacia Quartet, Clemens Leske, Abbotsleigh School, Ensemble Apex, 2MBS FM Radio (Sydney), Ars Musica Australis, the Australia Council, Duo Young Music, mmm..., Faber Music and the Tait Memorial Trust.

Recognition for Vines’s work includes 2011 and 2012 Australasian Performing Right Association/ Australian Music Centre Art Music Awards for (respectively) Jane Sheldon’s renditions of *Economy of Wax* and Zubin Kanga’s of *Uncanny Valley*; runner-up in the 2010 Minnesota Orchestra Composer Institute for *Three Scenes from Suburbia*; a semi-finals position in the 2009 Opera Vista Competition (Houston) for *The Sepulchre of Love*; honourable mention in the 2006 Salvatore Martirano Memorial International Composition Competition (USA) for *Dolmen of New Albion*; 2nd Prize in the ‘Musica Sacra 2005’ International Composers Competition (Poland) for *Ave Generosa*; the 1998 Australian Voices Young Composer Award for the choral work *The Lion’s Country*; and the 1996 Bernard Shore Composition Award (UK) for *The Underside Revealed*. In the 2010 summer season, he was a Fellow in Composition at the Tanglewood Music Center.

Hailed as “dazzling” (Gramophone) and “hilariously bizarre” (Opera News), the official album of *Loose, Wet, Perforated*, realised by commissioner Guerilla Opera, came out on Navona Records in October 2017. Torrid Nature Scenes, an all-Vines album featuring *The Butcher of Brisbane*, *Economy of Wax* and *Torrid Nature Scene* performed by the Callithumpian Consort, was released by the same label in 2013, garnering such praise as “complessità calda [hot complexity]” (Kathodik) and “damn good” (Limelight Magazine). Other recent releases include Jason Noble playing movements from *Rustling the Deities* on his self-released Chi’s Cakewalk; Zubin Kanga performing *Uncanny Valley* on Move Records, a part of his Piano Inside Out; Halcyon’s rendition of *A King’s Manifesto* for Tall Poppy Records; and Acacia Quartet’s Limelight recording of the second movement of *The Law Of The Tongue*. A compilation of Vines’s piano music performed by Ryan MacEvoy McCullough, Hipster Zombies from Mars – including *Terraformation*, *Uncanny Valley* and *Indie Ditties* – will be available from mid-2018.

Vines’s compositions are published by Faber Music, Wirripang, Australian Composers Online Project, Alexander Street Press’ Classical Scores Library and the Australian Music Centre. The Australian Music Centre selected his works as official submissions to the ISCM World Music Days for two years (2006, 2007), and he has been the New Works Program Coördinator for New England Conservatory’s Summer Institute for Contemporary Performance Practice since 2007. A festival of Australian music centred on his work for chorus and orchestra, *An Essayist’s Prayer*, was held at Abbotsleigh School in October 2017.

Renditions of Vines’s work over recent years include *sync_for_me(1)* by Ensemble Apex (Sydney Con.); *An Essayist’s Prayer* and *Of Mount & Meadow* by Abbotsleigh School; *The Law Of The Tongue*, *In Defence*

Of Toads, The Butcher Of Brisbane, Dysart's Changelings, Economy Of Wax, A King's Manifesto, Obsidian Magnified, Golden Callistemon, Firestick and Torrid Nature Scene by Callithumpian Consort (NEC); *Knights of Wybornia* by St Mary's Cathedral College; *Terraformation, Uncanny Valley, and Indie Ditties* (in part & entirety) by Ryan MacEvoy McCullough (NEC, Cornell, Notre Dame, UC Davis); *My iPhone, Where Are You?, Dowager Sheng Is Just!, On the Death of Pikachu, DubStop UnderDrive* and movements of *Indie Ditties* by numerous Sydney high-schoolers; *DubStop UnderDrive* by Kye Milne and Peter Taurian (Bowral); *Loose, Wet, Perforated* by Guerilla Opera (Boston), *The Law Of The Tongue* by Acacia Quartet (Brisbane, SOH); *Dysart's Changelings* by the Australia Piano Quartet (UTS); *Doing The Suss & Sassy Sway* by James Nightingale and Jo Allan; *Economy of Wax* by Syzygy Ensemble (Melbourne), the Tanglewood Fromm Players (Tanglewood), Ensemble Offspring (Sydney, Canberra) and Firebird Ensemble (Harvard, Stanford, Halifax); *A King's Manifesto* by Halcyon (Sydney); *Parnell's Gloom* by Jason Noble and James Wannan; *Rustling the Deities* by Ensemble Offspring (Sydney) and counter)induction (NYC); *Les Effaceurs* by Maarten Stagier (Boston, San Francisco, Brussels); *Of Rhytonous Things* by Harmonious Blacksmith (DC); *Uncanny Valley* by Zubin Kanga (Sydney, Newcastle, Melbourne, Canberra); *Contra Benzoid* by the Sydney Grammar Senior Cello Ensemble; *Obsidian Magnified* by Radius Ensemble (Boston) and mmm... (Tokyo); *Loose, Wet, Perforated* by Guerilla Opera (Boston); *Golden Callistemon* by Duo Young Music (Munich); *Disillusionment of Ten O'Clock* by the Florestan Project (Vancouver) and WordSong (Boston); *Torrid Nature Scene* by Halcyon (Sydney) and Firebird Ensemble (NYC); and *Three Scenes from Suburbia* by the Sydney Symphony Sinfonia.

Vines studied at the University of Sydney with Peter Sculthorpe, Ross Edwards and Anne Boyd, receiving a BMus with first class honours and the university medal, and an MMus with high distinction. He completed the AM/PhD programme in composition at Harvard University in 2007, having been awarded the Sir Robert Gordon Menzies Scholarship for 2001-2002, as well as various Harvard fellowships, including a GSAS Dissertation Completion Grant (2006). During his time there, he worked with Professors Bernard Rands, Mario Davidovsky, Elliott Gyger, Julian Anderson, David Lewin and Christopher Hasty, and Visiting Professors Lee Hyla, Judith Weir, Sir Harrison Birtwistle, Magnus Lindberg, Brian Ferneyhough and Helmut Lachenmann. He has also recently finished a Graduate Diploma in Education from the University of New England.

Formerly a lecturer on music at Harvard University and an adjunct professor in music theory at the Massachusetts Institute of Technology, Vines has also worked in various capacities at Wellesley College, the University of Sydney and the Australian International Conservatorium. He is currently Senior Master of Academic Extension (Music) at Sydney Grammar School and a composition tutor at the University of New South Wales. Over the last few years, he has been actively involved in the mentorship of young composers through the Artology Fanfare Project (2014-17) – which won the 2016 APRA AMCOS Art Music Award for Excellence in Music Education – the 2017 & 2015 Limelight Australian Music Seminars, the 2014 Australian Youth Orchestra National Music Camp, Chronology Arts, The Song Company and the Aurora Festival. Vines participates regularly in operas, choirs and choral productions as a tenor, bass-baritone and countertenor, and periodically in orchestras as a French hornist.