

About Vincent Ho:

Born in Ottawa, Ontario in 1975, Vincent Ho has emerged as a much sought-after composer and is the winner of numerous awards and prizes. During his academic studies, his works were already being performed by many prestigious ensembles and orchestras, including the Toronto Symphony Orchestra, Vancouver Symphony Orchestra, Winnipeg Symphony Orchestra, and l'Orchestre de la Francophonie canadienne. His music has also been featured at numerous festivals such as the Winnipeg New Music Festival, New York's MATA New Music Festival, Parry Sound's Festival of the Sound, Markham Music Festival, Toronto's Massey Hall New Music Festival, Ottawa's Strings of the Future Festival, and Bakersfield's New Directions Series. In addition to North America, his works have been performed in China, France and Italy. He is currently the Composer-In-Residence to the Winnipeg Symphony Orchestra. After studying music in Ottawa, Calgary and Toronto, he received his Doctor of Musical Arts degree from the University of Southern California in 2005. He also studied in Europe. An accomplished pianist, Vincent Ho is also a former dance teacher and an avid runner. He enjoys exploring the vast world of creative thinking, bridging Eastern and Western musical languages.

In Vincent Ho's Own Words about *Arctic Symphony*:

"In the summer of 2008, I was provided with the opportunity to visit the Arctic region as part of an 'Artist on Board' program through the Circumpolar Flaw Lead System Study (CFL)," explains Vincent Ho. "I was taken on board a state-of-the-art research vessel, the CCGS Amundsen, where I was introduced to studies conducted by many of the world's leading arctic research scientists. I was also taken to Inuit communities to learn about their culture and how the current state of the environment has impacted their way of life. The goal was to provide me with first-hand experience of the Northern region while gaining a better understanding of climate change (from both the scientific and the cultural perspective) so it may inspire the composing of a large-scale symphonic work. During my limited time there, I spent my days and nights observing the landscape. Though the information given to me from the scientists and local Inuit communities was invaluable in broadening my perspective, I ultimately felt that the musical work had to be my own interpretation of the region. Writing it from any other perspective (let it be from the scientists' or Inuit point of view) would be creatively disingenuous and unrepresentative of my connection to the North. As well, I found myself developing a spiritual connection with the environment, and for good reason: I was in a vast open area; I was constantly being subjected to the environmental conditions of the region; and I was continually surrounded by nature's angelic beauty, untouched by utilitarian society. I therefore felt that the music needed to express this spiritual connection that had formed."