

Kate Milligan – Long Bio

Kate Milligan is a Perth-born composer, conductor, and researcher. Her works are generally electro-acoustic in nature, and ask complex questions through detailed and ambient soundscapes. She is interested in interdisciplinary art practices, particularly those at the intersection of music and visual artforms.

Kate's most recent work *Migrations*—which examined displacement in the current global climate using the soundscape of the Parisian métro—was commissioned by the Perth Orchestra Project and premiered in November 2019. In 2020, she is a participant in the Summers Night Project for female/non-binary composers, with the resulting work to be toured nationally in 2021. She has written for Decibel New Music Ensemble (Young and Emerging Composers Commissioning Program, 2019) and the Western Australian Symphony Orchestra (Young and Emerging Artists Composition Project, 2016). Additionally, Kate has had works presented at Tura's Totally Huge New Music Festival (2017) and RTRFM's The Big 40 (2017). She enjoys writing for historical instruments, and the challenge of reconciling historical performance practices with a contemporary aesthetic.

In 2020, she is a participant in the Western Australian Symphony Orchestra's inaugural Emerging Conductors Program. Kate is also an alumni of the Perth Symphony Orchestra's Women on the Podium Program, and conducted the Western Australian Medical Students' Orchestra during their 2018-19 seasons.

Kate holds a BA(Hons) from The University of Western Australia. Her research interests sit at the intersection of identity studies and musicology, with particular emphasis on constructions of gender in new music practices. Her most recent article, 'Identity and the Abstract Self in Cat Hope's *Speechless*' is available in the October 2019 issue of *TEMPO: A Quarterly Review of New Music*, Cambridge University Press.

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www.katemilligan.com.au/about