

BEN ARAUJO

Composer, sound artist, pianist

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<https://westchestermagazine.com/life-style/this-eastchester-musical-prodigys-composition-is-debuting-at-carnegie-hall/>

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Languages

- English
- Portuguese
- Swedish

Musical skills

- Composition
- Piano
- Electroacoustic music
- Conducting
- Trombone
- Tuba

Official list of compositions (in chronological order)

- *Empire State Passacaglia* (2016)
 - for chamber ensemble (flute, trombone, percussion, violin, viola, and double bass)
- *Nine Portraits for Piano* (2016-17)
- *A Postcard from New York City* (2017)
 - for orchestra

- *Der Rote Blick* (2019)
 - for string quartet
- *Three Walt Whitman Songs* (2019)
 - for mezzo-soprano and piano
- *A Face Obscured By Gold* (2021)
 - for solo piano
- *A Gaping Mouth, A Primal Scream (after Francis Bacon)* (2022)
 - for chamber ensemble
 - flute
 - clarinet in Bb
 - violin
 - viola
 - violoncello
- *Night Piece* (2022)
 - for two unaccompanied sopranos
- *Lava Saga* (2022)
 - for solo piano
- *Mycelia: Homage to Björk* (2022)
 - for chamber ensemble
 - clarinet
 - bassoon
 - viola
 - cello
- *Mono no aware* (2023)
 - for baroque ensemble
 - bass recorder
 - harpsichord
 - chamber organ
 - baroque violoncello
- *Stuck in the Grey Muck* (2023)
 - for mezzo-soprano and double bass
- *Suspension of Time and Memory* (2023)
 - stereo electroacoustic sound
- *...my dreams wander in a withered field...* (2023)
 - for solo piano

- *Crying Tears of Blood* (2023)
 - for large ensemble
- *komorebi* (2024)
 - for orchestra
- *Apartment 49* (2024) [collaborative project with Delyth Field and Herman Svartling Stolpe]
 - multimedia theater piece for three actors, dancer, violin, electronics, and video
- *Find the Deepest Well* (2024)
 - for flute and electronics
- *Looking out from Kiyomizu* (2024)
 - for flute and string trio
- *Kwiecień/Bloodstain* (2024)
 - stereo electroacoustic sound
- *A temple appears between the branches... and then is gone* (2025)
 - fixed media outdoor sound installation for Kew Gardens, London
- *grey* (2025)
 - for orchestra
- *My garden is full of shards* (2025)
 - for soprano and electronics
- *Catharsis* (2025)
 - for bowed electric guitar and live electronics
- *How has winter come so soon?* (2026)
 - 64-channel electroacoustic sound in ambisonics
- *Bardo (in memory of Éliane Radigue)* (2026)
 - for analog synthesizer and 64-channel electroacoustic sound in ambisonics
- *Ruined Church* (2026)
 - for alto saxophone, trombone, and electronics
- *Four Cranes* (2026)
 - for string quartet

Musical education

2014-2021: **Music Conservatory of Westchester**, White Plains, NY
Piano studies with **Mikhail Zeiger**

2016-2020: Private composition studies with **Daron Hagen**

2021-2025: **Royal College of Music**, London
Composition studies with **Haris Kittos**
Bachelor of Music with Honors in Composition

April to August 2024: Exchange program at the **Kyoto City University of Arts** through the Royal College of Music
Composition studies with **Kenji Sakai**

September 2025-present: **Gotlands Tonsättarskola** (Gotland School of Composition), Visby, Sweden
Composition studies with **Per Mårtensson** and **Mattias Petersson**

Performances/premieres

2016

- World premiere of *Empire State Passacaglia* in the Lincoln Center Atrium, New York City, NY, for the culmination of the Tomodachi Suntory Fukushima Mirai Music Program by members of the New York Philharmonic, conducted by myself

2017

- World premiere of *A Postcard from New York City* in David Geffen Hall by the New York Philharmonic, conducted by Joshua Gersen

2019

- World premiere of *Der Rote Blick* at the Wintergreen Festival (Nellysford, VA) by the Shamokin String Quartet (comprised of student participants)
- World premiere of *Nine Portraits for Piano* in the Wienersaal of the Grand Hôtel de l'Europe, Bad Gastein, Austria, by Irena Portenko (along with partial performances by myself), as part of the Music in the Alps festival [August 13]

2020

- American premiere of *Nine Portraits for Piano* in the Weill Recital Hall of Carnegie Hall, New York City, NY, by Irena Portenko [January 8]

2021

- World premiere of *A Face Obscured by Gold* in the Performance Hall of the Royal College of Music, London, by Osman Tack, as part of the annual HeadOn Photo Festival concert series

2022

- World premiere of *Night Piece* in the Performance Hall of the Royal College of Music by Alysia Hanshaw and Laura Mekhail, as part of the Contemporary Music in Action concert series
- World premiere of *A Gaping Mouth, A Primal Scream* in the East Parry Room of the Royal College of Music by Holly Tibbotts (flute), Connor Hargreaves (clarinet in Bb), Sharon Zhou (violin), Joe Berry (viola), and Nok Him Chan (violoncello), in a student-led concert, conducted by myself
- World premiere of *Lava Saga* in the Performance Hall of the Royal College of Music by Daniel Xia, as part of the HeadOn Photo Festival [November 29]

2023

- World premiere of *Mono no aware* (物の哀れ) in the Performance Hall of the Royal College of Music by Luca Imperiale (bass recorder), Dominika Maszczyńska (chamber organ), Yihan Zhao (harpsichord), and Pablo Tejedor-Gutiérrez (baroque violoncello), as part of the annual Consort 21 concert series, conducted by myself; and a second performance as part of the college's FestivAll concert series, also conducted by myself [March 23 and June 18 respectively]
- Austrian premieres of *A Face Obscured by Gold* and *Lava Saga* in the Wienersaal of the Grand Hôtel de l'Europe, Bad Gastein, Austria, performed by myself, as part of the Music in the Alps festival, led by Irena Portenko [August 13]
- World premiere of *Crying Tears of Blood* by the New Perspectives Ensemble of the Royal College of Music, London, in the Amaryllis Fleming Concert Hall, as part of the New Perspectives concert series, conducted by Timothy Lines [November 23]

2024

- Performance of *komorebi* as part of the Royal College of Music's Orchestral Workshop in the Amaryllis Fleming Concert Hall [February 15]
- World premiere of *Apartment 49* (collaborative project with Delyth Field and Herman Svartling Stolpe) in the Performance Studio of the Royal College of Music, London, as part of the Great Exhibitionists Festival [March 22]
- World premiere of *Find the Deepest Well* in the Performance Hall of the Royal College of Music, London, by Marley Dyer, as part of the Contemporary Music in Action concert series [May 8]
- World premiere of *Looking out from Kiyomizu* in the Horiba Shinkichi Memorial Hall of the Kyoto City University of Arts by Shōtarō Tashima

(flute), Kaori Ogawa (violin), Yukiko Ishii (viola), and Amane Kisaki (cello) [August 5]

2025

- Performance of *grey* as part of the Royal College of Music's Composers' Orchestral Workshop in the Amaryllis Fleming Concert Hall [March 12]
- Presentation of the sound installation *A temple appears between the branches... and then is gone* for the Sounds of Blossom festival at Kew Gardens, London [March 15 to April 6]
- World premiere of *My garden is full of shards* in the Performance Hall of the Royal College of Music, London, by Astrid Montén, as part of the Contemporary Music in Action concert series [May 1]
- World premiere of *Catharsis* in the museum of the Royal College of Music, London, by Tom Bradbury [June 17]
- Second performance of *Catharsis* in the Performance Hall of the Royal College of Music, London, also performed by Tom Bradbury, for the last of RCM's termly composition faculty concerts [June 23]

2026

- World premiere of *How has winter come so soon*, composed for the ambisonic loudspeaker setup of Audiorama, in the Sävesalen of the Gotlands Museum, Visby, Sweden, as part of the FRST Festival for Electroacoustic Music [January 24]
- World premiere of *Bardo (in memory of Éliane Radigue)*, for analog synthesizer and the ambisonic loudspeaker setup of Audiorama, in the Sävesalen of the Gotlands Museum, Visby, Sweden, as part of Ljudvågor Festival [May 16]

- World premiere of *Ruined Church* in Vårdklockans Kyrka, Visby, Sweden, performed by Ivo Nilsson (trombone) and Jörgen Pettersson, as part of Ljudvågor Festival [May 22]
- World premiere of *Four Cranes* in Vårdklockans Kyrka, Visby, Sweden, performed by the Zilliacus Quartet, as part of Ljudvågor Festival [May 23]

Musical participation experience

2014-2017: Participation in the band in Eastchester Middle School (Eastchester, NY) as a trombonist

2015-2018: Very Young Composers Program (Lincoln Center, New York City, NY), led by Jon Deak, Daniel Felsenfeld, and Molly Herron

2016: Tomodachi Suntory Fukushima Mirai Music Program (Lincoln Center, New York City, NY), led by Jon Deak, Justin Hines, and Chihiro Shibayama

2017-2021: Participation in the symphonic and concert band of Eastchester High School as a tuba player

2018, 2020, 2021: Concordia Conservatory Chamber Music Camp (Bronxville, NY) as a pianist, led by Keith Kreindler

2018-2021: Participant of the Academy program at the Concordia Conservatory (Bronxville, NY), led by Keith Kreindler, John Chang, and Jon Klibonoff

2019: Composers' Retreat at the Wintergreen Music Festival (Nellysford, VA), led by Daron Hagen

2019: Participant of Music in the Alps Festival (Bad Gastein, Austria) as a pianist, led by Irena Portenko

2023: Counselor/accompanist for the Concordia Conservatory's summer music camp

2023: Participant of Music in the Alps Festival (Bad Gastein, Austria) as a pianist, led by Irena Portenko

2023-2025: Leading Royal College of Music Electronic Music Society alongside composition students Delyth Field, Lucy Holmes, and Deniz Dortok; from September 2024 to present leading with composition students Deniz Dortok, Thomas Shorthouse, Lucy Freia Cahyani, Sofia Kiviniemi, and Özgür Kaya

- January 31, 2024: Initiating and assisting in a workshop for the RCM Electronic Music Society led by Swedish composer Daniel M Karlsson
- November 13, 2024: Initiating and assisting in a workshop for the RCM Electronic Music Society led by Swedish composer Lise-Lotte Norelius

2026: Concert manager for the electroacoustic concerts for the Ljudvågor Festival organized by Gotlands Tonsättarskola, Visby, Sweden, alongside fellow students Anton Skarborn, Martin Seipel, Emanuel Sigvardsson, and Sophie Vitelli