

XAVIER HUI

composer/improviser/pianist/conductor

FULL BIOGRAPHY AND CV

[Updated: 7/9/2026]

(0) Short Introduction:



“siao” (adj (Hokkien): daringly crazy)

is one word that best describes the young musician Xavier Hui (b. 2004)

“for better or worse” - self-comments Xavier, with one of his common phrases.

Xavier identifies himself as someone who wears multiple hats, as composer, improviser, pianist, and conductor. Yet he **hates** labels and strict delineations between these lines of work. He finds that these roles are mutually symbiotic in his musical output, and constantly draws inspiration from one domain to another.

One of the most significant traits about Xavier, is his ability to think outside the box and create new opportunities in the creative process:

“wouldn’t it be cool if we started a wind ensemble and change the way wind band concerts are run in Singapore”

“wouldn’t it be cool if we focus on improvisatory composition and blur the line between ‘composition’ and performance”

“wouldn’t it be cool if we go for extremely simple music, since everyone is writing such complicated stuff”

To name just a few “wouldn’t it be cool”s, finding *new* ways and approaches is **the core** of Xavier’s philosophy to music. Beyond searching for *new* approaches to sound and music making, Xavier is also concerned about creating *new* contexts and opportunities for *new* audiences to engage with *new* forms of music. He strongly believes that though music has a transformative and transcendental ability to connect with people, this can be achieved in ways beyond the typical, cliché, and hyper-commercialised. .

(1) Education:

At present, Xavier is a NUS Merit Scholarship holder of the Yong Siew Toh Conservatory of Music (YSTCM), pursuing his Bachelors in Music (Honours) in Composition. He has studied under Prof. Peter Edwards, Dr Adeline Wong, and Dr Chen Zhangyi during his time in YSTCM thus far. Xavier also studied improvisation under Prof Karst de Jong, and piano under Ms Yoon Jung-A in his first two years at the conservatory.

From the fall of 2026 to the summer of 2027, Xavier will embark on his exchange studies in Composition at the Sibelius Academy.

Prior to his admission in YSTCM, Xavier was a student of Eunoia Junior College, where he studied the Music Elective Programme (MEP) for his A Levels. He studied under Dr Gooi Tah Choe, and Mr Lee Ji Heng. During his gap year in 2023, Xavier also studied under Mr Terrence Wong. During his time, he won the top prizes in his subject for three consecutive years in his cohort.

Outside of YSTCM, Xavier also studies orchestration and conducting under Dr Robert Casteels.

EDUCATION:

Bachelors in Music (Hons) Composition Yong Siew Toh Conservatory of Music	2024 - 2028
Singapore-Cambridge GCE A Level Certificate Eunoia Junior College	2021 - 2022
Singapore-Cambridge GCE O Level Certificate Juying Secondary School	2017 - 2022

TEACHERS:

Dr Peter Ivan Edwards Composition Yong Siew Toh Conservatory of Music	2024 - Present
Dr Chen Zhangyi Composition Yong Siew Toh Conservatory of Music	2024 - Present
Dr Adeline Wong Composition Yong Siew Toh Conservatory of Music	2025 - Present
Dr Karst de Jong Improvisation (Modules) Yong Siew Toh Conservatory of Music	2024 - Present
Ms Yoon Jung-A Piano Yong Siew Toh Conservatory of Music	2024 - Present
Dr Robert Casteels Conducting	2024 - Present
Mr Terrence Wong Composition	2023 - 2024
Dr Gooi Tah Choe Singapore-Cambridge GCE A Level Music Eunoia Junior College	2021 - 2022
Mr Lee Ji Heng Singapore-Cambridge GCE A Level Music Eunoia Junior College	2021 - 2022

(2) Composition:

The image displays a musical score for a large ensemble, including woodwinds, brass, strings, and percussion. The score is divided into two main sections. The left section shows a dense, complex texture with many instruments playing. The right section is a more detailed view of the string section, showing individual staves for Violins I, Violins II, Violas, and Cellos/Double Basses. The score includes various musical notations such as notes, rests, and dynamic markings.

Below the score is a diagram labeled 'A' with the text '[violent, convulsive struggle: gasping on air, as if choking on blood]'. The diagram consists of two horizontal axes. The top axis is labeled 'Sound' and ranges from 'DARK' to 'BRIGHT'. The bottom axis is labeled 'Keys' and ranges from '(mf)' to '(f)'. A wavy line represents the sound dynamics, starting at a low level and rising sharply. A dashed line represents the key dynamics, starting at a low level and rising sharply. The diagram also includes a section labeled 'B' with the text 'as fast as possible: increase the number of keys alternating between open and closed positions'.

As a composer, he embraces - harmonic washes, sonic composition and extended techniques, indeterminate improvisatory composition, electroacoustic works, to name a few. Xavier does not believe in the strict adherence to a single compositional style, instead being driven by curiosity towards the blurring of genre-definitions. Xavier's current compositional interests lie in the intersection between traditional harmonies and noise music.

Xavier is currently embarking on two series of compositions. Firstly, Xavier began writing his dream series in 2025, following a creative hiatus from composition. Upon reflection, Xavier felt a need to write music that connected to him deeper, rather than simply pedantic compositional exercises. This series of compositions explore the dual meaning of "dreams" - (i) surreal and evocative landscapes, created through immense textural intricacy and complexity; (ii) human dreams and ambitions, and how they form and shatter. This series of works also aim to the maximum timbral palette of a minimum number of instruments (1 - 5 musicians). The works are dedicated to a special group of people who have impacted his life greatly (R.J.T.)

In 2026, Xavier embarked on another series, dream fragments. Written for a larger combination of instruments (6 - 15 musicians), this series of compositions explores more abstract musical expression. These works lack explicit messages to the audience. Rather, they are left ambiguous (say for some implied narratives), and invite the audience to form their own stories/meanings with the work. Just like looking at an object in a *Kunstammer* (Cabinet of Curiosities)

Xavier firmly believes in the concept of “collaborative composition”, seeing his performers and non-musical partners as equal collaborators in creating music. Most recently, Xavier has worked with the poetry of local poet *Jennifer Leong* for *dream 7*, and has also designed and recorded vocal parts from singers from the community in *dream 4* and *dream fragments ii*. Xavier plans to pursue this idea further in the next half of 2026, and hopes to expand this model to challenge the concept of the “dictatorial” composer, and to invite more people in the creative process.

Xavier has worked with various ensembles and artists, both locally and abroad. Among them: *Martin Jaggi* (Singapore), *Jonathan Shin* (Singapore), *Micheline Chan* (Singapore), *weird aftertaste* (Singapore), *bl-duo* (Singapore), *Quartetto Nous* (Italy), *Fonema Consort* (USA). Xavier also plays his own music and collaborates with his friends and colleagues, on a frequent basis.

Five Movements in 6001

Homage d' Gooi

Xavier Hui

i: but, does this chord sound like a sus

INSTRUCTIONS:

- [Concept]: "singular note exploration". The acoustic instruments should blend in very smoothly with the electroacoustic track.
- [Interpretation]: Make sure the timbres **match the sounds** of the electroacoustics. You should enter as **sparsely as possible** without any **seeming relation to one another**. You should **not** overpower the electroacoustics.
- [Interpretation]: You should give about a 10 - 15 second delay for the phrase "BUT, DOES THE CHORD SOUND LIKE A SUS" to gain aural prominence among the audience. You should take note of the **prominent usage of harmonics and whistle tones** throughout the piece.
- [Interpretation]: Keyboard players **may** double the pitch A in octaves where possible.
- [Interpretation]: Percussionists **may** vary the tempo of the rhythmic cell. However, the rhythmic proportions between the notes must remain accurate.
- [Interpretation]: Appear like the ensemble is **tuning and preparing** for the performance, before further explorations of the pitch A.

A catalogue of composition highlights and experiences can be found on the next page. Prior to his dream series, Xavier worked on his *enthalpy* series (2023 - 2024) and his studies (2023 - 2024), as early compositional studies into modern composition. Works before that are not included, as they are “amateur juvenellia” in the composer’s words.

COMPOSITION HIGHLIGHTS:

<i>dream fragments iii - for 8 instruments and pre-recorded electronics</i>	2026
<i>dream fragments ii - for 7 instruments and pre-recorded electronics</i>	2026
<i>dream 7 - for percussion duo</i>	2026
<i>dream fragments i - for mixed ensemble</i>	2025 - 2026
<i>dream 5 - for flute and MIDI keyboard</i>	2025 - 2026
<i>dream 5 (pilot) - for two midi keyboards</i>	2025
<i>dream 4 - for alto flute and electronics</i>	2025 - 2026
<i>dream 3 - for solo alto saxophone</i>	2025
<i>dream 2 - for alto flute, piano and soprano</i>	2025
<i>dream 1.2 - for flute and string quartet</i>	2025 - 2026
<i>dream 1.1 - for solo violin</i>	2025
<i>dream 1 - for string quartet</i>	2025
<i>transfiguration - for orchestra</i>	2025
<i>transformations - for brass quintet</i>	2025
<i>piano pieces ii</i>	2024
<i>piano pieces i</i>	2024
<i>flight - for solo cello</i>	2024
<i>studies (VII - VIII) for various objects and live electronic processing</i>	2024 - 2025
<i>studies (I - VI) for tape</i>	2023
<i>enthalpy series (I - V) - for mixed selection of instruments</i>	2023 - 2024
<i>reminiscence - for wind ensemble</i>	2023
<i>Five Movements in 6001 - for mixed ensemble and tape</i>	2023

FESTIVALS AND OPPORTUNITIES:

<i>International Composition Institute of Thailand 2026</i> Thailand Music and Arts Organisation	2026
<i>Emerging Composers Collective</i> Singapore Wind Symphony	2026 - 2027
<i>Cortona Sessions 2026</i> International Foundation for Contemporary Music	2026
<i>Vienna Contemporary Composers' Festival 2025</i> Global Arts United LLC	2025
<i>Veneto Artistic Music Summit 2025</i> Global Arts United LLC	2025
<i>Young Composers' Academy</i> Yong Siew Toh Conservatory of Music	2024
<i>Young Composers' Forum</i> Composers' Society of Singapore	2023 - 2024
<i>Choral Composers' Seminar</i> Composers' Society of Singapore	2021

(3) Improvisation



One could argue that the consequence of Xavier's interest in collaborative composition, is his interest in improvisation. Signs of this interest could be found in Xavier's early work prior to his studies in the Yong Siew Toh Conservatory of Music.

He formed an experimental ensemble what the FORTE (WTF) after graduating high school, to perform music together with his then close collaborators. His interest in indeterminacy began his interests in improvisation: from early indeterminate pieces Five Movements in 6001 (2023) and enthalpy V (2024) involving the experimentation of various musical processes; to his re-interpretations of Cornelius Cardew's Treatises with visual artists Chan Choy Har; to workshopping Stockhausen's text piece Aus den Sieben Tagen with music students from his former alma mater.

Two significant events accelerated Xavier's interest in improvisation: (i) through interactions with Prof Karst de Jong in classes and modules, (ii) finding a long term venue partner/collaborator, **Project A+**. The latter half of 2025 marked a new beginning in Xavier's output, with his projects **LIVING DREAMS** and **[i] - improvisation recital**. The first explored new concepts of collaborative composition and response pieces, while the second deconstructed various principles of improvisation in an interactive format. In the first half of 2026, Xavier pursued his interests in improvisation with three more projects.



Xavier's forays into improvisation are also his means of questioning his relationship to his primary instrument. Having been through the ABRSM/Trinity College of Music examination systems in his formative years of piano training, an existential crisis in 2023 led him to: (i) seek and reconsider new ways of creating a unique artistic voice in performance; (ii) synthesise his interests in performance and composition. He thus focuses less on performing repertoire of the classical canon in his recent projects, though he has been actively keeping up on learning new repertoire (see repertoire list in Section (4))

A portfolio of Xavier's improvisation projects can be found on this page.

IMPROVISATION PROJECTS:

<i>minima - pilot edition</i> improvisation recital	2026
<i>ARCHipelago_Wanderlogue</i> improvisation X performance art collaboration	2026
<i>Four Blank Walls: Experiments in Sound (Edition 5)</i> National University of Singapore, Centre for the Arts	2026
NOIXIS CONVERSE Guest Performers	2026
<i>facades</i> improvisation X theatre collaboration	2026
<i>[i]: pilot phase</i> improvisation recital	2025
PORTRAITS YST X IPUR - Risk Resonances	2025
<i>living dreams - pilot PHASE 1</i> sound installation X improvisation X art	2025
<i>Melomania VII</i> what the FORTE (WTF)	2024
<i>sonic explorations</i> what the FORTE (WTF)	2024
<i>Treatise on Treatise</i> what the FORTE (WTF)	2024
<i>Melomania VI</i> what the FORTE (WTF)	2023

(4) Conducting



Conducting is another integral tenet to Xavier's practice. His first experiences in conducting were in 2022. He was Student Conductor in the Wind Ensemble of his Alma Mater (Eunoia Junior College), and also formed ensembles for the annual Music Elective Programme Concert, where he conducted extracts from Copland's *Appalachian Spring*. He also conducted ensembles for the performance of his works in the student-composer-led concert *Menagerie* in early 2023.

Upon graduation in 2023, Xavier co-founded the wind ensemble *Re:Cinta Wind Symphony* together with his then close collaborator Dylan Lim. The ensemble was formed with the following three visions:

- I. Creating an inclusive platform for like-minded youths to band together and create a tighter community of passionate and competent musicians
- II. To spotlight local artistry, from local composers to young budding talents.
- III. To be innovators and push artistic boundaries in wind ensemble music, and to inspire more people from various backgrounds to support the arts.

Through his leadership from 2023 - 2025, Xavier organised several concerts with this ensemble. The most successful of these concerts was a live-projection concert involving the anime series *Hibike Euphonium*, which sold out and was received with strong acclaim.

Following a hiatus in 2025 to focus more on his work in improvisation, Xavier is returning to more active conducting in 2026. He first began by working with students and colleagues from the Conservatory, with Stravinsky's *Octet* and *The Soldier's Tale*, and is currently planning more conducting collaborations in the later half of the year with a focus on contemporary music.

Continually upskilling himself, Xavier has also exposed himself in a wide variety of conducting masterclasses. Among the more notable ones include: the Singapore National Youth Orchestra Conducting Seminars with Peter Stark (2023 - 2024), Conducting Workshops with the Singapore Wind Symphony with Daniel Yiau (2024) and the 2024 RondoFest in Penang with Tengku Irfan.



A list of conducting projects Xavier organised with his team can be found below:

CONDUCTING PROJECTS:

<i>Chamber Explorations II</i> Re:Cinta Wind Symphony	2025
<i>SYF in Concert</i> Re:Cinta Wind Symphony	2024
<i>Hibike Euphonium in Concert</i> Re:Cinta Wind Symphony	2024
<i>Chamber Explorations I</i> Re:Cinta Wind Symphony	2023
<i>Musical Escapades (organised by VENTUS)</i> Re:Cinta Wind Symphony	2023
<i>Menagerie 2023</i> <i>Student-composer-led Collective</i>	2023
<i>Euphony 2022</i> Eunoia Junior College	2022

A list of conducting masterclasses Xavier had attended can be found below:

CONDUCTING MASERCLASSES:

<i>PANULA ACADEMY MASTERCLASS - Lohja City Orchestra</i>	2026
<i>A JOURNEY THROUGH MUSICAL MASTERPIECES</i> <i>Conducting Masterclass with Tengku Irfan - Mussorgsky/Ravel</i> <i>Pictures at an Exhibition</i>	2026
<i>SNYO Conducting Seminar</i> Peter Stark	2024
<i>Conducting Masterclass (November)</i> Singapore Wind Symphony	2024
<i>RondoFest 2024</i> Conducting Track	2024
<i>Conducting Masterclass (June)</i> Singapore Wind Symphony	2024
<i>Japan Band Clinic 2024</i>	2024
<i>Douglas Boustock Conducting Masterclass</i> Singapore Armed Forces Central Band	2024
<i>SNYO Conducting Seminar</i> Peter Stark	2023
<i>Choral Conducting Workshop: Developing the Conductor in You (Level 2)</i> Resonances of Singapore	2023
<i>Woodlands Young Conductors Workshop</i>	2023
<i>Conducting Strings Workshop</i> Conductors' Collegium Asia	2021

A repertoire list that Xavier has conducted/played/studied privately, can be found below:

REPERTOIRE HIGHLIGHTS

Conducting:

Orchestra

Bartok: Concerto for Orchestra
Beethoven: Piano Concerto No. 3
Beethoven: Symphony No. 1
Beethoven: Symphony No. 3
Beethoven: Symphony No. 5
Beethoven: Symphony No. 9
Bernstein: Three Dance Episodes from *On the Town*
Bernstein: Symphonic Dances from *West Side Story*
Brahms: Academic Festival Overture
Brahms: Variations on a Theme by Haydn
Brahms: Symphony No. 1
Brahms: Symphony No. 3
Bizet/Guiraud: Carmen Suites No. 1 & 2
Britten: Four Sea Interludes from Peter Grimes
Copland: Appalachian Spring
Debussy: La Mer
Debussy: Nocturnes
Debussy: Prelude to the Afternoon of a Faun
Dvorak: Carnival Overture
Grieg: Peer Gynt Suite No. 1
Haydn: Symphony No. 99
Haydn: Symphony No. 104
Mussorgsky/Ravel: Pictures at an Exhibition
Mendelssohn: Symphony No. 3
Mozart: Overture to The Marriage of Figaro
Mozart: Overture to Don Giovanni
Mozart: Symphony No. 39
Mozart: Symphony No. 40
Mozart: Symphony No. 41
Sibelius: Finlandia
Sibelius: Valse Triste
Tchaikovsky: Nutcracker Suite
Ravel: Daphnis and Chloe Suite No. 2
Ravel: La Valse
Schoenberg: Pierrot Lunaire
Stravinsky: Dumbarton Oaks
Stravinsky: The Firebird Suite 1919
Stravinsky: Octet
Stravinsky: The Rite of Spring
Stravinsky: The Soldiers' Tale
Wagner: Tristan und Isolde (Prelude and Liebestod)
Weber: Overture to Oberon
Weber: Overture to Der Freischütz

Wind Band

Bernstein: Prelude Fugue and Riffs
Cesarini: Greek Folk Dances
Gillingham: With Heart and Voice
Gounod: Petite Symphonie
Gorb: Yiddish Dances
Holt: First Suite for Military Band
Holt: Second Suite for Military Band
Lee Jinjun: Party in Space
Matsuda: Liz and the Blue Bird
Milhaud: Suite Française
Mozart: Serenade No. 12
Reed: Armenian Dances (Part 1)
Sakai: The Seventh Night of July
Taruya: Tears of the Princess Kushinada Flowing in
Hii
Vaughan Williams: English Folk Song Suite
Wee: Kinderszenen

Opera/Vocal Music

Bizet: Carmen (Selected Movements)
Brahms: Ein Deutsches Requiem
Mozart: Don Giovanni
Orff: Carmina Burana

Piano:

Albeniz: Iberia (El Albaicin)
 Bach: French Suite No. 5
 Bach: Italian Concerto
 Bach: Partitas (No. 1, No. 2)
 Bach: The Well Tempered Clavier (Book 1 No. 1, 2, 5, 7, 10, 16)
 Brahms: Piano Pieces Op. 76
 Brahms: Rhapsodies Op. 79 (No. 2)
 Brahms: Three Intermezzos Op. 117
 Beethoven: Piano Sonatas (No. 1, 4, 8, 14, 17, 23)
 Berio: Sequenza IV
 Cage: Bacchanale for Prepared Piano
 Cage: Sonatas and Interludes for Prepared Piano
 Cardew: Treatise (Selected Realisations)
 Chopin: Ballades (No. 1)
 Chopin: Etudes (Op. 10 No. 1, Op. 10 No. 12 Op. 25 No. 1, 12)
 Chopin: Polonaises (No. 5)
 Chopin: Nocturnes (Op. 9 No. 1; No. 2, Op. 48 No. 1)
 Cowell: Aeolian Harp
 Cowell: The Banshee
 Cowell: Tiger
 Debussy: Estampes
 Debussy: Etudes (No. 1)
 Debussy: Petite Suite
 Debussy: Preludes (The Sunken Cathedral; Feux d'Artifice; The Girl with the Flaxen Hair)
 Debussy: Pour Le Piano
 Debussy: Suite Bergamasque
 Feldman: Intermission 6
 Feldman: Last Pieces

Feldman: Piano Piece 1952
 Feldman: Two Intermissions
 Grieg: Holberg Suite
 Grieg: Wedding Day at Troldhaugen
 Glinka (arr. Balakirev): The Lark
 Haydn: Piano Sonatas (Hob. XVI: 34, 49)
 Huber: Darabukka
 Ives: Concord Sonata (Movement III)
 Lachenmann: Ein Kinderspiel
 Ligeti: Musica Ricercata
 Liszt: Liebesträume (No. 3)
 Liszt: Three Concert Etudes (No. 3)
 Liszt: Transcendental Etudes (No. 8)
 Kapustin: Eight Concert Etudes Op. 40
 Manookian: Images of Armenia
 Milhaud: Scaramouche
 Mozart: Piano Sonatas (No. 12, 13, 16, 18)
 Mozart: Twelve Variations on Ah Vous de Jeje-Maman
 Mussorgsky: Pictures at an Exhibition
 Poulenc: Three Novelettes
 Prokofiev: Sarcasms
 Prokofiev: Visions Fugitives (Selected)
 Rachmaninoff: Preludes (Op. 3 No. 2, Op. 23 No. 25)
 Rachmaninoff: Etudes (Op. 39 No. 5)
 Ravel: Miroirs (Un Barque Sur l'Océan)
 Ravel: Pavane pour une infante défunte
 Ravel: Sonatine
 Reich: Piano Phase
 Rzewski: Coming Together
 Schoenberg: Six Piano Pieces Op. 19
 Schubert: Impromptus Op. 90 (No. 2, No. 3)
 Schubert: Piano Sonata for Four Hands D.617
 Schumann: Fantasiestücke Op. 12
 Schumann: Papillons Op. 2
 Stravinsky: Serenade in A
 Tchaikovsky: The Seasons (No. 6)

(5) Film Scoring

In 2025, Xavier embarked on several film scoring projects. His early works involve collaborations with students from nuSTUDIOS. Following this, Xavier has collaborated with Final Year Film Students from the LaSalle College of the Arts.

A list of projects he collaborated with, can be found below:

FILM PROJECTS

<i>carved eyelids - score for short film</i> <i>collaboration with students from LaSale College of the Arts Putnam School of Animation</i>	2026
<i>Tanggung Jiwa - score for short film</i> <i>collaboration with students from LaSale College of the Arts Putnam School of Animation</i>	2025
<i>RAISE THE RED LION - score for short film</i> <i>collaboration with nuSTUDIOS</i>	2025
<i>FOUND - score for short film</i> <i>collaboration with nuSTUDIOS</i>	2025
<i>short dance film- score for short film</i>	2025

(6) Research

Xavier has written two research papers for academic purposes, reflecting a certain musical interest of his. The titles of these research papers are shown below:

PAPERS AND WRITINGS

<i>An Evaluation of the Effectiveness of Cultural Eclecticism in the Music of Sumeru in Genshin Impact, and its Broader Applications</i>	2024
Y1 Research Paper Yong Siew Toh Conservatory of Music	
<i>A Structural Examination of Steve Reich's Music for 18 Musicians: The Interdependence of Fixed Parameters and Interpretative Choice</i>	2022
Singapore-Cambridge GCE A Level H3 Research Paper	

Xavier's most recent area of study is in opera and the interdisciplinary symbiosis between music, text and the stage. At present he is actively pursuing research in this area, and preparing for another paper in 2028.

(7) Other Activities

Xavier has also given presentations at his Alma Mater (Eunoia Junior College), ever since he was a student in 2021. He strongly believes in the importance of guiding his juniors by passing down knowledge through these talks. A list of his contributions can be found below:

OTHER ACTIVITIES:

Guest Speaker (Alumni Sharing) Eunoia Human Library	2026
Guest Speaker (Alumni Sharing) Eunoia Human Library	2025
Guest Speaker (Alumni Sharing) Eunoia Human Library	2024
Facilitator Prepared Piano Workshop Joint Integrated Programme Music Elective Programme (MEP) Symposium	2023
Guest Speaker Talk on John Cage Eunoia Humanities Symposium	2023
Guest Speaker (Alumni Sharing) Eunoia Human Library	2023
Facilitator Outreach Workshops Eunoia UN-Conference	2022
Student Speaker (Alumni Sharing) Eunoia Human Library	2022

(8) Software Proficiencies:

Xavier is proficient with the following softwares in his work:

SOFTWARE PROFICIENCIES:

Digital Audio Ableton Live, Logic Pro, Max/MSP	Graphic Design/Engraving Dorico
Audacity, SonicPi, VCV Rack	Canva

(9) Contact Information:

Please contact Xavier through the following channels, should you be interested in collaborating with him.

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Instagram: https://www.instagram.com/xavierhui_music/

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