

DISCOVERING YOUNG COMPOSERS OF EUROPE
JOÃO CEITILAN
DREAST SIARTAS JT VESI KALA
WITTMACHER YIQING ZHU
DIVE RTIMENTO ENSEMBLE TALLER
SONORO ENSEMBLE UCIKADA



DYCE

Four by Four Discovering Young Composers of Europe

1 - João Ceitil <i>SarabaNde</i> (2020) Taller Sonoro	11:07
2 - J-T Vesikkala Wittmacher <i>into these worldless houses</i> (2019/20) Ensemble U:	16:41
3 - Andreas Tsiartas <i>lérkos</i> (2019/20) Cikada	13:22
Yiqing Zhu <i>Partita</i> (2019)	
4 - Flute Concertino	02:44
5 - Piano Concertino	03:47
6 - Strings Concertino	03:07
7 - Clarinet Concertino	02:13
8 - Percussion Concertino Divertimento Ensemble	03:56

TALLER SONORO

Jesús Sánchez Valladares, flute
Camilo Irizo, clarinet
Baldomero Llorens, percussion
Juan Manuel Miguens, percussion
Ignacio Torner, piano
Alejandro Tuñón, violin
Maria del Carmen Coronado, cello

CIKADA

Anne Karine Hauge, flute
Rolf Borch, clarinet
Bjørn Rabben, percussion
Sanae Yoshida, piano
Odd Hannisdal, violin
Ulrikke Henninen, cello

Christian Eggen, conductor

ENSEMBLE U:

Tarmo Johannes, flute
Helena Tuuling, clarinet
Vambola Krigul, percussion
Taavi Kerikmäe, piano
Merje Roomere, violin
Levi-Danel Mägila, cello

DIVERTIMENTO ENSEMBLE

Carlotta Raponi, flute
Maurizio Longoni, clarinet
Elio Marchesini, percussion
Maria Grazia Bellocchio, piano
Lorenzo Gorli, violin
Martina Rudic, cello

Sandro Gorli, conductor

DYCE, Discovering Young Composers of Europe, is a European project co-funded through the *Creative Europe* Programme of the European Union during the years 2018-2020.

DYCE has four partners:

Divertimento Ensemble, project coordinator - Milan, Italy

Cikada - Oslo, Norway

Ensemble U: - Tallinn, Estonia

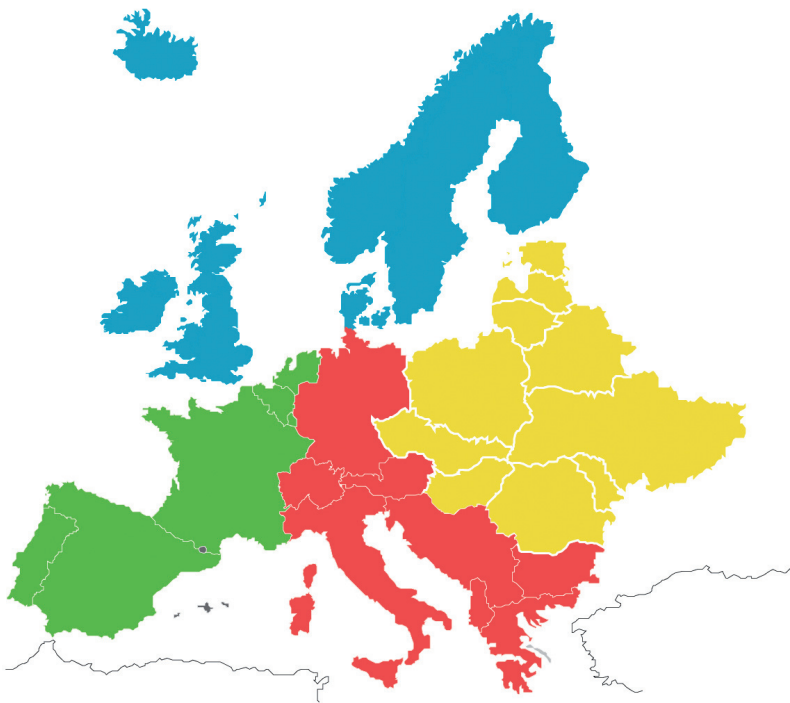
Taller Sonoro - Seville, Spain

From October 2018 to January 2019, after dividing Europe in four big regions, each managed by one of the partners, DYCE announced a call for scores addressed to composition students and alumni from all European Universities, Conservatories, Musikhochschulen and Music Schools. About 150 scores from every European country were evaluated by an international jury made up of Hanspeter Kyburz, Brigitta Muntendorf, Johannes Schöllhorn and the four artistic directors of the DYCE partners, Sandro Gorli, Christian Eggen, Tarmo Johannes and Ignacio Torner. Eventually, 12 scores were selected, 3 for each region.

On 28 April 2019, the 12 winning pieces were performed at four concerts, held by the four DYCE ensembles, at different times in their respective four cities, with an audio/video streaming broadcast from each concert hall to the other three. In this way, the audiences of the four cities were able to listen to all 12 pieces: 3 live and 9 streamed. After the concerts, the audiences and the ensembles voted to select 4 composers from among the 12 winners: João Ceitil, Andreas Tsiartas, J-T Vesikala Wittmacher and Yiqing Zhu. These composers were then commissioned to write a new piece to be performed in 2020 by the four ensembles in their own cities.

This CD presents the four new compositions, each performed by the ensemble in charge of the respective European region.

Official website: <https://dyce-project.eu>



DYCE four European regions

Almost as an advance warning of what was going to happen to public performances in 2020 on account of the pandemic, the DYCE Discovering Young Composers of Europe project was created remotely: a work of two years, around 150 scores and young authors, selected from the students and alumni of the European Music Higher Education Institutes. Census, festival-review and competition all rolled into one, the DYCE continental Call for Scores concluded with the commissioning of the four composers featured in this programme. The extensive project was conceived by Divertimento Ensemble (Milan, Italy), which has spent years backing up its concert activities with commitment in the educational field in favour of young prodigies, culminating with the creation of IDEA International Divertimento Ensemble Academy in 2017. And it has materialized through its alliance with similar institutions: the Cikada ensemble (Oslo, Norway), Ensemble U: (Tallinn, Estonia) and Taller Sonoro (Seville, Spain), responsible for promoting the Call for Scores, and the performance of the scores for specified ensembles (flute, clarinet, violin, cello, piano, and percussion) in a specific

European “region”. From the compositions presented, the international jury selected 12 scores, three for each “region”, performed live on 28 April 2019 by the four DYCE partners. The streaming broadcast allowed audiences to listen to them together, and to elect the four final winners with the performers.

As an original *talent* for contemporary composition, DYCE is a concrete demonstration – once we set aside the time of lexical ideologization and creativity covered up in “schools” – of how much the inventiveness of the young authors and the use of instruments and languages is varied and free. The composers, having recovered the sophisticated pleasure of the compositional “game” and the desire to communicate, ask the listener for availability and critical awareness. The four original scores demonstrate the composers’ lack of pretence, imitations or shyness towards the confrontation with the same ensemble’s formation.

Several seasons of the history of music draw together in the Portuguese João Ceitil’s *SarabaNde*. As a background and ritual sound, the ‘prolongation’ of the voice of the vibraphone in the bells tolls simple,

medieval and timeless designs; we perceive them as ancient and at the same time familiar, and somewhat reminiscent of the *tintinnabuli* music of Arvo Pärt. But the logic of the piece rests on a minimalist organization because the author is fascinated by 'repetition in music'. "I like how audiences make constant reference to past musical events while listening in the present, and that at a certain point, they start to create expectations regarding future musical events. I believe that repetition is one of the ways to stimulate this perception mechanism." The title, with its historical-stylistic reference to the baroque world – the same as *Chacon*, acclaimed at the International Rostrum of Composers in 2015 and introduced as an original business card at the DYCE selection – and the minimalist fabric that evokes the 1900s, match the *ostinato* plot, structure and ancient musical form that reiterates a harmonic-melodic element. Ceitil does not confine *Sarabande's* comparison with the seventeenth- and eighteenth-century style to the gesture of repetition; he extends it to the performance technique, too: "I asked the musicians to play with baroque performance approaches. In the Baroque era, the

recurve bow in string instruments created a sort of "fade-in" and "fade-out" effect, a very beautiful musical gesture. I wanted to include it in my piece, adopting a special notation to achieve it. In wind instruments, this system is not typical, and I wanted to emphasise it in my score to be sure that the musicians could accomplish this idea of mine."

The way to differentiate the performance is important, bearing in mind that, on the whole, *Sarabande* has a kind of hypnotic motionless tempo; an adagio that proceeds by 'breathing' on the rhythm marked by the vibraphone-bells on which the distinct micro-melodic lines of the other instruments rest. The sensation of slowness (as always, in music, not regulated solely by the ticking of the metronome) derives from relinquishing the frictions of sound intensity – ordinary dynamic conduct ventures into the territory of *pianissimo*, speckled with fleeting *fortepiano* and *mezzoforte* – and with instrumental characterizations. Asking the strings to play on the bridge (as the composer instructed in the first draft of the opus) with little bow and mostly concentrating on the middle register was not merely a means to recall the sounds with-

out the typical baroque vibrato, but also to de-personalize them in an anti-romantic key. Baroque revisited and crystallized by Ceitil with communicative aims (“the general idea is to give an elegant, thoughtful, melancholic and tender tone to the piece,” he clarifies in the score notes) becomes a ‘characteristic’ echo that is progressively absorbed by the tireless processional pace of the piece.

The minimal and often consanguineous movements of the seven instrument(alist)s are surrounded by the timbral ‘void’ hollowed out from the presence of bass flute and bass clarinet and by the non-acute movements of the strings; a void that is not counterweighed by the sporadic and flickering sparks of the piano. They reaffirm the author’s desire not to emphasise individual timbral personalities or sound articulation, but to freeze them into a post-neo-baroque recreation where the piano – the ‘cornerstone’ as the author idealizes it – is a kind of primal breath. The keyboard guides and sets the pace for the entire composition (symbolically, it also plays the final note in *SarabaNde*) even if in the overall architecture, in the reading but also in the listening, one can sense how much this prota-

gonism is redistributed and shared not only with the keyboard of the vibraphone. “Nevertheless, with the development of the piece, the sound of the different instrumental layers begins to be gradually shifted and stretched, resulting in a more blurred sound, which is the purpose of the piece,” concludes the author. “The idea is to start with something concrete, that resonates with the audience’s memory, and gradually shuffles the texture into something that still remains familiar, but distorted. It is like looking at an image that dips gently into the water.”

Like João Ceitil (and Yiqing Zhu), J-T Vesikkala Wittmacher, a Finnish composer currently completing a PhD in composition at the Academy of Performing Arts in Prague, has also deemed it useful to maintain a link between *Chosen families* (2018-2019), the opus presented at the Call for Scores DYCE, and *into these worldless houses* (written in lower case in the score), the composition penned as a winner. In both, part of the music groups together families of instruments, textures and types of sound: this is a strategic choice, useful for the listener. The approach gives an

account of research into writing music (the way we perceive sound), which also concerns the listener. According to Vesikkala, writing music is not merely a technical act: it implies a strong philosophical component. *How* the sound has to ‘arrive’, and appeal, raises questions on personal identity; that is, who we are without knowing it; what we do to ‘become’ and the perception that we have in relation to that which already exists. All three perspectives can provide fruitful strategies for listening.

On a complex page such as *into these worldless houses*, in which instrumental deployments and unorthodox sounds are called for through very detailed performance instructions, one gets the impression that the author wants to neutralize the most recognisable nature of the instruments: aiming to saturate the acoustic space bounded by the ensemble. It comes naturally to associate this way of proceeding with the personal profile of the composer who has an eclectic background: multi-instrumentalist, singer, essayist and researcher who is particularly attracted by the different conjugations of electronic and digital syntax as well as by the use of instrumental techniques of multiphonic

emission. Each of these musical disciplines and practices is expressed in *into these worldless houses*. Compared to the other composers, induced by the ensemble to identify the points of contact among the six instruments, Vesikkala Wittmacher proceeds in reverse: he constrains the idiomatic personalities of the individual instruments so that the sound path essentially proceeds in a compact way. Only at times it is ‘slowed down’ by vaguely cadenced episodes, which (thanks to the ‘ambiguousness and unpredictability’ detected by Sandro Gorli) ripple the dense sound surface and the principle of accumulation that is the norm; with events that fit into each other. “Flute and clarinet give life to *into these worldless houses* creating an undulation that develops without forcing,” says the author, “but which drives towards other elements and provides materials that on one hand close the initial episode, the previous world, and on the other, open a new, richer one; if a lot of music aims at achieving universal effects that can be shared by every listener, this music of mine aims at profoundly personal associations”. This also explains the somewhat hermetic title: “*into these worldless houses* suggests an

analogy between houses and human minds. Houses are confined spaces, in which we spend most of our time; they reflect our inner life. But our houses and our minds also open in perspective onto the world and give us the opportunity to establish interpersonal relationships.” And in their own way, ‘interpersonal [sound] relationships’ are what the writing establishes between movement and deepening, between traditional possibilities and meta-digital instrumental effects (accentuated by the *preparation* of the piano, by the refined range of percussion, by the use of the multiple sounds of wood instruments and by the intense forcing of the bow on the strings), on which the interesting constructive dialectic of *into these worldless houses* bases the greatest interest and provokes the listener’s attention.

“The word *lérkos* belongs to the local Greek idiom spoken on Cyprus and denotes nature’s ritual of ‘blessing the soil’ in early autumn, when the first rain falls and smooths out the soil preparing it for ploughing or seeding. The word still indicates nowadays an act of ‘blessing’ or ‘sanctifying’ the earth, creating a ‘sacred

space’ for the new crop to develop”. This is how Andreas Tsiartas explains his decision to give the title *lérkos* to the work he conceived in the last months of 2019. ‘York, UK. January 12th, 2020’ is written on the last page of the score, recalling the British university where he is completing his PhD in composition under the supervision of Thomas Simaku. The 34-year-old composer, Cypriot by birth, is infused with a marked humanistic culture that was matured at the Carl Maria von Weber Hochschule für Musik in Dresden with Manos Tsangaris and Jörg Herchet.

The vernacular title and the impressions it evokes, summarize his musical conception: he is seduced by the spatial dimension of sound, understood as the double meaning of acoustic architecture/rituality and the heterogeneous multiplication of compositional ‘instruments’. In the writing, illustrated in detail in the score with symbols and specific expressive/performance instructions, the references to modal instances of oriental and arabesque roots are very much to the fore. The effect is that of a dense but filigree and molecular musical substance, in which – as it emerges in *lérkos* glancing through the 55 pages of the

score and simply by listening – the flow of the sound instances obeys a constructive regularity. A regularity based on the alternation of tingling episodes involving all the instruments with others in which the individual personalities - taken to the extreme of the timbral range - design a texture in which the sounds “take place as fractures of memory, past/present and future premonitions”.

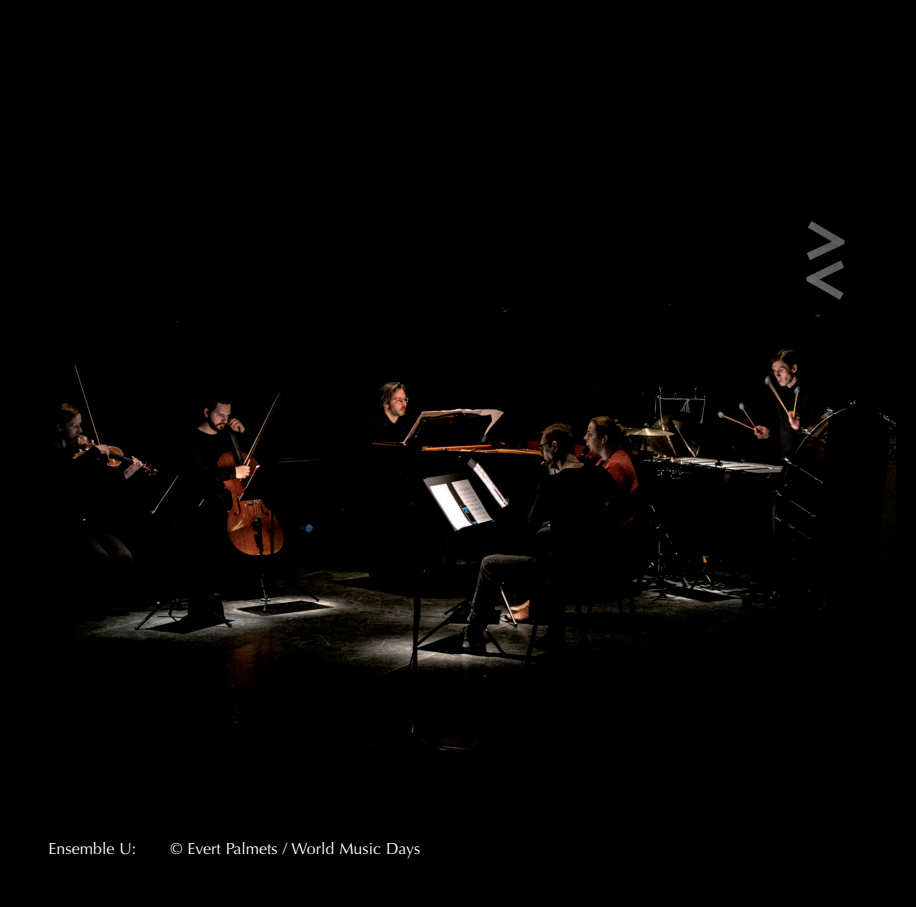
The purpose of this ‘sound ritual’ is to deploy “the entire material of the piece within the acoustics of an imaginary sacred space”. Thus the jagged, iridescent path, with its calculated distribution of highly aggregated areas and other suspended ones (the latter, dosed, constitute a kind of recognisable internal ‘refrain’), finds narrative consistency. The division into acoustic-emotive areas bypasses the sensation of merely contemplative music; it also gives immediate emotional prominence to the more ‘theatrical’ passages located strategically around the strong central episode and at the crescendo that precedes the use of chords recreated by the remote and arcane colours of the final part before the mysterious coda that prolongs the breathing-effect of the entire piece.

Looking back at the past, with neither nostalgia nor obsession for the past; but rather as a spiritual inspiration, and perhaps, an ‘exotic’ cultural acquisition (the exoticism that an Oriental hears echoing through regulated western music), also characterizes the reference to the baroque of Yiqing Zhu’s *Partita*. The piece concludes a serial, almost modular project, of acquiring the ancient spirit that for years has engaged the Chinese composer, a former student of Marco Stroppa at the Hochschule für Musik und Darstellende Kunst in Stuttgart. The purpose is expressed in a series of previous opuses with unequivocal names: *Allemanda*, *Sarabanda*, *Giga* and *Corrente*. But compared to these scores, the title *Partita* is premeditatedly deviant; it presupposes the metamorphosis of the ‘Bach-esque’ concept of the baroque suite. “*Partita* consists of 5 movements; they are small Concertinos and in each one of them, one of the musicians takes the role of soloist.” According to Zhu, the principle of florilegium of musical episodes of different character – in the way that contrastingly combined dances are the backbone of the baroque suite, the agogic instructions in *Partita* are *Animato*, *Larghetto*, *Vivace*,

Lento and Allegro – is inlaid with writing ‘tending towards the baroque’ in the flourishes, teeming with modern embellishment and overflowing virtuosity (“a kind of acrobatic situation,” summarises the author: “I composed parts that were technically very difficult, with complex rhythms, so that the music “pushes” as much as possible”) that harks back to the counterpoint spirit that is typical of the concertante style. This is displayed right from the initial ‘Flute Concertino (Animato)’: each ‘Movement’ is based on a sort of strophic nature which takes up the “solo-tutti” geometric structure that is typical of the baroque lexicon of the concert. The equally intentional clarification ‘for sextet’ that heads the score, on the other hand, moves the lexical perspective forwards by a century; to that phase of chamber music – think of the Brahms-esque masterpiece-sextets – in which the solo-tutti dialectic is deconstructed in favour of an equal, spiritually ‘symphonic’ progression between the instrument-voices. In *Partita*, the protagonist attribution is stated and ordered – after the flute, it is the turn of the piano (which is also prepared), violin/cello (especially violin), clarinet, and lastly, of the percus-

sion instruments (very many and differentiated) – but within the individual movements, other tensions and dialectics are interlaced. The six-ply fabric, which is generally animated, is interwoven with darting counterpoints: melodic splinters, ornamental interjections (but in timbrally blinding clusters) and short ‘narrative’ situations created by animating the tempos (in the evocative ‘Movement’ of the piano, for example). Or, in the final part, the progressive increasing of the soloist lead role (percussion) is the fuel of a collective episode that attracts and intensifies the other solos/soloists up to the lightning-fast concluding coda-improvisation.

Angelo Foletto



Ensemble U: © Evert Palmets / World Music Days

João Ceitil

João Ceitil was born in Vila Franca de Xira in 1984. He studies Composition at the *Escola Superior de Música de Lisboa (ESML)*. Having started his musical studies in 1994 at the *Instituto Gregoriano de Lisboa*, he followed a general piano course until the 4th grade. His musical studies were later interrupted and in 2002 he enrolled in Painting at the Faculty of Fine Arts, University of Lisbon, where he graduated. However, his passion for music, which he continued to teach himself, never wavered, and in 2011 he enrolled in the Composition course at the *ESML*. There he pursued his studies with Luís Tinoco, Carlos Marecos, Antonio Pinho Vargas and Carlos Caires as Composition professors. In 2012 he was invited to participate in the Workshop on Composition for Voice Repertoire with Orchestra, under the guidance of the composer Marc-André Dalbavie, under the protocol established between the *ESML* and the Calouste Gulbenkian Foundation. In 2013 he won the SPA (Portuguese Collective Society) - Antena2 Composition Award integrated in the Young Musicians Award Contest. In 2014 he was accepted as an active participant for the Composition Masterclass in the Bartók Seminar and Festival. He worked under the guidance of composer Péter Eötvös, with Alter Ego (Italy) as the resident ensemble. In that Masterclass, he composed a piece named ChacoN, which received a recommendation from the 2015 International Rostrum of Composers in the General category. In 2017 he enrolled in the master's degree of composition at the Royal Conservatoire Den Haag, where he is currently studying under the guidance of the composers Yannis Kyriakides, Martijn Padding and Peter Adriaansz. During his master's degree he wrote several piece for notorious ensembles such as Nieuw Ensemble, Kluster 5, Maze ensemble, Lab ensemble, Resident Orkest Den Haag, and Ives Ensemble. In 2019 he was selected by the DYCE project to write a new piece that was played by Divertimento Ensemble, Cikada, Ensemble U: and Taller Sonoro.

Andreas Tsiartas

Andreas Tsiartas was born in Cyprus in 1986. A graduate of the Hochschule für Musik 'Carl Maria von Weber' in Dresden, Germany, where he studied composition with Manos Tsangaris and Jörg Herchet (Diplom Komponist), as of 2017 Tsiartas is pursuing a PhD in Composition at the University of York, under the supervision of Professor Thomas Simaku (due in mid 2021).

In his music, Tsiartas is often concerned with ideas such as sound and ritual, sound and imaginary acoustic spaces, memory and oblivion, time and perpetuity, which he often explores through the application of new composite harmonic/pitch structures based on the *maqam* music system of the Near East music traditions, as well as through experimentation with new forms based on theoretical physics, natural philosophy, cosmology and shamanism. Andreas Tsiartas' works have been performed/commissioned by renowned ensembles and soloists such as the Ensemble Modern, Neue Vocalsolisten Stuttgart, Rohan de Saram, the Dresdner Philharmonie, Musiques Nouvelles, the Studio for New Music Ensemble

Moscow, Johanna Vargas, Ergon Ensemble, to name a few. Recently, Tsiartas was selected by Quatuor Diotima as one of the three composers to participate in the Academy Quatuor Diotima in L'Abbaye de Noirlac, France. He was also one of the 8 composers to have reached the final stage of the Peter Eötvös Foundation Mentoring Programme for composers in 2020.

Tsiartas holds a full scholarship by the prestigious A. S. Onassis Foundation for 2017-2021 and the A. G. Leventis Foundation (2017-2020). In 2009, Tsiartas was also granted the esteemed Scholarship of the Foundation for Studies of the German People (Studienstiftung des Deutschen Volkes) – the first of its kind to be awarded to a Cypriot composer.

He has actively participated in illustrious compositional courses and festivals such as the International Summer Course for New Music Darmstadt and the Donaueschinger Musiktage, as well as in a number of seminars, master classes and workshops by leading composers, including Beat Furrer, Rebecca Saunders, Brian Ferneyhough, Matthias Pintscher and Joshua Fineberg. He has also been directing a number of composition seminars and workshops for leading academic institutions, including the University of Nicosia, the European University Cyprus, and the Open University in Crete, Greece.

J-T Vesikkala Wittmacher

J-T Vesikkala Wittmacher, born in Helsinki in 1990, is a composer, performing musician, teacher, curator, and writer.

Since 2018, Vesikkala has been a doctorate composition scholar at the Academy of Performing Arts in Prague (HAMU), supervised by H. Bartoň and M. Rataj.

In early 2016, Vesikkala obtained a master's degree of composition at the Sibelius Academy, Helsinki, having studied with Tapio Nevanlinna and later with prof. Veli-Matti Puumala.

In academic year 2012-2013, Vesikkala studied composition at Kunstuniversität Graz with Prof. Beat Furrer and Pierluigi Billone and electronic music at Institut für Elektronische Musik (IEM). This was later complemented by further workshops and courses, as well as occasional periods of study with Mark Andre and Giovanni Verrando.

In addition to intermittent essays and music journalism, Vesikkala's main research work has covered multiphonic inharmonic flageolets on the piano, published as the master's thesis "Multiphonics of the Grand Piano". From inharmonic sounds, Vesikkala's recent research has continued into free or "nomadic" microtonality, as well as the acoustic sounds that are perceptually halfway between noise and pitched frequencies (called "Froise"). Vesikkala's lectures at universities and symposia since 2016 have especially covered microtonal topics. Most compositions are appraisals of noise and have complex non-narrative structures.

Vesikkala's compositions have featured at festivals since 2003, with performances by several notable musicians, ensembles, choirs and orchestras in Europe, Asia, and North and South America, and have been rewarded in competitions since 2007.

Apart from composing, Vesikkala pursues an active professional career as a freelance singer for various choirs and their projects, especially in world premieres of choral works. This growing discography of choral music by living composers has garnered international awards.

Vesikkala has founded and led two festivals with a microtonal focus, MikroFest Helsinki 2018 and Prague MicroFest 2020 / Institut mikrointervalovéhudby 2020 at the Czech Institute for Microtonal Music. Vesikkala's creative flow draws influences from travel, queer feminism, languages, genetics, and Engaged Buddhism.

Yiqing Zhu

Born in December 1989, Yiqing Zhu is a Chinese composer and pianist. At an early age, he started to play accordion, piano, bayan-accordion, violin, Chinese pipa and classical guitar. He began composing in 2008 at Shanghai Conservatory of Music under the guidance of Prof. Huang Lv and Prof. Guohui Ye. After one year of Erasmus with Prof. Niels Rosing-Schow at The Royal Danish Academy of Music, from October 2016 to 2019 he continued his studies (Konzertexamen Composition) at Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart under the guidance of Prof. Marco Stroppa.

He is a winner of the Impuls competition (Graz) 2019, DYCE competition (Europe) 2019 and Singapore Chinese Orchestra competition 2011. His works have been played in various music festivals and concerts, such as Manifeste 2017, ilSUONO Contemporary Music Week 2017, Lucerne Festival 2018, Shanghai New Music Week 2018, Festival Archipel 2019, DYCE project 2019-2020, etc. Apart from contemporary music, he also works in the fields of Eastern traditional music, electronic music, jazz music film music, world music and popular music.

His music has been commissioned or performed by numerous soloists, such as Ensemble Intercontemporain, Basel Symphonietta, Ensemble Musikfabrik, Ensemble of Lucerne Festival Alumni, Klangforum Wien, Neue Vocalsolisten Stuttgart, Moscow Contemporary Music Ensemble, Mivos Quartet, Quatour Diotima, Divertimento Ensemble, Ensemble U, Ensemble Cikada, Taller Sonoro, Ensemble XX. Jahrhundert Wien, Ensemble Soundstreams, Ensemble Suono Giallo, Han String Quartet, Ensemble Novel, Copenhagen Piano Quartet, Ensemble Echtzeit, Telegraph Quartet, Shanghai Symphony Orchestra, Shanghai Philharmonic Symphony Orchestra, Singapore Chinese Orchestra, etc.



CIKADA

Cikada was founded in Oslo in 1989, and from the very outset has comprised flute, clarinet, piano, percussion, string quintet and conductor.

The ten permanent members of Cikada have created a strong ensemble identity and developed a highly acclaimed profile on the international contemporary music scene, its fresh, vibrant, warm and virtuosic interpretations of consciously selected, contemporary repertoire now being synonymous with the Oslo Sound. In concerts at major international festivals and on numerous albums, Cikada's distinct ensemble profile manifests itself in strong programming. Central to Cikada is a devotion to developing close, long-term collaborations with composers and to building composer portraits with both existing and commissioned works over time. Aesthetically unbiased, Cikada is open to a manifold range of repertoire in combination with a passionately refined approach to concert programming. Each concert is carefully programmed to create a present and welcoming musical flow.

In recent years, the ensemble has enjoyed close collaborations with James Dillon, Carola Bauckholt, Richard Barrett, Laurence Crane, Asbjørn Schaathun and Eivind Buene, the latter having over time conceived the Possible Cities / Essential Landscapes cycle for the ensemble.

Cikada has also been at the forefront in numerous recording projects. In collaboration with the Norwegian Radio Orchestra, Cikada recorded the first ever complete studio recording of Morton Feldman's *The Viola in My Life I-IV* on ECM. Further CD projects include a portrait of Danish composer Bent Sørensen, where Cikada joined forces with the Oslo Sinfonietta and the trombone player Christian Lindberg on the ECM CD *Birds and Bells*. The Cikada musicians make up smaller formations within the group: The Cikada String Quartet, the Cikada Piano Trio, the Cikada RBK (clarinet, piano, viola) and the Cikada Duo (piano, percussion) work as independent units, adding to the ensemble's dynamic and diverse identity.

Cikada was awarded the prestigious Nordic Music Prize in 2005.

Official website: www.cikada.no

ENSEMBLE U:

Ensemble U: is currently the most active and renowned contemporary music ensemble in Estonia. It has gained recognition for its ability to perform even the most demanding works without a conductor, as well as for its openness to bold experimental ideas and for its sound sensitivity.

Outside Estonia, U: has performed in important international festivals like Time of Music (Viitasaari, Finland), GAIDA (Vilnius, Lithuania), Sounds New (Canterbury, UK), Nordic Music Days (Helsinki, Finland), Nuova Consonanza (Rome, Italy), Third Practice (Richmond, USA), Biennale di Musica Venezia (Italy), Virtuosi of XXI Century (Recife, Brasil), Dark Music Days (Iceland), etc...

U: performs the masterworks of modern composers as well as experimental compositions. One distinct

field for U: is to delve into improvisational works and perform pieces that require the rendering of non-traditional notation. Their repertoire includes authors from Estonia and abroad, and the ensemble values the opportunity to continuously commission new music to be written for them. Among others, those who have composed for U: include Toivo Tulev, Mari Vihmand, Tatjana Kozlova-Johannes, Märt-Matis Lill, Tauno Aints, Helena Tulve, Ülo Krigul, Andrus Kallastu, Andres Lõo (Estonia), Roméo Monteiro and Gérard Pape (France), Antti Auvinen and Kimmo Kuitunen (Finland), Arash Yazdani (Iran), Benjamin Broening, Brian Christian Scott Miller, Heather Stebbins, Christopher Chandler (USA) and Eugen Birman (Estonia/USA) and Fausto Sebastiani (Italy).

In April 2009, Ensemble U: released their first album "U:" consisting of works by Estonian composers dedicated to U: between 2004-2009. The CD's presentation took place as a 'double reality' – the virtual concert held in the Estonian Virtual Embassy in Second Life, simultaneously with the live presentation, was the first of its kind in Estonia. The second album 'Protuberances' was released two years later, in 2011. The ensemble's third CD, entitled "ALIVE" (2015), contains exclusively selected live recordings from 2012-14.

In the field of musical theatre, U: has worked on several occasions with one of the most internationally renowned conceptual dance choreographers in Estonia, Mart Kangro. The performances 'Play' (2006), 'Romeo & Juliet' (2008) and 'Harmony' (2009) have stemmed from this collaboration.

In recent years U:, has gained recognition for its original interactive project "Audience orchestra". In 2017, U: initiated a project that combined contemporary music, VR (virtual reality) and the extraordinary nature of Estonia. By the end of 2018, four composers had written site-specific compositions inspired by natural environments, the sounds of those places and U:.

In seasons 2013/14, Ensemble U: celebrated their tenth anniversary and started their own lecture-and-concert series entitled URR – 10 years of resistance. The series continues to this day, with 28 concerts on different subjects having taken place by December 2020. Important themes of the modern music scene have been introduced and performed in the URR concerts. These concerts are realized in co-operation with the Estonian National Broadcast, with live transmission on Klassikaraadio.

Official website: <http://uuu.ee/>

TALLER SONORO

Since its establishment in the year 2000, Taller Sonoro has tirelessly advanced in two main directions: the interpretation of the most current and radical music in its aesthetic proposal, with the aim of offering it to the Spanish and international public with the highest degree of rigor and commitment; and support to young composers, offering itself as a useful and professional tool to fully develop their creative commitment. The development of these two lines of action has been unstoppable in the last decade, as has regularly been seen in the Contemporary Music Cycles of Spain: Seville (Teatro Central), uninterrupted since 2002, CDNM (Auditorium 400) and Teatros del Canal (Madrid), Zaragoza Auditorium, Teatro del

Liceo, L'Auditori (Barcelona), Fundación Juan March (Madrid), Palau de Les Arts (Valencia), BBVA Contemporary Music Cycle, Quincena of San Sebastián and KLEM Festivals, and Madrid (National Music Auditorium).

At the same time, the international diffusion of Taller Sonoro's work has been one of its main objectives, contributing to the dissemination of contemporary Spanish repertoires in the European sphere - OPUS 5.1 series (Bordeaux), Forum Wallis (Switzerland 2014 , 2017 and 2018), Cycle "Spirals" (Paris), Composition Master Resident Group (Parma), Marcel Landowski Auditorium (Paris), Hochschule für Musik (Frankfurt am Main), Cervantes Institute of Berlin and Bremen, Cervantes Institute (Paris), KGNM Festival (Cologne), Attacca and Ars Nova Cycles (Radio SWR2, Germany), Spain Academy (Rome) and Musikverein (Vienna). Singularly, it is a group of notable presence in Ibero-American latitudes, from Peru (Lima) to Mexico (Morelia, Mexico D.F.), Argentina and Colombia (Bogotá, in collaboration with the Philharmonic Orchestra of Bogotá and Colombian Composers' Circle).

Without a doubt, collaboration with other musical ensembles and access to the record market significantly enriches the contribution of Taller Sonoro to the national scene. The group's phonographic presence covers monographs dedicated to composers Luis de Pablo, José María Sánchez-Verdú, Nuria Núñez, Juan Cruz and César Camarero, as well as two lives recordings consecrated to the work of David del Puerto (Sendesaal, Radio Bremen) and the finalist composers of the SGAE Author Foundation Award (Auditorium 400, Reina Sofía National Art Center Museum).

Moreover, the pedagogical work of Taller Sonoro and its collaboration with young composers has been a fundamental constant in its career: in 2005 at the Hochschule für Musik in Frankfurt am Main, and between 2004 and 2006 as a resident group in the International Course of Analysis and Composition of Villafranca del Bierzo, directed by Cristóbal Halffter. Furthermore, since 2004 the set has formed a fundamental part of the activities of the "Manuel de Falla" Composition Course promoted by the Junta de Andalucía in Cádiz, with the result that it is regularly included in the programming of the Spanish Music Festival held annually in the Andalusian city.

Over the next few years, Taller Sonoro plans a tour to the United States and a residency at Harvard University, with Chaya Czernowin, as well as continuing to feature in festivals and forming part of a European project to create an international composition contest and an integrated network of groups and composers through the Europa Creative program.

Official website: www.tallersonoro.com



DIVERTIMENTO ENSEMBLE

The Divertimento Ensemble was founded in 1977 by a number of internationally-renowned soloists, conducted by Sandro Gorli. The Ensemble quickly attained considerable success both in Italy and abroad, with over 1000 concerts and 20 CDs to its credit to date.

Over 100 composers have dedicated new compositions to the Ensemble: these, and many others, have helped consolidate one of the most representative repertoires of new music, both Italian and international. The Ensemble has taken part in the most important contemporary music festivals in Europe; it has been invited to the Venice Biennale (fourteen times from 1979 to 2020) and has held concerts in France, Spain, Switzerland, Germany, Austria, Belgium, the Netherlands, United Kingdom, Yugoslavia, Poland, Latvia, Finland, Hungary, Mexico, Argentina, United States, Japan and Russia, as well as in the most important cities of Italy.

Every year in Milan and in Piedmont, the Divertimento Ensemble organizes the *Rondò* concert season, entirely dedicated to contemporary music.

Through its *IDEA International Divertimento Ensemble Academy*, the group boosts the creativity and promotes the education of young musicians, realizing commissions of new works to young composers and conducting contemporary repertoire courses, national and international composition competitions, workshops and masterclasses for young composers, masterclasses for the instrumental and vocal performance of new music, and music workshops for children.

The Ensemble is a member of two European networks co-funded through the Creative Europe Programme of the European Union:

- the *Ulysses Network* (four-year projects: 2012-16, 2016-20 and 2020-24), which brings together 11 renowned institutions involved in supporting and promoting young artists, under the leadership of IRCAM. These institutions - academies, festivals, ensembles - play a fundamental role in recognizing, accompanying, professionalizing and developing the carriers of young European composers and performers;
- the *DYCE Project* (two-year project: 2018-20), of which this CD is the concluding part (see dedicated tab). In 2015 the ensemble won the XXXIV Italian music critics' Franco Abbiati Prize as "the best initiative of 2014". In 2017 the ensemble celebrated its 40th anniversary.

In 2021, the group launched Divertimento Ensemble Digital Stage, a web-TV entirely dedicated to the languages of today's music. Its programming includes concerts, in-depth talks and an on-demand archive.

Official websites:

www.divertimentoensemble.it

www.divertimentoensemble.tv

<https://idea.divertimentoensemble.it>

TALLER SONORO

João Ceitil, SarabaNde

Recorded at CSM "Manuel Castillo", Seville, Spain 4th December 2020

Producer: Taller Sonoro

Supervisor: Ignacio Torner & Javier Campaña

Sound Engineer / Editing: Jaime Tuñón & Javier Campaña

Mastering: Jaime Tuñón

CIKADA

Andreas Tsiartas: Iérkos

Recorded at New Tone Studio, Oslo, Norway 5th December 2020

Supervisor: Christian Eggen

Sound Engineer: Thomas Wolden

Producer: Vegard Landaas

ENSEMBLE U:

J-T Vesikkala Wittmacher: into these worldless houses

Recorded at Eesti Raadio 1. stuudio, Tallinn, Estonia 9th December 2020

Producer: Ensemble U:

Sound Engineer, mixing: Margo Kõlar

Supervisor: Juhani Vesikkala

DIVERTIMENTO ENSEMBLE

Yiqing Zhu, Partita

Recorded at Massive Arts Studios, Milan, Italy 13th December 2020

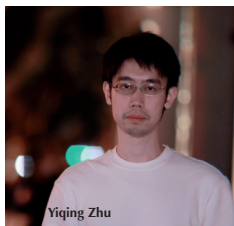
Producer: Divertimento Ensemble

Sound Engineer: Tommaso Gorli

Mastering

SMC RECORDS, Ivrea, Italy

Graphics: Marta Ceron



Co-funded by the
Creative Europe Programme
of the European Union