

Mivos Quartet & YST Composition Studio



Breaking Point

21 October 2026,
Wednesday, 12:10pm
YST Recording Studio

[@YSTCOMPOSERS](https://www.instagram.com/YSTCOMPOSERS)

Concert Program

Constellation Configurations (2022)

Joan Tan Jing Wen

and, **suddenly***

Lee Yi Xuan

breakingness*

Joel Tan

Of Celestial Dreams (2022)

Toh Yan Ee

tree study*

Xiao Wen

**World Premiere*

Constellation Configurations (2022)

Joan Tan Jing Wen

[Constellations]

noun. a group of associated or similar people or things .

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. .
.

*"configuring constellations, balancing on tightropes between
undiscovered stars, watching them fade away."*

I liken this piece to star gazing --- when one attempts to connect the dots to form constellations. Sometimes one gazes at individual stars or clusters, paying attention to details one might normally miss, sometimes in relation to one another, and sometimes at the whole constellation itself.

At the centre of this piece are micro phrases built by 3 elements: an impulse, a sustain, and a decay of sound. Each of these elements start simply; static with minimal movement, gradually coming alive through varying levels of activity via timbral changes and variations. Zooming out, one experiences an organic morphing of these materials, forming sections reminiscent of one another.

Joan Tan Jing Wen



Joan Tan Jing Wen is a Singaporean composer based in Cologne, Germany. She graduated with a Bachelor of Music in Composition at the Yong Siew Toh Conservatory of Music and a Masters in Instrumental Composition at the Hochschule für Musik und Tanz Köln in the class of Brigitta Muntendorf and Oxana Omelchuk.

In a world where much sensory input is tuned-out for the sake of everyday functioning, Joan seeks to create sonic experiences that encourage focused listening, guiding listeners through crafted, auditory experiences that are reflections and responses to ones environments. She is fascinated by how attention constructs and distorts one's perceptions, shaping one's experiences. Every sound triggers a response, engages the imagination and evokes emotions through associations. Her music blends sound design, foley and new music composition approaches, existing in the liminal space between narrative-driven and material-driven listening. Recognisable sound sources are often distorted in her works, leaving behind crafted gestures and faint ideas of what they once were. The fallibility of memories is important in her compositions, with incessant repetition of materials as an act of encoding in the audiences' memories.

and, **suddenly** (2026)

Lee Yi Xuan

*and, **suddenly*** is a piece that plays with contrasts. The ideas within and between sections contrast with one another, connected through gradual changes or sudden interruptions. While contrasting, these ideas coexist, shift and interrupt one another throughout the music. At times, one idea seems to gradually and naturally lead into the next; at others, something unexpected appears. The materials in these sections have a common trait: they are repeating. However, I have colour them in different ways to portray the contrast within and between sections. I am interested in the way we experience change in music, especially in the moments when our expectations are disrupted. By capitalising on the contrasting ideas and section, I wanted to create a piece where the audience may not be certain of what is coming next.

Lee Yi Xuan



Lee Yi Xuan (b. 2003) is a Malaysian composer and musician based in Singapore. He began his musical training with electone in 2008 before moving on to piano in 2010. He eventually picked up the trombone as a member of the Hwa Chong Military and Symphony Band, contributing to the ensemble's distinction awards at the Singapore Youth Festival. He was also selected for the Overseas Masters Winter Piano Academy, where he attended masterclasses at the Yehudi Menuhin School in the United Kingdom.

In recent years, Yi Xuan has shifted his focus towards composition. His works have been performed locally by performers like Mondrian Ensemble and b-l duo. He has participated in events such as Free Hand Festival in Malaysia. His works mainly focus on the relationship between sound, gesture and structure, and he currently explores how contrast and unpredictability can grow out of a clear musical direction.

Beyond music, he loves to draw inspiration from photography and video game soundtracks, which helps to boost his sensitivity to his surroundings, the atmosphere, pacing and how to shape a musical experience over time.

Yi Xuan is currently pursuing a Bachelor of Music (Honours) in Composition at Yong Siew Toh Conservatory of Music.

breakingness (2026)

Joel Tan

Glass breaks.

Can sound *break*?

What kind of quality is it? Something like *fragile*?

Yea, I think that's pretty close.

Wait, no. But this is not quite showing that it has the potential to *break*.

It's more like it's *breaking* in a way.

I think I'll call it –

Joel Tan



Joel Tan (b. 2003) is a Singaporean composer, writer, and mathematics educator. Growing up with a keen interest in the sciences, he initially prepared for a career in mathematics until he was introduced to composition by Lee Ji Heng at Eunoia Junior College. At 17, he abandoned his pursuit of mathematics in favour of composition.

Since then, he has continued to develop as a musician, participating in workshops such as the Choral Composition Seminar (Singapore) by The Renaissance Singers (2022), the Young Composers' Academy by the Yong Siew Toh Conservatory of Music (2023), and the Young Composers' Forum by the Composers' Society of Singapore (2024). He has also organised various events, including Menagerie, a student-led chamber orchestra concert, and Beansprouts, a composition workshop for students aged 13 to 18. Additionally, he believes that music and concerts should be discussed more widely, and he spends his free time writing concert reviews and articles for the Composers' Society of Singapore.

Currently pursuing a degree in composition at the Yong Siew Toh Conservatory of Music, Joel hopes to explore various methods of writing and thinking about music while continuing to develop as a composer. Aside from trying to figure out life, he enjoys reading, writing, spending time with friends, and occasionally interacting with nature.

Of Celestial Dreams (2022)

Toh Yan Ee

How often do we have lucid dreams, and how many of them do we still remember?

As a child, I experienced a number of bizarre dreams – they were short-lived, but out of this world, presenting the most eccentric combinations of fantasy and reality: Some were violent and explosive, others in a composed state of transience. While these dreams were not simply silent movies in my head, I hardly remembered the conversations or sounds associated with them. Over time, these dreams would return one after another in no particular order, like a playlist on shuffle.

Of Celestial Dreams is a recollection and reflection of my series of lucid dreams. It explores a diverse sound world featuring non-bowing techniques such as plucking and strumming, as well as intimate sounds such as harmonics and col legno battuto. Throughout the piece, five main motivic ideas are presented and repeated in three cycles, with a different order in which ideas are presented in each cycle.

Toh Yan Ee



Yan Ee Toh is a Singaporean composer whose music fuses elements of spontaneity and organicity. Her works explore gesture through the amalgamation and morphing of timbres and harmonies. Her recent interests in interdisciplinary work and traditional instruments have led to collaborations with Duo Nessi and the School of the Arts Ethnic Ensemble, as well as the curation of the Landscapes//Atmospheres concert series for the Steingraeber Transducer Piano.

Yan Ee's music has been performed in 11 countries, with notable performances at Wigmore Hall, Cockpit Theatre, Avaloch Farm Music Institute, Victoria Concert Hall, and Esplanade Recital Studio. She has worked with RIOT Ensemble, CHROMA, Onyx Brass, found sound nation, TACET(i), Les Percussions de Strasbourg, Quartetto Maurice, Ensemble Kochi, and the Singapore Chinese Orchestra, among others.

Her accolades include the Priaulx Rainier Composition Prize from The Musicians' Company, the Boston New Music Initiative Young Composer Competition, and a Runner-Up Prize at the Black Bayou Composition Award. Yan Ee holds a Master of Music from the Royal Academy of Music, where she was awarded the DipRAM, and previously studied at the Yong Siew Toh Conservatory of Music. She is also an active choral singer, having sung with the New London Chamber Choir, Joyful Company of Singers, and All Souls Church Choir.

tree study (2026)

Xiao Wen

This piece is a study of establishing behaviours through combinations of the string quartet, and the material reaching its final state by the end of the piece. In the beginning, the quartet plays in unison, creating a concentrated sound comprising different registers and playing techniques. This influences the degree of dissonance between the instruments, which separates the music into different sonic layers. After a loud and sturdy proclamation of unity, the piece approaches a subdued, conversational section with each instrument taking lighter, more percussive roles than before. The slower tempo guides the audience to listen to the interactions between instruments before gradually building up to a sustained chord. In the final section, the sounds heard earlier are magnified as I explore different degrees of vibrato and how beatings across instruments can occur within the sound. I invite you to study the piece like it was a tree and to look at it from different perspectives – top down, between the branches and deep within its cells.

Xiao Wen



Xiao Wen (b. 2004) is a Singaporean composer and musician. She is interested in conveying her everyday curiosities through explorations of instrumental sound and electroacoustic media.

Xiao Wen's music has been performed locally and internationally by performers like Mondrian Ensemble, b-l duo, Trio Abstrakt and Tacet(i) Ensemble. She also participated in festivals like the Darmstadt Summer Course 2025. Xiao Wen received the Honourable Mention in Senior Category of Sempre Musick 2023 Composition Competition for **尋** (search) (2021) for piano trio.

Xiao Wen believes in the power of collaboration in creating inclusive musical experiences for her audience in works like *The Places We've Been* (2026), a concert that aimed to bring new audiences closer to contemporary music.

As a performer, Xiao Wen plays the piano and electone. She has represented Singapore in three editions of the Asia Pacific YAMAHA Electone Festival.

Xiao Wen is currently pursuing a Bachelor of Music (Honours) in Composition at Yong Siew Toh Conservatory of Music, and a Second Major in Music, Collaboration and Production on a full scholarship.



Mivos Quartet

Olivia De Prato
William Overcash
Victor Lowrie Tafoya
Nathan Watts

www.mivosquartet.com

Olivia De Prato

Violin



Internationally recognized as a soloist as well as a chamber musician, Austro-Italian violinist Olivia De Prato has been described as "flamboyant...convincing" (New York Times) and an "enchanted violinist" (Messaggero Veneto, Italy). After recently moving to New York City she has quickly established herself as a passionate performer of contemporary and improvised music. Her chamber music activities include appearances at the Bang on a Can Marathon in NYC, the Lucerne Festival with Pierre Boulez, the Ensemble Modern Festival, "June in Buffalo" and the Ojai Festival with Steve Reich. Olivia is a member of the new music ensembles Signal directed by Brad Lubman and Victoire founded by composer Missy Mazzoli. Olivia has closely collaborated with composers such as Sir Harrison Birtwistle, Pierre Boulez, Chaya Czernowin, Peter Eötvös, Michael Gordon, Helmut Lachenman, David Lang, Meredith Monk, Steve Reich, Todd Reynolds, Ned Rothenberg, Julia Wolfe, and Evan Ziporyn. Olivia studied at the University of Music and Arts in Vienna and received her B.M. from the Eastman School of Music. She graduated with her M.M in Contemporary Performance from the Manhattan School of Music.



William Overcash

Violin

William Overcash is a violinist and performing artist working as a soloist, chamber musician, and orchestra section leader with a homebase in Offenbach am Main. He places great importance on the development of the new classical music scene and has made it his mission to work closely with composers both locally and internationally.

William plays as a member of the Basel Sinfonietta (Principal 2nd), Broken Frames Syndicate, WolfTone, Rothko String Quartet and ensemble reflektor (Concertmaster), while playing often as a guest with the Frankfurt Radio Symphony Orchestra, Ensemble Modern, and other important orchestras and ensembles for new and traditional classical music.

An essential part of his artistry lies in the commissioning and working with composers. In recent years, he had the pleasure to premiere pieces by Jalalu-Kalvert Nelson, Michael Hersch, Jonah Haven, Sky Macklay, and Christine Burke. (cont.)

(cont.) His work with multimedia and interdisciplinary art forms is also a central focus. With his knowledge of Max/MSP and other software/hardware systems, he regularly brings electroacoustic works to life on stage.

William is eternally grateful to have been taught by teachers Ray Cheng (Memphis, TN; 2000-2011), David Bowlin (Oberlin Conservatory; 2011-2015), and Kathleen Winkler (Rice University; 2015-2017). They helped him find the joy in music and all its infinite details.

A defining moment of his career was the participation in the International Ensemble Modern Academy in Frankfurt, Germany (2017-2018). The tutors and colleagues in the academy sharpened his gaze towards contemporary music and the ensemble business, starting him out on a path towards collaboration, exploration, and infinite music-making. Those same fantastic colleagues involved in that program then formed the Broken Frames Syndicate, which recently won the prestigious Siemens Ensemble Prize in 2024.

Victor Lowrie Tafoya

Viola



Victor Lowrie Tafoya is a versatile violist, improviser and composer. As a passionate advocate of new music, he has appeared as a soloist, chamber musician and educator throughout the US, South America, Europe and Asia. Victor is a founding member of Mivos Quartet, Synchronos Ensemble, and Trio Kavak, and performs regularly with groups such as Ensemble Signal, OENM and Slee Sinfonietta. He recently recorded Joël-François Durand's viola concert with Ensemble Dal Niente for an album to be released in 2023. As a composer, Victor writes for soloists and chamber ensembles, combining an ever-evolving personal sense of melody and harmony with explorations into improvisation and electronics. He earned his Bachelor of Music Performance from San Francisco State University, and was in the inaugural graduating class of the Master in Contemporary Performance program from the Manhattan School of Music.



Nathan Watts

Cello

Originally from Philadelphia, Pennsylvania Nathan Watts currently lives in Frankfurt am Main. As a cellist, he is always searching for ways to keep contemporary music and improvisation current and accessible through diverse programming, collaboration, and working closely with composers. He is currently a member of the Mivos Quartet, Broken Frames Syndicate, and WOVEN. He also performs regularly as a guest with Ensemble Modern, Ensemble Reflektor, and Oh ton-ensemble. Most recent solo projects include recording the solo cello preludes of Jalalu-Kalvert Nelson, and a self-produced improvisation album inspired by meditations from the bedroom window called "The Invention of Listening". Deep Listening is a practice that shapes the way he exists as a musician, and pushes him to create musical situations that meet the time and place they exist in. Nathan holds a Bachelor of Music from the Cleveland Institute of Music studying with Stephen Geber, a Master of Music at Rice University with Desmond Hoebig, and a Masters from the International Ensemble Modern Academy at the HfMDK Frankfurt with Ensemble Modern.