



**ECSA INVITES YOU TO THE CONCERT OF
THE EUROPEAN CONTEMPORARY COMPOSERS
ORCHESTRA (ECCO)**

**FEATURING
THE**

STRING QUARTET

QUATUOR DIOTIMA

BRUSSELS, 20 FEBRUARY 2018
— STUDIO 1, FLAGEY —

PLACE SAINTE CROIX, 1050 BRUSSEL — BELGIUM

ABOUT ECCO

THE EUROPEAN CONTEMPORARY COMPOSERS ORCHESTRA (ECCO)

Imprint

Biographies and programme notes written by the composers and the ensemble:
Kimmo Hakola, Paul Pankert, Andrea Tarrodi, Malte Giesen, Mihailo Trandafilovski,
Helena Tulse, Quatuor Diotima, Fennica Gehrmans

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Please note:

By attending this event, you give your consent to have pictures and video material of you taken that may be used in publications or marketing in relation to this event.

ECCO is an ECSA project dedicated to performing and promoting contemporary art music and to reaching new audiences. It operates as a network of active ensembles, orchestras and young professionals, supporting the creative dialogue between composers and performers and offering young professionals the opportunity to develop their skills with ensembles experienced in performing contemporary music on an international level.

The **ECCO concert**, and other cultural projects organised by ECSA, aim at increasing the visibility of ECSA and all the issues connected to the status of contemporary music creators. Pieces are received via a call to all ECSA member societies and are carefully selected to reflect the cultural and aesthetical diversity of European art music in the 21st century.

In 2015, two **ECCO concerts** were held, one in Brussels and one in London. The first one was performed by the **Sturm und Klang** ensemble and conducted by **Thomas van Haeperen**. The second one was performed by the **BBC Singers** and conducted by **James Morgan**. In 2016, **ECCO** presented three very successful concerts performed by **Sturm und Klang**, the **RTV Slovenia Symphony Orchestra** and the **Big Band of RTV Slovenia**. In February 2017, the **ECCO Symphony Wind Orchestra** concert featured the **Sturm und Klang ensemble** and was conducted by **Thomas van Haeperen**. In October 2017, the concert featured the renowned **Wiener Concert-Verein** string orchestra ensemble which was conducted by two students from the **mdw - University of Music and Performing Arts Vienna**, **Svetlomisr Zlatkov** and **Lorenz Müller**.

Tonight's concert will feature Quatuor Diotima who will perform pieces by the following composers: Kimmo Hakola (Finland), Paul Pankert (Belgium), Andrea Tarrodi (Sweden), Malte Giesen (Germany), Mihailo Trandafilovski (Macedonia) and Helena Tulse (Estonia).

ABOUT ECSA

THE EUROPEAN COMPOSER AND SONGWRITER ALLIANCE

The European Composer and Songwriter Alliance (ECSA) represents over 30,000 professional composers and songwriters in 27 European countries. With 56 member organisations across Europe, the Alliance speaks for the interests of music creators of art and classical music (contemporary), film and audiovisual music, as well as popular music.

The main objective of the Alliance is to defend and promote the rights of authors of music at the national, European and international level by any legal means. It advocates for equitable commercial conditions for composers and songwriters and strives to improve social and economic development of music creation in Europe.

ECSA was initiated in 2006 in Vienna within the framework of the Mozartjahr. It was established as an alliance in March 2007 in Madrid with the purpose of becoming the central organisation representing the interests of all music creators in Europe, giving every composer and songwriter a European voice.

PROGRAMME

20 FEBRUARY 2018 — BRUSSELS

WELCOMING WORDS
BY

JANA ANDREEVSKA

(member of the ECCO Artistic Committee)

STRING QUARTET N°4 OP. 95
KIMMO HAKOLA, FINLAND

J. S., MY FRIEND!
PAUL PANKERT, BELGIUM

LIGHT SCATTERING, STRING QUARTET N°3
ANDREA TARRODI, SWEDEN

INTERMISSION

UNISONO 1 FÜR STREICHQUARTETT
MALTE GIESEN, GERMANY

FIBERS AND COILS
MIHAILO TRANDAFILOVSKI, MACEDONIA

NEC ROS, NEC PLUVIA
HELENA TULVE, ESTONIA

KIMMO HAKOLA

BIOGRAPHY

Kimmo Hakola was born 27 July 1958. He studied at the Sibelius Academy under Einojuhani Rautavaara and Eero Hämeenniemi. He entered the limelight after his success at the UNESCO Composers' Rostrum where he won with his *String Quartet* and in 1991 with his *Capriole* for cello and clarinet.

Hakola's music has been performed at several major music events and festivals, and portrait concerts of his works have been held in various locations such as Los Angeles and New York. His music was also broadly presented at the Stockholm International Composer's Festival in 2008.

Hakola is a creator of intense musical dramas that recognize no stylistic or expressive limits. His music is a combination of exciting dramatic power and exceptional musical quality and musicianship. These qualities manifest themselves in all his achievements resulting in communicativeness and richness of sound, which speak of the composer's delight at discovering his very own idiom.

Hakola has composed six operas. His work list also includes orchestral works and concertos for different instruments such as the Clarinet Concerto which has been a roaring success with several performances since the premiere in 2001. The latest ones are the *Violin Concerto* (2012) and the *Double Concerto* for violin and viola (2017). His other orchestral works include a *Sinfonietta* (1999), *Verdoyances crepuscules* (2003), *Maro* and *KIMM*. Hakola was also commissioned to write music to the Finnish silent film *Tukkijoella*.

Hakola's large scale works include two oratorios — *Le Sacrifice* and *Song of Songs*. The first one was one of the three winners of the first Teosto Prize in 2003. Hakola has also written works for mixed choir, his most recent one is a 60-minute fantasia *De kaspiska tigrarnas Gud* (2013) to a text by Stella Parland. He has also composed vocal and choral music as well as chamber works, the weightiest of them being his four string quartets and the *Clarinet Quintet* from 1998. Hakola has been the composer-in-residence of the Joensuu City Orchestra. Furthermore, he has been the Artistic Director of the Musica nova festival in 1999-2006 and was awarded for his work in developing the festival by the Helsinki region Arts Council in 2006. He was also the Artistic Director of the Helsinki Chamber Choir in 2005-2007 and the Lux musicae festival since 2015. In addition, he also serves in administrative capacities, e.g. at the board of Teosto, the Finnish copyright bureau.

PROGRAMME NOTE: STRING QUARTET NO. 4 OP. 95

"A contemporary composer must inevitably ponder his composing techniques and modes of expression in a critical way when composing a string quartet. In the history of Western music, string quartets have renewed – since the period of Classicism – music styles more than any other form of composition. String quartet is a concentrated instrument of uniform colours, in a manner of a vocal ensemble in which internal invention and power become more important elements than colour.

My first string quartet from 1986 has been a central work in my career. One could present in a pointed way that my whole musical invention during the years was already budding in that work. My second quartet dating from 1997 was a penetrating comment to the characteristics of the first one. More interesting features were found in the material. The third string quartet was written in Paris in 2002 side by side with my oratorio *Le Sacrifice*. The chamber music like, detailed quartet, took its shape in the energy of the grand oratorio. It was like a refreshing oasis counterbalancing the large-scale musical frescoes.

The fourth string quartet is above all a piece inspired by superb musicianship: it is dedicated to the Meta4 quartet. Their recent performances have left a permanent mark in my world of experiences.

The quartet is playful, sometimes defiant and dramatic, full of surprises and caprices, an unconstrained proof of youthful entity."



© Kaapo Hakola

PAUL PANKERT

BIOGRAPHY

Paul Pankert was born on 19 November 1965 in Eupen, Belgium. He has studied violin at the conservatories of Liège (Belgium), Düsseldorf (Germany) and Maastricht (Netherlands).

As a violin soloist in the Dutch contemporary music ensemble “Ensemble’88”, he analysed and played hundreds of compositions including numerous first performances. He was able to explore just as many composition styles.

Pankert teaches violin and chamber music at the East-Belgian Music Academy. While for 20 years his musical activity was mostly focused on executing contemporary and baroque music, he recently started engaging more and more in composing music.

Since June 2014, he is the artistic director for “Ensemble’88”.

His first composition “Spaltung” (division, splitting) — for two violins and harpsichord based on a symmetric quartertone-construction around the tone “A” — has been awarded with the “Prix de composition de l’Académie Royale de Belgique” in 2008. Since then, he realized many compositions — among which commissions by the “Orgelpark Amsterdam”, the “Ars Musica Festival” in Brussels, the “Orchestra Sturm und Klang”, the “Quatuor MP4”, the “Festival van Vlaanderen (B-Classic)”, the “Ostbelgienfestival” and “Flagey” in Brussels. A CD with his compositions has been produced by Ensemble’88.

PROGRAMME NOTE: J. S., MY FRIEND!

My string quartet “J. S. my friend!” is based on the Bach chorale “O Haupt voll Blut und Wunden” from the St Matthew Passion. It was premiered by the Belgian Quatuor MP4 in 2015.

J. S. Bach has always played an essential role in my musical life. Whether as a violinist — I performed many of his compositions, especially the sonatas and partitas for solo violin — or as a composer: formal aspects or even quotations are present in many of my compositions in a more or less obvious way.

The idea to compose a piece that is completely based on Bach, preserving the fascinating harmonic and formal aspects of his music, resulted in a kind of “Choralvariationen”. Even this restriction allowed me to freely develop very different and almost opposed musical characters without ever fearing to lose the thread.



ANDREA TARRODI

BIOGRAPHY

Andrea Tarrodi was born in 1981 and is a Swedish composer based in Stockholm. She started playing the piano at the age of 8, and became interested in composition shortly thereafter. Tarrodi studied composition at the Royal College of Music in Stockholm, Conservatorio di Musica di Perugia, Italy, and the College of Music in Piteå with, among other teachers, Jan Sandström, Pär Lindgren, Fabio Cifariello-Ciardi, Jesper Nordin and Marie Samuelsson. She completed her master's degree in composition at the Royal College of Music in Stockholm in 2009. In 2010, her piece *Zephyros* for orchestra received 1st prize in the Uppsala Composition Competition, which led to several performances of the piece by different orchestras around the world.

During 2011-2013, Tarrodi was Sveriges Radio (Radio Sweden) P2's Composer in Residence. A residence that included, among other projects, commissions from the *Swedish Radio Symphony Orchestra* and the *Swedish Radio Choir*. In spring 2012, she was appointed "Composer of the Spring Season" in the Berwald Concert Hall. In the same year, Tarrodi received the Swedish MPA's Classical Music Award of the Year — chamber music for her piece *Empireo* for strings, harp and percussion. During 2013-2014 Andrea Tarrodi was the Västerås Sinfonietta's Composer in Residence. In 2015, she received the Carin Malmjöf-Forssling Award.

Tarrodi writes for many types of ensembles, and is particularly interested in vocal and orchestral music. Her works have been performed by, among others, the *Swedish Radio Symphony Orchestra*, the *Royal Stockholm Philharmonic Orchestra*, the *Gothenburg Symphony Orchestra*, the *Cape Philharmonic Orchestra*, the *Spartanburg Philharmonic*, the *Swedish Chamber Orchestra*, the *Malmö Symphony Orchestra*, the *Norrköping Symphony Orchestra*, the *Nordic Chamber Orchestra*, the *Uppsala Chamber Orchestra*, *Västerås Sinfonietta*, the *Stockholm Chamber Brass*, *KammarensembleN*, the *Swedish Radio Choir* and *Eric Ericson's Chamber Choir*. Tarrodi's music has been performed in many different countries such as the U.S., Germany, Austria, France, the U.K, Norway, Iceland, Serbia, Portugal, Italy, the Netherlands, Bulgaria, Turkey, Mexico, Japan, China, Australia and South Africa. Tarrodi's music has also been represented twice at *Östersjöfestivalen/ the Baltic Sea Festival*. In 2017, Tarrodi's *Liguria* was performed at the *BBC Proms*, *Royal Albert Hall*, by the *Royal Stockholm Philharmonic Orchestra* conducted by Sakari Oramo.

Andrea Tarrodi is a member of the Swedish Performing Rights Society (STIM) and the Society of Swedish Composers (FST).

PROGRAMME NOTE: LIGHT SCATTERING — STRING QUARTET NO 3

"Light Scattering — String Quartet No 3 was commissioned by Musik i Syd and written for the Brodsky Quartet. The first idea that came to mind when I started composing was the idea of glass in different shapes, colours and structures. Then I started thinking about how different glass types reflect and refract the sunlight, how the light dances on the surface of the water and how it bounces from mirrors and shines through windows.

The piece starts with a chord progression built entirely on the overtone series, performed only with natural harmonics. The chord progression returns in different shapes throughout the piece. In the beginning of the piece, a solo in the violoncello presents another building block of the composition, a melody that also returns several times. The musical material is also based on the Gregorian mode where the Dorian and Mixolydian scales are the most prominent. I also experimented a lot with different timbres. The performers switch frequently between *sul ponticello*, *sul tasto* and *normale*, in my mind creating different lights in different directions and colours..."



MALTE GIESEN

BIOGRAPHY

Malte Giesen studied composition/computer music at the State University of Music and Performing Arts of Stuttgart with Marco Stroppa and Oliver Schneller, followed by further studies at the CNSM Paris with Gérard Pesson, at the HfM Berlin with Hanspeter Kyburz and electroacoustic music with Wolfgang Heiniger.

He was a fellow of the GdF MH Stuttgart, Oscar and Vera Ritter Foundation and of the Foundation of the HfM Berlin, Elsa-Neumann-scholarship Berlin. He has won the German Music Competition in composition 2009, the masterclass orchestral composition of the RSO Stuttgart 2012, the competition New Scenes III of the Deutsche Oper Berlin 2015, the composition prize Carl von Ossietzky the city of Oldenburg 2016 and composition prize of the city of Stuttgart 2017. He is teaching contemporary improvisation at the University of Music Karlsruhe and electroacoustic music at the HfM "Hanns Eisler" Berlin.

His works are being performed in Germany and abroad, among others by the RSO Stuttgart, Sonar Quartet, Quatuor Diotima, sonic.art Saxophone Quartet, Ensemble Ascolta, ensemble recherche, Ensemble Mosaik, l'instant donné, Ensemble Kuraia, Neue Vocalsolisten Stuttgart, Ardey saxophone quartet, Namascae Lemanic Modern Ensemble, SUONO MOBILE globally at various festivals, including Donaueschingen Festival, Wien Modern, Klangwerkstatt Berlin, AchtBrücken Cologne, Ars Nova Rottweil, blurred edges Hamburg and Wittener Tage für neue Kammermusik.

PROGRAMME NOTE: UNISONO 1 FÜR STREICHQUARTETT

"This piece could have been completely different. It is the result of a so-called "ill structured problem"; a problem, where there is no ideal solution to, but only a relatively ideal solution at a certain point in time. In this case, the point in time was the submission date for the sheet music, 14th October 2013. The task: a string quartet.

So what has it become?

Firstly, it is about harmonies, about unisoni in a broader sense. Based on pitch, rhythmic, gestalt-like, auratic Unisono. When do we feel that something belongs together? When and how does the music start to fall apart, to become separate? In the first part, the octave which represents the "historical" unisono, a strainless interval, the basis of harmonic consonance, although distorted, compressed, extended. In the second part, a well-known citation, a sound figure and counterpoint, is being repositioned, alienated, deconstructed and reconstructed. For the settlement — which is the composition of the single parts of which the gestalt consists — there exists a certain number of possible arrangements. In the third part, there is a figure played by four persons together even though it consists of separate parts. When are these pieces being considered separated entities and at what point do they melt into a new whole gestalt? For the last part, 17 variations of the note F, there is a great but limited number of possible arrangements. I have only chosen my preferences here. It could have been different though."



MIHAILO TRANDAFILOVSKI

BIOGRAPHY

Macedonian-born composer, violinist and educator Mihailo Trandafilovski's latest album for Métier (upcoming in 2018) follows portrait CDs on Innova Recordings (2015) and LORELT (2011), featuring close collaborators Peter Sheppard Skærved, Neil Heyde, Roger Heaton, Roderick Chadwick, Odaline de la Martinez, Lontano, Kreutzer Quartet and the New London Chamber Choir.

His music has also been released on Clarinet Classics, SOCOM/Macedonian Radio-Television, Avalon Production (Macedonia) and Alliance of MSU Composers (USA). Performers include pianists Aaron Shorr, Ana Gaceva and Hajdi Elzaser, violinists Darragh Morgan and Mihkel Kerem, cellist Sophie Harris, clarinettist Linda Merrick, as well as leading contemporary music groups Pierrot Lunaire and Reconsil ensembles (Austria), Ensemble Horizonte (Germany), Quatuor Diotima (France), Moscow Contemporary Music Ensemble (Russia), mmm... (Japan), ConTempora (Macedonia) and the European Contemporary Composers Orchestra.

Mihailo studied at Michigan State University (BMus) and the Royal College of Music in London (MMus, DMus). His studies and research have been supported by the Open Society Institute, the Macedonian Ministries of Science and Culture and the British Government (with a Chevening scholarship); among other awards are the United Music Publishers Prize for composition at the RCM and the Panče Pešev Award for best new work at the contemporary music festival Days of Macedonian Music.

He is a violinist in the Kreutzer Quartet, with whom he has performed and recorded extensively and held residencies at Tate St Ives, University of York and Goldsmiths College, among others; he has an avid interest in the application of new music to pedagogy, for which he was awarded his doctorate; and has led a number of shared projects among the arts promoting contemporary artistic creativity to a wider audience.

PROGRAMME NOTE: FIBERS AND COILS

Fibers AND Coils was written in April/May 2015 for *Music of the Spheres* — a project/installation by the artist Charlotte Jarvis, utilising new bioinformatics technology developed by the scientist Nick Goldman to encode a new musical recording by the Kreutzer Quartet into DNA. There were various starting points in generating the musical material: the time spent in the European Bioinformatics Institute (EMBL-EBI) server rooms (i.e. the improvisations that emerged among the machine noise); the middle, already existing (encoded) movement of the larger composition; and, on a fundamental level, Charlotte's idea of drawing a parallel between the universal qualities of DNA and music.

"I found some of the arising concepts and symbolic associations very exciting to work with: for example, throughout the piece, the four players ('nucleobases') weave a textural and harmonic fabric together, as if they are all contributing towards a superior string instrument; in the process, there is frequent (but varied) pairing of the instruments; on a larger scale, the material is organised in clear waves/spheres (as beads on a string, and as in chromosomal DNA packing), smaller coils are embedded within larger coils, etc. At the same time, the 'Music of the Spheres' idea seemed to find a natural manifestation in the context of the string quartet, given the fundamental presence of Pythagorean tuning (i.e. the prominence of the pure fifth, 3:2 frequency ratio), which was then combined with other pure intervals and organised within a network of harmonic series, naturally arising from the vibration of the open strings.

Finally, this piece is an exploration of some physical aspects of sound and the mechanics of its production on string instruments — aiming not to 'extend', but to enhance their natural sonority, and that of the string quartet as a group."



© Fiona Saunders

HELENA TULVE

BIOGRAPHY

Helena Tulse was born in 1972. She is an Estonian composer, whose music is characterised by constant change and continuous processes. Her music grows out from simple primary impulses, being influenced by natural patterns, organics and synchronicity. No sound can be excluded from Tulse's music: it can always find its meaningful time and place. Besides composition, she has thoroughly studied Gregorian chant and various oral musical traditions are still her subject of interest.

Helena Tulse has been commissioned by NYXD Ensemble, ensemble U:, ensemble diferencias, Netherlands Chamber Choir, Munich Chamber Orchestra, Nieuw Ensemble, Ensemble Vox Clamantis, Stockholm Saxophone Quartet, Gaudeamus Music Week and others.

Helena Tulse has worked in collaboration with video artists, written film music and released three albums: "Sula" (Estonian Radio, 2005), "Lijnen" (ECM, 2008) and "Arboles lloran por lluvia" (ECM, 2014).

The German musicologist Wolfgang Sandner has described Tulse's music: "One of the fine qualities of her music is that much of it works as if it was not composed, as if it just happened, as if the instrument was playing itself rather than being played, as if the music was emanating from a set of wind chimes. In her music forms do not jostle their way into the foreground. Their structures are like rocks or trees: everything is self-evident; much is gnarled, much is beautiful; some things are mysterious, others plain as day. It begins, it develops, and at the end it possesses consistency — in memory. Hers is a music that could be installed in a landscape. Not only would it protrude, it would be subsumed."

PROGRAMME NOTE: NEC ROS, NEC PLUVIA

Nec ros, nec pluvia... [Neither dew nor rain...] was composed in 2004 for Silesian String Quartet.

The music is built on a little text that is loosely based on Desert by Jean-Marie Gustave Le Clézio:

*Neither dew nor rain sheds mercy
on these sun-scorched rocks.*

*A haze of soundless sand bares
the way of the wind.*

*The muteness of the desert pushes
back light, wards off water and life.*

*Invisible tracks lead to the other side
of solitude, into the bleakness of the night.*

The fog passes.

Sleep settles.



THE ENSEMBLE QUATUOR DIOTIMA

YUN-PENG ZHAO, CONSTANCE RONZATTI, FRANCK CHEVALIER, PIERRE MORLET

Founded in 1996 by laureates of the Conservatoire National Supérieur de Musique de Paris, the Diotima Quartet has gone on to become one of the world's most in-demand ensembles. The name reflects the musical double identity of the group: the word Diotima is a reference to German Romanticism — Friedrich Hölderlin gave the name to the love of his life in his novel Hyperion — while it is also a nod to the music of our time, recalling Luigi Nono's work *Fragmente-Stille*, an *Diotima*.

The Diotima Quartet is honoured to partner with several of today's major composers, such as Helmut Lachenmann, Brian Ferneyhough and Toshio Hosokawa, while also regularly commissioning new works from a broad range of composers, such as Tristan Murail, Alberto Posadas, Gérard Pesson, Rebecca Saunders and Pascal Dusapin. While being staunchly dedicated to contemporary classical music, the quartet is not limited exclusively to this repertoire. In programming major classical works alongside today's new music, their concerts offer a fresh look at works by the great composers, in particular Bartók, Debussy and Ravel, the late quartets of Schubert and Beethoven, composers from the Viennese School, and also Janáček.

The Diotima Quartet has performed widely on the international scene and at all of the major European festivals and concert series (such as at the Berlin Philharmonic Berlin Konzerthaus; Reina Sofia, Madrid; Cité de la musique, Paris; London's Wigmore Hall and SouthBank Centre; the Vienna Konzerthaus, and so on). As well as touring regularly across the United States of America, Asia and South America, they are also artist-in-residence at Paris's Théâtre des Bouffes du Nord from 2012 to 2016.

Their interpretations are regularly heralded by the international media, including in Germany (for their *Concerto for Quartet and Orchestra* by Schoenberg), in Spain, and not least in France, where their discography has been awarded five *Diapasons d'or*, of which two received the *Diapasons d'or de l'année* — for their recordings of works by Lachenmann/Nono in 2004 and works by American composers including Crumb, Reich and Barber, in 2011. The critical and public success of the Diotima Quartet's album of the *Onslow Quartets* which came out in 2009 on Naïve (including the *Diapason d'or* and *Event of the Month* in *Diapason*; *Excepcional* in *Scherzo* magazine) cemented the exclusive partnership between the ensemble and the record label. This collaboration has then become long-term

and hugely successful. In addition, upon the invitation of the Megadisc label, the quartet made a widely acclaimed recording of Pierre Boulez's *Livre pour quatuor révisé* in 2015, which received *ffff* in *Télérama* and the *Choc de l'année* in *Classica* magazine. In 2016, to celebrate 20 years since the quartet was formed, two recording events have been planned: firstly, a boxset dedicated to the Viennese School of Music, and secondly the release of a new series of contemporary composer portraits. The first in the collection is dedicated to the works of Miroslav Srnka, to be followed by those of Gérard Pesson, in collaboration with WDR Symphony Orchestra. As well as the two recording projects, the upcoming years will be rich in engagements for the quartet. These engagements include the cycle of Beethoven-Schoenberg-Boulez works at Wien Modern, concerts in various countries premiering Enno Poppe's new string quartet (*Wittener Tage für neue Musik*, Huddersfield Contemporary Music Festival, November Music's-Hertogenbosch, Transit Festival Leuven, Festival d'Automne à Paris), the complete Bartók string quartets in one evening at the Théâtre des Bouffes du Nord in Paris and four international tours, across South America, Japan, the United States of America, as well as the ensemble's first tour to Russia.



© Quatuor Diotima

ECCO PREVIOUSLY FEATURED THE FOLLOWING COMPOSERS:

VIENNA, 2011

Hannes Heher (Austria), Tomi Räisänen (Finland), Archil Giorgobiani (Georgia), Sérgio Azevedo (Portugal), Črt Sojar Voglar (Slovenia), Lubica Čekovská (Slovakia)

VIENNA, 2013

Benjamin Lang (Germany), Gunnar Berg (Denmark), Roman Berger (Poland), Uliu Vlad (Romania), Dušan Bavdek (Slovenia), Dieter Kaufmann (Austria)

BRUSSELS, 2015

Jean-Luc Fafchamps (Belgium), Máté Balogh (Hungary), Lynne Plowman (UK), Pertti Jalava (Finland), Mihailo Trandafilovski (Macedonia)

LONDON, 2015

Cecilia McDowall (UK), Miłosz Bembinow (Poland), Lasse Thoresen (Norway), Perttu Haapanen (Finland), Bjørn Bolstad Skjelbred (Norway), Mikko Heiniö (Finland), Črt Sojar Voglar (Slovenia), Jonathan Dove (UK), Andrej Makor (Slovenia)

BRUSSELS, 2016

Michael Berkeley (UK), Julian Grant (UK), Moritz Eggert (Germany), Olli Virtaperko (Finland), Philippe Leroux (France), Peter Helmut Lang (Germany)

LJUBLJANA, 2016

SYMPHONY ORCHESTRA: John Casken (UK), Jani Golob (Slovenia), Knut Vaage (Norway), Indra Riše (Latvia), Benjamin de Murashkin (Denmark), Ingacy Zalewski (Poland)

BIG BAND: Michel Herr (Belgium), Helge Sunde (Norway), Jukka Linokola (Finland), Outi Tarkiainen (Finland), Piotr Wróbel (Poland), Nikki Iles (UK), Mark Lockheart (UK), Matjaž Mikuletič (Slovenia), Krešimir Herceg (Croatia), Klemen Smolej (Slovenia)

BRUSSELS, 2017

Jukka-Pekka Lehto (Finland), Grégory D'Hoop (Belgium), Denis Bosse (Belgium), Geir Sundbø (Norway) and Kari Beate Tandberg (Norway)

VIENNA, 2017

Aleksandra Chmielewska (Poland), René Eespere (Estonia), Tyler Futrell (Norway), Gerald Resch (Austria), Krešimir Seletković (Croatia), Jennifer Fowler (UK), Lojze Lebič (Slovenia)

ECCO PREVIOUSLY FEATURED THE FOLLOWING ENSEMBLES AND CONDUCTORS:

ENSEMBLES

Wiener Concert-Verein (Vienna 2017)

Sturm und Klang ensemble (Brussels 2015, 2016 and 2017)

RTV Slovenia Symphony Orchestra (Ljubljana 2016)

Big Band of RTV Slovenia (Ljubljana 2016)

BBC Singers (London 2015)

Silesian Philharmony (Vienna 2013)

Chamber Orchestra of Soloists (KOS) of the Society of Slovene Composers (Vienna 2011)

CONDUCTORS

Lorenz Müller and Svetlomisir Zlatkov (Vienna 2017)

Thomas Van Haepere (Brussels 2015, 2016 and 2017)

Jessica Cottis (Ljubljana 2016)

Sigi Feigl (Ljubljana 2016)

James Morgan (London 2015)

Chunghi Min (Vienna 2013)

Jürgen Bruns (Vienna 2011)

SPECIAL THANK YOU TO:

The members of the **ECCO Artistic Committee**: **Jana Andreevska**,
Dušan Bavdek, **Christian Diemer** and **Pierre Morlet**.

The composers' societies of each composer featured at tonight's concert:

Composer's Association of Macedonia (SOKOM)
Deutscher Komponistenverband (DKV)
Föreningen Svenska Tonsättare (FST)
Forum des Compositeurs (FdC)
Suomen Säveltäjät ry (SSR)
The Estonian Composers' Union (ECU)

The **German Embassy in Brussels** for their contribution.

NOTES





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