

AIR

LUGANO
PERCUSSION
ENSEMBLE



William Thomas McKinley
Giacomo Platini
Mathias Steinauer



Giacomo Platini (1967)

- 01 *Come tira l'aria** (2023) 09:22
for violin and percussion ensemble
Szuhwa Wu, violin

William Thomas McKinley (1938-2015)

- 02 *The Recycler**(2015) 12:17
For voice and percussion ensemble
Rose Hegele, soprano
- 03 *Again the Distant Bells** (2015) 15:21
For Vibraphone/marimba and percussion ensemble
Matt Sharrock, vibraphone, marimba

Mathias Steinauer (1959)

- 04 *Sott'acqua op. 17.3a** (1999/2003) 10:18
Version for percussion-sextet and free improvisation (double bass)
(In memoriam Giorgio Bernasconi)
Enrico Fagone, double bass

* World Premiere Recording

LUGANO PERCUSSION ENSEMBLE

**Luca Bruno, Armando De Angelis, Gregorio Di Trapani
Sho Kubota, Andrea Tiddi, Alberto Toccaceli**

Adjunt percussionist: Davide Poretti

Soloists:

Szuhwa Wu violin

Rose Hegele voice

Matt Sharrock vibraphone/marimba

Enrico Fagone double bass

Simone Mancuso conductor



Recording & Mixing engineer: Lara Persia

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Edizioni Curci (Come tira l'aria)

COME TIRA L'ARIA (2023)

Giacomo Platini

The title “Come tira l’aria” of my composition for violin and 6 percussionists, commissioned by the LUGANO PERCUSSION ENSEMBLE, comes after a period dedicated to composing pieces with a direct reference to subjects, themes, external materials to music (“Se piove un fuoco oscuro nel mio petto” for ensemble, inspired by the figure of Pier Paolo Pasolini and “Here is the deepest secret nobody knows”, for 6 percussionists, linked to poetic fragments of the American poet E. E. Cummings), I needed freedom to be able to create new music. So my decision was to return to let flow, without constraints, the musical ideas to follow the creative flow in a free way, as it emerged from my poetic universe. “Come tira l’aria”, in fact, is then the title that can describe how this music was born: and that is, how things come, how “the air” carries them. “Come tira l’aria” is a metaphor for “how things come”. Air as a symbol of something that comes to us without warning, unpredictably. Air as a symbolic element of flowing without constraint, towards an apparently undefined destination. Air as an element to which to abandon oneself without resistance, to let oneself be carried away. The piece is formally divided into three large main sections without interruption, with a cadence for the violin located between the second and the final third section. The violin has a solo and concertante role but, although the formal articulation could suggest a classical structure, in reality the musical construction within each section is conceived without direct references to forms of the past. The material of the first and third sections are worked and treated by focusing on the principle of repetition. My research here goes in the direction of using this principle at various levels of the construction of the musical texture: in fact they are informed as much the rhythmic and melodic cells, as the musical phrases. But

the “game” is to repeat without ever proposing a literal repetitiveness: each element returns, but always with a more or less important degree of variation and always in an expressive and evocative musical context. The percussions are in dialogue with the violin (in the first section), amplification and resonance of the soloist's gestures in the more rhythmic and dynamic second section, and, after the violin's cadenza, a virtuosic but at the same time intimate cadenza, percussions and violin unite in an almost choral, calm, intimate discourse, a mantra with an almost hypnotic gait that, slowly, takes us to the end of the piece.



THE RECYCLER

William Thomas McKinley

The Recycler was commissioned in early 2014 by Bill Cahn and the NEXUS Percussion Ensemble. The work was requested in part to celebrate a new recycling initiative in the city of Rochester, NY. Composed in the summer of 2014, The Recycler is one of the final works composed by McKinley before his death in February, 2015. The work was never heard by the composer and due to his passing, was not premiered until February 2023 with the Lugano Percussion Ensemble featuring soprano Rose Hegele under the direction of Simone Mancuso.

The work calls for a mallet quartet plus a trio of auxiliary percussion (optional) and a solo soprano singer on a text written by the composer's wife, Marlene McKinley. True to the title, the music revolves around themes of recycling and rebirth--the making of something new from something old. Additionally, the version heard here is Part I; McKinley composed a Part II which is optional and adds another 7 to 8 minutes of music to the work. The musical material revolves around a set of rhythmic cycles and thematic material which is, with intention, cycled and re-cycled throughout. Much of the primary chosen percussion sounds, especially in the auxiliary trio, are of metal and glass, analogous to materials often found in the recycling process.

AGAIN THE DISTANT BELLS

Commissioned by percussionist David Samuels and Brooklyn College, "Again the Distant Bells" was premiered on May 5, 1992 in Brooklyn, NY with the Brooklyn College Percussion Ensemble and Dave Samuels soloist under the direction of Morris Lang. In brief, the piece explores colors and timbre through mostly glass and metal percussion instruments, highlighting the soloist (vibraphone and marimba).

There is a "home chord" heard at the opening which serves as a jumping off point for development. As with other works of this time, McKinley wrote a non-narrative poem simultaneously with the music, weaving its way through the piece with different affections, moods, and colors lensed through pillars of imaginary bellscapes. The work is a transition piece, straddling the composer's earlier, highly charged, intense, "American modernist" style and with what would emerge as a new, simpler, "romantic" approach by the mid-1980s. The work also features a small section allowing for improvisation by the soloist with a series of chord changes marked out, written specifically with Mr. Samuels in mind (who was also a prolific jazz player and having performed in the jazz-fusion band Spyro Gyra in the 1980s).



Composed between 1999 and 2022, exists in a version for percussion sextet, orchestra, and improvising soloist. However, the present work refers specifically to the version for percussion sextet and a freely improvising soloist. The soloist may be either an instrument or a voice, with or without amplification, and may also incorporate electronic sounds or any other sonic source.

The performer is encouraged to play freely and intuitively, according to what they feel is most appropriate within the given context. At the beginning of the score, certain possibilities are proposed, but these serve merely as initial suggestions and may be entirely disregarded. It is essential to recognize that even in the absence of sound, a musical form is still being created in time.

This is not a collection of arbitrary effects, but rather a living, conscious presence. Every musical gesture must be cherished and fully inhabited.

The soloist is conceived as a rare and autonomous creature in a composed, underwater sonic environment, not governed by the composer or conductor. Around measure 90, the orchestra and the percussion ensemble are granted greater freedom, which is wholly in keeping with the spirit of the piece.

Composed, notated, and non-notated music coexist here in such a way that they become nearly indistinguishable. Everything unfolds in the present moment, where the boundaries between musical languages are blurred, nebulous, and at times elusive. Much like the surface of water, two worlds meet and merge according to distinct laws. Sixty percent of the Earth's surface is covered by deep oceans, from which strange, barely perceptible creatures emerge.

These beings survive immense pressure and orient themselves through hyper-sensitive organs, akin to the human ear in its ability to perceive the subtlest shifts in pressure.



GIACOMO PLATINI

His works have been performed in several festivals and venues of international importance such as the Cité Internationale Universitaire in Paris, the Théâtre Des Lisières and the Italian Cultural Institute in Strasbourg (France), the LAC & “Oggi Musica” Festival in Lugano (Switzerland), the Chartreuse de Villeneuve-lez-Avignon (Avignon - France), Centro para la Difusión de la Música Contemporánea in Madrid (Spain), the blurred edges 2016 – Festival für aktuelle Musik Hamburg (Germany), the “MILANO MUSICA” Festival in Milan (Italy), the MUSICAHORA Festival in La Serena (Chile), in New York (Guggenheim Museum and at Jack Space in Brooklyn), PianoCity in Milan (Italy), in China at the Electronic Music Week in Shanghai 2011 and at the 6th Chamber Music Festival in Beijing (Beijīng), Auditorium “Fabio Lozano” and “CICLO NOVA 2023” in Bogotá (Colombia) by performers such as Mario Caroli, Françoise Kubler, Zorina Valeria, Carlo Boccadoro, Suzhwa Wu, Hélène Pereira, and Romanian State Philharmonic Orchestra, Orchestra Filarmonica Italiana (OFI), Sentieri Selvaggi ensemble, Lugano Percussion Ensemble, Transient Canvas duo, Accroche Note Ensemble, MDI ensemble, New Made ensemble. He is member of the board of directors of “The Villa of Composers”, international project for promotion and conservation of contemporary musical heritage, and he was artistic director of the concerts series “New Taste - contemporary music meets young people” for Opera Munificata Istruzione - Turin - Italy (2021 - 2022). His pieces “4 souvenirs” for violin and piano were recently published in the CD released for Oehms Classic “Soundmaps Extended Realities” by violinist Zorina Valeria in duo with pianist Evgeny Sinaiski. He has received commissions from festivals, ensembles and performers such as: Ensemble Antidogma (Turin - Italy), Ensemble Sentieri Selvaggi (Milan - Italy), Lugano Percussion Ensemble (Lugano - Switzerland), Alba Music Festival (Alba - Italy), Festival POTE (Besançon - France), Teatro Grande (Brescia - Italy), 47°

Cantiere Internazionale d'Arte di Montepulciano (Italy), Conservatoire de Musique du Pays de Montbéliard (France), Zorina Valeria, Quartetto di Torino. In 2017 he was member of the jury of the 8th edition of the prestigious "Concours International de Composition Henri Dutilleux" and is regularly invited to give lectures and masterclasses by important musical education institutions such as the Sibelius Academy of Helsinki, the Centro Studi Acoustics Computer Music - AGON of Milan, the Italian Cultural Institute of Ljubljana -Slovenia- (ISCM WOLRLD MUSIC DAYS), the Shanghai Conservatory (Electronic Music Week 2011), the Alba Composition Program, Università National de Colombia in Bogotá, Orquesta Sinfonica Municipal de Caracas (Venezuela), Fondazione Accademia di Musica di Pinerolo - performance-oriented composition (Italy) and is a professor of composition at the Conservatoire de Musique du Pays de Montbéliard (France) and at the IUP – Université de Franche-Comté of Montbéliard, département PSM – Musique et Son pour Multimédia. He was selected to attend the Stage of composition & computer music at IRCAM in Paris and he studied composition with Ivan Fedele at Strasbourg Conservatoire de Musique and at Conservatorio Statale di Musica "G. Verdi" in Como (Italy). Afterwards he improved his studies in with Gyorgy Ligeti, Niccolò Castiglioni, Betsy Jolas, Magnus Lindberg and Michael Jarrell (composition) and with Alexander Lonquich, Marian Mika and Lazar Berman (piano).

WILLIAM THOMAS MCKINLEY

William Thomas McKinley was a prolific composer, inspiring teacher, and gregarious raconteur whose career reflected a quintessentially American sort of musical eclecticism. Born in New Kensington, PA on December 9, 1938, he showed great musical facility from an early age, improvising at the piano by age five and playing professionally in nearby Pittsburgh from age eleven, blossoming under the tutelage of famed local pianist Johnny Costa. Active as a performer in Pittsburgh starting in his teens, the young McKinley worked with jazz luminaries such as Dexter Gordon, Wes Montgomery, and pop acts such as Neil Sedaka and Aretha Franklin. For college, however, he chose the route of composition. McKinley attended Carnegie Tech (now Carnegie-Mellon) and studied with Nikolai Lopatnikoff, opening the door for a summer of working with Aaron Copland at the Tanglewood Institute and winning the BMI Prize in Composition in 1963. He later entered the graduate program at Yale to study with Mel Powell, where his interest in jazz fused with his classical studies in composition, coalescing into his first mature style. Upon leaving Yale, he taught for three years at the University of Chicago before moving on by invitation from Gunther Schuller to the New England Conservatory in 1973. Splitting time between the composition and jazz departments, McKinley spent the next twenty years imbuing the importance of individual expression within a generation of young musicians. During this period, his music developed the more tonal grounding of his second mature period, anchored with professional success and accolades in the form of an Arts and Letters Award from the American Academy of Arts and Letters, a Guggenheim Fellowship, and numerous commissions including but not limited to the Koussevitzky Foundation, the Lincoln Center Chamber Music Society, the Seattle Symphony, and the Boston Symphony Orchestra. Concurrently, his career as a jazz pianist found him working with a litany of major jazz artists including Roy Haynes, Miroslav Vitous, John Scofield, Billy Hart, and Eddie Gomez, and writing crossover

works for Gary Burton and Stan Getz. Following his retirement from teaching in 1994, McKinley produced recordings for the independent label, continued writing for commissions, and would occasionally perform publicly at the piano. At the time of his death on January 3, 2015, he had over three hundred published works to his name and was generally regarded as an unflinching champion of the potential for jazz and music of the African diaspora to have a place within the milieu of classical art music.

MATHIAS STEINAUER

Mathias Steinauer was born in Basle in 1959. He studied the piano, composition (with Robert Suter and Roland Moser) and music theory at the Basle Music Academy. From 1986 to 1988 he studied composition with György Kurtág in Budapest. From 1986 until 2021 he has been a professor for music theory, courses for New Music and composition at the Zurich University of the Arts. He has had performances and given lectures at music academies and festivals in many countries, nearly all over the world. In 2004, he was the Artistic Director of the ISCM World New Music Days in Switzerland, entitled „trans_it“. In 2011 his opera „Keyner nit“ has had performances in Switzerland. Mathias Steinauer plays keyboard in the ensemble “the stone alphabet”.

SIMONE MANCUSO

Simone Mancuso is a conductor and percussionist specializing in contemporary music. Internationally recognized for his interpretations of modern classical works, he has received prestigious awards, including the Kranichstein-Stipendienpreise from the Darmstadt Ferienkurse (2002) and the First Prize from the Stockhausen Stiftung für Musik (2005), personally awarded by Karlheinz Stockhausen, who later named him a recommended interpreter of his works.

Mancuso's career has taken him across Japan, Russia, Mexico, South America, Europe, and the United States, with performances at renowned venues and festivals such as the Kennedy Center, Martha Argerich Project, PASIC, and Strathmore Hall. He has collaborated with leading composers including Karlheinz Stockhausen, Salvatore Sciarrino, Mathias Steinauer, Adriana Hölszky, Klaus Huber, Chaya Czernowin, and Alvin Curran, premiering and expanding the contemporary repertoire. A dedicated conductor, Mancuso was appointed Music Director of the Lugano Percussion Ensemble in 2019 and has led the Arizona Contemporary Music Ensemble at Arizona State University since 2009. He is also a founding member of the New York-based Mancuso-Suzda Project, exploring the intersection of jazz and classical music. As a recording artist, his critically acclaimed albums appear on DECCA Classics, Deutsche Grammophon, and Stradivarius. His solo CD *La Parola al Legno* features the world premiere of Sciarrino's *Il Legno e la Parola*, while his second solo album, dedicated to John Cage, includes the premiere recording of *Variations VIII*. Based in Phoenix, Arizona, USA, Mancuso is a professor of percussion at Arizona State University, where he also co-directs the Contemporary Percussion Ensemble and serves as the founding member and Artistic Director of the PRISMS Contemporary Music Festival.



SZUHWA WU

Noted for the “lightness, grace, and purity” of her playing (New York Times), as well as her expressive style and sensitivity, SzuHwa Wu creates a “stimulating tension” (Neue Zürcher Zeitung) in her performances that captivates her audience. Always seeking artistic renewal, she embraces both historically informed performance and contemporary repertoire. SzuHwa Wu has performed at venues such as Lincoln Center and Miller Theater in New York, the Philharmonie de Paris, the Elbphilharmonie, and the National Theater in Taipei. SzuHwa has also created performances for the Centre Pompidou, the Musée de la Vie Romantique in Paris, and Crac Montbéliard (Centre régional d’art contemporain). Throughout her work, she challenges the audience’s imagination, immersing them in unique artistic environments that invite them to explore new musical horizons. She has shared the stage with musicians such as Mischa Maisky, Isabelle Druet, Guillom Bellom, John Stulz, and Arthur Schoonderwoerd, as well as conductors including Matthias Pintscher, Riccardo Chailly, and Pierre Boulez. SzuHwa has collaborated with ensembles such as Ensemble Intercontemporain, Les Siècles, the Lucerne Festival Academy Orchestra, Orchestre Victor Hugo Franche-Comté, and Ensemble Cristofori, premiering works by Tristan Murail, Karl Aage Rasmussen, Giacomo Platini, Dai Fujikura, and Lorenzo Bianchi Hoesch. A dynamic and unifying leader, she is currently a soloist with chamber ensembles such as Chaarts, Ensemble XXI.n, and the Lucerne Festival Alumni Orchestra. Passionate about contemporary creation and driven by a desire to craft new settings for participatory music, she founded the POTE (Playing On The Edge) Festival in 2020. This three-day festival brings together artists from various disciplines—musicians, dancers, poets—and takes over the entire city, including its most unexpected spaces, making contemporary music both accessible and vibrant. In the same transdisciplinary spirit, she also leads a solo project under the same name, combining historical works on period instruments with contemporary compositions incorporating electronic elements.

Deeply committed to pedagogy, Szuhwa Wu also pioneers innovative approaches to contemporary music education. She launched the “Digital Creation with Sound and Music” module and the New Music Workshop at the Conservatories of Montbéliard and Besançon, and frequently leads creative workshops and performances. She currently serves as a professor of violin and chamber music at the Conservatory of Besançon. After earning degrees in Comparative Literature from Columbia University and Violin from The Juilliard School, Szuhwa Wu continued her studies at Juilliard to obtain her Master’s in Violin, followed by an additional Master’s in Ethnomusicology at Harvard University. She also pursued advanced violin training in Switzerland at the Zurich University of the Arts



ROSE HEGELE

Canadian soprano facilitates artistically rigorous performance experiences that explore the extremes of human vocal and artistic expression in 20th and 21st century art music. She has been lauded for her ease with extended vocal techniques, creating “siren-like sounds that explored extremes of the vocal range” (The Boston Music Intelligencer). Specializing in contemporary opera, chamber music, and improvisation, Ms. Hegele sings to create a space to heal souls and bodies, and to allow humans to embrace all of their complexity and humanity. Highlights include world premiering the roles of “Venus,” “Doctor” and “First Lady” in Andy Vores’s Chrononhotonthologos with Guerilla Opera in 2017; leading ensemble performances in Arnold Schoenberg’s Pierrot Lunaire and Kian Khalilian’s *بدشروخ غولط اشادات مې be tamásháye tolúe khorsheed... to watch the sun rise...* (In Memory of Abbás Kiárostami) at Clark University in February 2020; and collaborating with the Berklee College of Music’s Neither/Nor Composers’ Ensemble to perform improvisatory works by George Lewis, Iancu Dumitrescu, Richard Carrick, and Berklee’s student composers.

A collaborative tour de force, Ms. Hegele is deeply committed to working with others in diverse musical environments in the pursuit of exploring infinite sound worlds. As a soloist, she has performed with Sound Icon, contraBAND, and the Boston Conservatory at Berklee’s Sinfonietta under the guidance of Kelly Corcoran, Jeff Means, Doug Perkins, and Bruce Hagen. She collaborated twice with the Berklee Silent Film Orchestra — voicing the role of “Joan” in an original silent film score accompanying Carl Theodor Dreyer’s 1928 film, *The Passion of Joan of Arc*, on a New England tour, and provided live vocal accompaniment to the 1924 silent film, *The Phantom of the Opera*, on a national tour. Ever curious about breaking down interdisciplinary boundaries, she acted as the “Guide” in choreographer Trajal Harrell’s hoochie-coochie show, *Caen Amour*, at the Institute for Contemporary Art in Boston. In 2018, Ms. Hegele and soprano Stephanie Lamprea founded Peridot Duo: a contemporary vocal duo that uses creative programming to highlight challenging and alternative methods to vocal chamber music. She also features in Lilacs — a voice, cello, clarinet trio that champions the work of composers from historically underrepresented backgrounds. She is a founding member of Bo Konigsmark’s *In To The Light* Ensemble, and has collaborated multiple times with Brian Mark’s Ensemble in Process. In 2019, Ms. Hegele and pianist, composer, and song-writer Daniel Neger formed experimental pop duo, *Augmented Returns*. As a choral singer, Ms. Hegele has collaborated with the Vox Futura recording choir, providing backing vocals for the Blind Guardian Twilight Orchestra’s 2019 album *Legacy of the Dark Lands*. She also sings with Nightingale Vocal Ensemble, et al., the Boston Symphony Orchestra’s Tanglewood Festival Chorus, and the First Parish Church in Weston’s Senior Choir as soprano section leader.

Dedicated to service and education through artistry, Ms. Hegele was an invited Artist-in-Residence at Clark University in February 2020 and gave guest lectures to Clark’s Music History and Composition classes about Arnold Schoenberg’s Pierrot Lunaire and effective strategies for vocal writing. She was previously invited to Clark in 2019 to present a vocal masterclass and premiere of Julia Werntz’s microtonal vocal trio “kaspoleo melea” alongside Stephanie Lamprea and Katherine Growdon. Ms. Hegele co-presented a Boston Singers’ Resource workshop with vocalist Felicia Chen about approaches to extended vocal techniques, and has also presented on writing for the voice to the Berklee Society of Composers.

Ms. Hegele was awarded a Post-Master’s Degree Fellowship from the Berklee College of Music in 2019. She

holds a Master's Degree in Contemporary Classical Music from the Boston Conservatory at Berklee and a Bachelor of Music Degree in Vocal Performance and Musical Arts from the Eastman School of Music. To further her education, she has attended multiple contemporary music festivals and institutions including the Banff Centre for Arts and Creativity, the Cortona Sessions for New Music, the Summer Institute for Contemporary Performance Practice, and the soundSCAPE Composition and Performance Exchange. She is a current fellow at bespoke— music mentorship program offering support to women and Nonbinary artists in classical, contemporary, and jazz. Her significant voice teachers and mentors include Jullin O'Scheaur, Donna Sherman, Jennifer Tung, Katherine Ciesinski, Tony Arnold, Kathryn Wright and Eunbi Kim.







MATT SHARROCK

Matt Sharrock is a vibrant musician whose performances have been praised as “eloquent” (San Francisco Chronicle), “sumptuous” (Boston Globe), “gorgeously lyrical” (Pittsburgh Gazette), and they have been hailed one of “Boston’s best percussionists” (I Care if You Listen). Along with clarinetist Amy Advocat as Transient Canvas, Matt tirelessly champions the music of living composers. Since its founding in 2011, TC has commissioned over 90 pieces for bass clarinet and marimba while touring extensively in the United States and abroad. They have also sponsored an annual paid Composition Fellowship Program since 2017 that is free and open to composers of all ages. TC has released three albums on New Focus Recordings: *Right Now*, *In a Second*, noted by the Boston Globe for its “assemblage of fresh compositions” that “demonstrates the expanse that this pairing...can afford imaginative composers,” *Wired*, “a must-add to any new music lover’s library” according to *I Care If You Listen*, and *Sift*, which *KLANG New Music* called “one of the more refreshing things I’ve heard in recent years.”

In demand as a chamber musician, Matt is the resident percussionist with the Chameleon Arts Ensemble of Boston and has performed with the Lydian String Quartet, Boston Musica Viva, Sound Icon, the Lorelei Ensemble, and with cellist Andrés Díaz at the Rockport Chamber Music Festival. They are also a founding member of the mixed quartet Hinge and the Boston Percussion Group. As an orchestral percussionist, Matt can be heard regularly with the New Hampshire Music Festival Orchestra, the Orchestra of Indian Hill, and the Grammy-winning Boston Modern Orchestra Project, and they have performed with the Portland Symphony Orchestra, Boston Landmarks Orchestra, and Handel & Haydn Society, among others. From 2013-2020 they served as Music Director and conductor for Equilibrium. They have recorded as a soloist, conductor, chamber musician, and orchestra musician on Beauport Classical, BMOP/sound, Innova, Navona, New Focus Recordings, and Ravello Records.





ENRICO FAGONE

Virtuoso contrabbassista, Fagone ha studiato direzione d'orchestra alla *Claudio Abbado* Scuola civica di Milano, specializzandosi nel repertorio operistico con Daniele Agiman presso l'Accademia di Salso Maggiore-Parma.

La sua formazione è stata ulteriormente arricchita da insegnamenti di Jorma Panula a Helsinki, oltre a quelli di Alim Shakh e Semyon Bychkov, allievi del grande maestro russo Ilya Musin.

Fagone insegna presso il Conservatorio della Svizzera Italiana e tiene regolarmente masterclass in istituzioni prestigiose, come la Juilliard School e la Manhattan School of Music.

Fagone vanta una discografia di grande prestigio come contrabbassista, con registrazioni per etichette come EMI, Deutsche Grammophon, Warner, Stradivarius e Da Vinci.





The Lugano Percussion Ensemble is a Swiss-Italian musical and cultural entity of both national and international standing, fostering high-level professional collaborations within and beyond the borders of Switzerland and Italy.

The ensemble is dedicated to the promotion of modern music, with a particular focus on the exploration of contemporary music through close collaboration with living composers. It engages deeply with an innovative musical language, contributing to the evolution of the cultural and concert landscape in Switzerland, Italy, and on the international stage.

Its distinctive formation—comprising six percussionists, all accomplished professionals—renders the group unique within Switzerland. Its ongoing connection with international artistic networks enables the ensemble to participate annually, as a featured guest, in major festivals across the globe.

