

Kate Moore (1979) is an Australian composer currently working in the Netherlands. Her work is rooted in nature and science, showing great interest in natural forms and the materiality of sound, while also touching on themes of spirituality and religion. In 2018/2019 she is the Zielsverwant of the Muziekgebouw aan 't IJ. As part of this residency, she has composed *Space Junk* for Asko|Schönberg.

How are you? You had a busy time, didn't you? Yes, very much so. I just came from November Music where I did the Bosch Requiem with a piece called *Lux Aeterna: VIVID*, so that has been occupying most of my head space for a while. I am really looking forward to diving into *Space Junk* now, though they are kind of these two great big universes enveloping my life. So I come out of one and I have to shift a little bit to enter the other.

Do the two pieces feel like they're in a different musical language?

Yeah, very, very different, almost diametrically opposed. It highlights my own inner conflict. The Bosch Requiem is very much about spirituality and mystery and *Space Junk* is about science and physicality and the reality of our present predicament as living beings on the planet. In a way, they orbit around each other, but in another way they contradict each other.

The space junk might also be the most spiritual garbage there is? I mean, it's floating up there, in the heavens.

It kind of encapsulates everything. I mean, you look up at the sky and you see stars, but then they start to move in a strange way and you realise they're not stars. They're actually satellites and things that we've put up there, preventing us from seeing the real stars. They're false prophets!

And what happens if you look at some pieces of space junk individually? I once saw this picture of astronaut Ed White's glove online. It orbited the Earth for several months before burning up in the atmosphere.

In a way, these pieces are very suggestive. The glove, it's very eery, isn't it? Like a relic almost, floating around there like a ghost. On the one hand, this really scientific, modernist way of being allows us to be out there and create these inventions that help us to get so far to see the earth and the universe. And yet we take this debris with us that follows us where ever we go, changing our place in the universe. Brilliant, yet stupid at the same time.

Composition to me relates to that, it's very much like science in the sense that it goes deep into numbers and structure. In a way it's like a blueprint for a space ship, right? And then in realising it for a performance and in working with performers, that's making it into a physical reality. Making a composition is not so dissimilar from designing a space craft.

And the junk in this metaphor would be?

Well, maybe the instruments, I mean, where do they come from and go? And of course, junk makes great sound.