



International Workshop for Young Composers - XI edition

Divertimento Ensemble concerts

Artistic Director
Sandro Gorli

Sunday, August 3, 2025
17.00 - 1st Concert

Sofia, National Academy of Music "Prof. Pancho Vladigerov"



ART FOUNDATION
MENTOR LUCERNE

Since 1977, Divertimento Ensemble has been promoting contemporary music, nurturing new talent, and creating art for an ever-wider audience. A regular presence at major international contemporary music festivals, in 2004 they created "Rondò," a season of concerts and encounters featuring contemporary music held annually in Milan.

Divertimento Ensemble follows two guiding principles that inform much of their choices and activities: youth engagement and education. This commitment has led over the years to the creation of IDEA, the International Divertimento Ensemble Academy, which brings together the tools used to pursue these goals: competitions, calls, workshops, masterclasses, and courses organized annually for young composers, performers, and conductors.

From July 26th to August 3rd, it is holding, in collaboration with the National Academy of Music "Prof. Pancho Vladigerov" in Sofia and the Italian Cultural Institute in Sofia, the 11th edition of the International Workshop for Young Composers. Previous editions have always been held in Italy, but for the 2025-2027 period, thanks to the support of the Art Mentor Foundation, the Workshop has been brought to three European countries: Bulgaria, Georgia and Latvia. The initiative also includes four concerts open to the public: the first, held in Sofia on July 26th 2025, was dedicated to Italian repertoire; the other three showcase the results of the Workshop, performing pieces commissioned by the Divertimento Ensemble and written by the 21 young international artists selected for the Workshop. One concert is dedicated to compositions for solo instruments, and two feature compositions for ensemble. The Workshop's composer tutors are Peter Kerkelov, Mauro Lanza, and Fabien Lévy. To enhance the cultural exchange of this collaboration, Divertimento Ensemble is hosting Bulgarian instrumentalists on stage for the Workshop and the two concerts on August 3rd.

Program

Stevan Jocić

Dis/Continuum

Lasha Kharkhelauri

Uttered..., Whispered...

Vadim D. Genin

NO PERSONAL! Process Only for large ensemble

Wang Shuyi

stars & flowers

Tea Radi Georgieva

Microclimate

Tomohiro Suzuki

Heptapodes

Divertimento Ensemble

Carlotta Raponi flute

Luca Avanzi oboe

Daniel Petrov clarinet

Rosalia Angelova bassoon

Maria Grazia Bellocchio piano

Elio Marchesini percussion

Yaroslav Krinskii percussion

Lorenzo Gorli violin

Zhana Klochkova violin

Daniele Valabrega viola

Martina Rudic cello

Boyan Elenkov double bass

Sandro Gorli conductor



Stevan Jocić

Dis/Continuum for flute, bassoon, violin, viola, cello and piano



Dis/Continuum is built around the friction between two sonic identities—initially distinct, yet increasingly intertwined. Across two continuous sections, recurring motifs are stretched, destabilized, and reassembled, generating a fluid form that resists resolution. The music moves from sparse, hesitant gestures to dense, kinetic textures, until collapsing into a final echo of resonance. No state is fixed; tension and memory remain suspended.

Bio

Stevan Jocić (b. 1995, Niš, Serbia) is a composer whose music unfolds between friction and flow—where fragmentation, contrast, and transformation create expressive tension. With roots in Balkan musical tradition, 20th-century music, and contemporary sonic exploration, his work often draws from sacred textures, complex rhythmic layers, and the raw physicality of instrumental sound.

He began playing piano at age 7, completed primary music studies in piano and secondary education in music theory and later enrolled at the Faculty of Arts in Niš. He continued his studies in composition at New Bulgarian University in Sofia under S. Dragostinov, where he earned his bachelor's degree with top marks and is currently completing his master's. Jocić does not compose with a narrative or the audience in mind, but rather follows sound itself—its resistance, weight, instability. Interested in both the tactile, almost sculptural quality of sound and the abstract architecture behind musical form. Rather than relying on traditional melodic development, he is drawn to the idea of unstable musical structure.

His process is deeply intuitive, each piece is a result of internal necessity, not external expectation. His focus lies not in narrative, but in sound as energy and memory.

In 2025, Jocić presented his first full-length composer portrait concert, "Landscapes" featuring renowned Bulgarian musicians including the chamber orchestra Kamerata Orphica NBU under conductor Deyan Pavlov. Supported by SOKOJ his solo piano works will be performed by Serbian pianist A. Stankovic. He received second prize at the 2024 "Earth and Music" International Competition for his *Balkan Variations* for solo piano. He has also composed for short animation movies and short film *Bibliophilia* that was selected for "Golden Kuker" festival. He lives and works in Sofia, Bulgaria.



Lasha Kharkhelaury

Uttered..., Whispered...

In “*Uttered ..., Whispered ...*,” abrupt shifts in pitch, texture, dynamics, and timbre continually reshape the listener’s sense of musical time. Each instantaneous change—like a sudden leap in register or an unexpected burst of color—opens a new sonic “environment,” disorienting our habitual pulse and inviting fresh attention to what follows.

This work also embodies the inner struggle of a voice caught between expression and constraint. This cycle of bold declaration and constrained murmur mirrors the experience of speaking under pressure or repression, when every word risks exposure.

Bio

I am Lasha Kharkhelaury (b. 1999), a Georgian composer, pianist, and mathematician whose music explores perception of time and microtonality. I hold a BA in Piano Performance (2022) and a BSc in Mathematics (2021) from Tbilisi State Conservatoire and Tbilisi State University, respectively. I began composition studies at age 20. This year, I graduated from TSC as a Master of Composition, during which I had my Erasmus studies at the Academy of Music in Krakow (2023) and the Sibelius Academy

in Helsinki (2023–24). In autumn 2025, I’ll commence the MMus Composition programme at the Royal College of Music in London.

The desire to view the world from different perspectives and the urge to study anything out of the ordinary and unfamiliar are the qualities that have shaped my current way of thinking. For me, composition is primarily a process of exploration, which does not necessarily have any specific outcome. My journey into composing grew from a fascination with mathematical structures and their analogues in sound. Mathematical thinking and learning different theories and models in mathematics became one of the main motivations for devoting most of my time to composition. I wanted to explore irrational and unconventional ways of thinking through composition, similar to mathematical theories that consistently surprise me.

One of the main subjects of my research is microtonality and the interaction of different tuning systems. I also study the peculiarities of the listener’s perception of time when listening to a musical work, as a result of which I try to manipulate musical time in my own works by changing musical parameters in certain ways. This makes it very important for me to investigate how the audience can perceive my music and what kind of emotion it can leave for them. Driven by critical feedback and dialog with musicians and listeners, I strive to bring fresh perspectives to concert life.



Vadim D. Genin

NO PERSONAL! Process Only
for large ensemble

For the composition, the author chose a strategy of contradiction: using a large ensemble, the flattest possible texture was created, where all the instruments sound strictly in turn. The order of the instruments' sounds is the developing material of the piece.

Bio

Vadim D. Genin (*1993). Composer, sound-artist, PhD degree in Physics and Mathematics. Major projects are the video game opera *The World of Wondrous Rooms* for voice and electronics (2024), the documentary-philosophical cantata *The Restorer* for reader, male choir, gusli and electronics (2023). Winner in contests such as DAFES Awards (Russia, 2025), Call for Works by REF – Resilience Festival (Italy, 2024), Remus Georgescu International Music Festival-Competition (Romania, 2024), Score Follower (USA, 2023, 2024), Moscow Art Prize (Russia, 2023), New Music Generation (Kazakhstan, 2021, 2023). Participant of festivals such as ARCo (France, 2025), ICMC (USA, 2025), impuls (Aus-

tria, 2025), reMusik.org (Russia, 2021, 2023, 2025), Teden Sodobne Glasbe Bled (Slovenia, 2025), CEME (Israel, 2024), Encontres de Compositors (Spain, 2024), ilSuono (Italy, 2024), Meridian (Romania, 2024).

In my music I try to come up with clear concepts and adhere to the principle of economy of material. Working in the field of physics helps me to pay more attention to sound processes during listening and to find patterns in them. The advantage of being a composer is that you can be both a decoder and an encoder at the same time.

Wang Shuyi

stars & flowers

stars & flowers is a ten-minute work for nine instruments—flute, oboe, B♭ clarinet, bassoon, piano, and string quartet. It was born from a quiet question that lingered in my mind: how can beauty exist without the presence of shadow?

The music unfolds through two contrasting themes. One is shaped by dissonant intervals, its lines taut and uncertain, like the tension of night air before dawn. The other is woven from consonant tones—fragile, transparent, luminous. This second theme carries within it an image I often return to: a quiet garden under a night sky, where stars and flowers glow without needing to speak.

My earlier works were largely constructed from dissonant material, where tension was the dominant character. But in *stars & flowers*, I wished to create a space where something gentler could breathe—where sound could shimmer, pause, dissolve. This is not about blending styles, but about allowing one sound to reflect off another, like moonlight on still water.

The music begins from a single point: a gesture, a sound barely formed. From this small origin, the piece grows—not in a straight line,

but in ripples. Rhythms bend, textures open and contract, colors emerge and fade. The instruments do not merely state the themes; they whisper them, stretch them, allow them to vanish and return in altered form. I make use of harmonics, glissandi, silence, and softness—not as effects, but as breathing spaces, places where sound can listen to itself. There is no climax in the conventional sense. Instead, the piece drifts between densities, sometimes clear, sometimes clouded. The dissonant theme never overcomes the consonant one, nor does it dissolve into it. They coexist—not in balance, but in tension, like two lights cast from different directions. I had once imagined the ending as a consonant chord—something warm, complete, like the closing of a door. But I changed my mind. The piece ends instead with faint harmonics and a gliding gesture, leaving something unresolved. It is not sadness, exactly, but a recognition that clarity is brief, and beauty often slips away before we can hold it. *stars & flowers* is not about storytelling. It is about presence—about the quiet shimmer between moments, about sound becoming space. It is a work of contrast, but also of memory. The stars do not shine by themselves; they shine because the night is there. And perhaps the flowers are not just seen, but remembered.



Bio

My name is Wang Shuyi. I was born in 1997 in Qufu, China. I began playing the violin at the age of four and started learning the piano when I was seventeen. From 2015 to 2020, I studied composition at the Tianjin Conservatory of Music. During my undergraduate years, I participated in composition workshops led by Chen Yi and Zhou Long, and my works were selected several times for the May Music Festival and the Excellent Works Concert at the conservatory.

In 2024, I began my master's degree in composition at the National Music Academy in Sofia, Bulgaria, where I currently study with Peter Kerkelov. I am particularly inspired by the music of Beethoven, Toru Takemitsu and Toshio Hosokawa. My current work focuses on exploring sonic texture, silence, and emotional nuance in sound. I look forward to connecting with fellow composers and artists through this workshop experience.

Tea Radi Georgieva

Microclimate

Microclimate is a through-composed minimalist work that gradually evolves toward a final resolution. I wanted to create a piece that flows—something you can meditate to, simply relax and explore sound. I envisioned it as its own microclimate: a self-contained and organic system shaped by a range of textures, techniques, and rhythms. While sections of the piece, particularly in the piano, are built around recurring intervals of a 5th, 6th, and 7th, these appear in varied groupings and serve more as structural suggestions than strict rules. The ensemble functions as a system of atmospheric references: the piano and strings act as barometers, grounding the shifting textures within the surrounding winds. Most instruments follow wave-like dynamics, gently swelling and receding, while the piano and strings maintain a mostly static presence with subtle inflections. The piece builds toward a climactic moment—ironically, the first section I composed. Originally meant to open the work, I chose instead to place it at the end, as a final, tumultuous lightning strike within this evolving microclimate.



Bio

My name is Tea Radi Georgieva. I was born in Bulgaria, where I grew up surrounded by classical music and began studying piano at age nine. My early musical world was shaped by form, precision, and deep discipline.

But my voice as a composer emerged years later, unexpectedly, on the other side of the world, in the quiet mountain town of Idyllwild, California, where I finished high school. It was there, among trees, silence, and mentors who truly listened, that I found the freedom to begin.

I compose to understand what I feel, often before I can name it. Sound is how I observe the world from within: quietly, but deeply. I don't begin with the audience in mind. I listen to the piece: what it wants, what it needs, and where it leads. I trust that honesty in the process will resonate with others.

For me, composing isn't about control, it's about lis-

tening. I'm drawn to texture, gesture, and atmosphere. I want my music to breathe, to drift, to shimmer. I work with minimalist processes but embrace outbursts when they arrive. Often, the quietest moments are born from the most chaotic cores.

I've been shaped by teachers who saw potential beyond tradition, who welcomed risk and made space for silence. My first and most formative teacher, Dr. M. Kirov, taught me to trust my instincts and helped shape the core of my voice as a composer. Some of my greatest influences aren't composers at all: they're painters, filmmakers, oceans, winds, and strangers in Los Angeles.

Music is where I go to be alone, and where I learn to connect. I don't always know what a piece means while writing it, but later, it reveals something I needed to hear or say. That mystery is what keeps me composing.



Tomohiro Suzuki

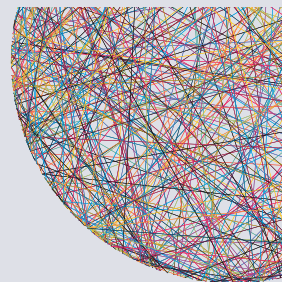
Heptapodes

Heptapodes (seven feet in Greek) is a piece for 10 musicians. I have composed this piece, mainly inspired by "Story of Your Life", a science fiction novella by Ted Chiang, and generative grammar. The main idea is contextualization in different types of time. In the piece, there are three sections separated by silence, the third of which consists of several gestures separated or connected by various types of space. Each section or gesture is either linear or non-linear (free of time), and the context (whether there is correlation between consecutive materials) is defined by their combinations.

Bio

Tomohiro Suzuki is a Japanese composer, born in 1995, based in Paris. He currently studies composition with Jean-Luc Hervé at Conservatoire à rayonnement régional de Boulogne-Billancourt (CRRBB) and écriture at Conservatoire national supérieur de musique et de danse de Paris (CNSMDP). In recent years, the composer's main interests are astrophysics and linguistics. For example, he has composed music with inspiration of a volcano in Iceland, the formation of the rings of Saturn, semantics, etc. Rather than the act of describing these ideas, his composition is focused on the development of what he found inspiring in them, in a way that the music is aesthetic by itself even if the audience does not know anything about the composer's intention.

Since he was double-majoring in composition and piano in college, he pays attention to the balance between intuition and the use of systems. In his works, there are often ideas which are found in an intuitive way but can be composed in a systematic way. He likes learning mathematics, and he sometimes uses functions, sequences, conjectures, etc. to organize one or multiple factors which create a whole gesture.



Sunday, August 3, 2025
Second concert - 19.00

Program

Minzuo Lù

JǐJǐ (The Funeral in Silence)

Ana Creangă

Povestea Crivăţului (The tale of Crivăţ)

Svetlin Hristov

Reflexions of the Night

Dea Ahma

Where Silence Blooms

Lily Koslow

burrow

Jules Bastine-Fontaine

Composition for chamber orchestra

Mattia Aisemberg-Pham

Hände im Schnee (Hands in the Snow)

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Boyan Elenkov double bass

Sandro Gorli conductor



**Divertimento
Ensemble**

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**International
Divertimento
Ensemble
Academy**



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Divertimento Ensemble concerts

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**Divertimento
Ensemble**



Minzuo Lù

JìJì (The Funeral in Silence)

This funeral march has long awaited its completion — now it is done, and I can finally dedicate it to myself.

Bio

Minzuo Lù (*1991 in Shanghai, China) is a composer and artist currently living in Karlsruhe. She studied composition in the soloist program (Solistenexamen) with Prof. W. Rihm and Prof. M. Hechtle at the Karlsruhe University of Music. She has created nearly 65 works. Since 2021, she has been the recipient of the Wolfgang Rihm Scholarship from the Hoepfner Foundation, a composition residency at Herrenhaus Edenkoben, and an invitation to the Forum of Young Composers organized by the Bavarian Academy of Fine Arts and the Ernst von Siemens Music Foundation.

Her notable works: *24 Preludes*, *Erwachen des Grüns*, *Ihr Prolog*, *LANLAN*, *VUCA*, among others. In recent years, she has aimed to interpret the romanticism of classical music through the techniques of contemporary music. Furthermore, she uses her contemporary, experimental-technical musical language to express emotions, tell stories, or recite like a poem. In other words: to describe music through music itself – that is enough.

Workshop shots: rehearsals and meetings



Ana Creangă

Povestea Crivățului

Povestea Crivățului (The tale of Crivăț) tries to illustrate a tale I learned as a child from my grandmother.

The familiar decor of a warm, peasant house, where the mother cradles her child, gradually transforms as the terrifying tale of the Crivăț (the cold wind that blows in the winters of Romania) starts to intertwine with the real world.

It is said that there lived a kind, gentle father, named Crivăț, who went crazy when his own son gouged out his eyes. Since then, transformed into a terrifying wind, he waits for the sun to hide (because his gouged out eyes hurt him on sunny days), in order to start his restless run, from village to village, in search of any mad children.



Bio

My name is Ana Creangă and I started learning music since childhood playing classical guitar and piano, but I soon felt the need to express myself in a more personal way, so I started writing down the first musical ideas.

Currently, I am studying in my third year at the National University of Music Bucharest, specializing in

classical composition and guitar, in the composition class of D. Rotaru, and I have participated in workshops and master classes with composers such as M. Urquiza, B. Boccuzzi, L. Marinescu, S. Androne-Nakanishi, C. Lolea, C. Basica.

For me, music is the language you desperately need when all other languages become useless, so that I can find inspiration both in truly powerful moments and emotions, and in simple everyday images, in situations that trouble me or in stories and other arts that I try to connect my music to.



Svetlin Hristov

Reflexions of the Night

Reflexions of the Night is all about dreams, nightmare visions and inner thought. The piece structure changes often to express a different "area", different dream while keeping some connection to the previous and following parts. The opening and closing section somehow "frame" the experience within bounds, as if not to overflow in the real world.

Bio

Svetlin Hristov, born 1991 in Sofia, Bulgaria, graduated "Prof. Pancho Vladigerov" as master in piano performance, orchestra conducting and composition. He continued his further studies in piano performance in Moscow conservatory (2015-2016) and orchestra conducting in MDW University of Arts, Vienna (2020-2021). In 2024 he defended his PhD in the Composition and Conducting department in NAM Sofia.

He worked as a pianist to the National Philharmonic Choir, Sofia for 3 year and currently teaches score reading class in the NAM, Sofia. Svetlin performs regularly as a pianist, chamber musician, accompanist, orchestral musician and conductor.

His compositional oeuvre consists of chamber pieces, choir music, music for solo instruments, film music, incidental music and various arrangements. His works has been performed in Bulgaria, Austria, Russia, Croatia, Brazil, Canada and others.

Workshop shots: rehearsals and meetings of students with tutors and musicians





Dea Ahma

Where Silence Blooms

Where Silence Blooms is a meditative exploration of inner stillness and the subtle transformation that arises from silence. Rooted in the sonic imagery of breath, space, and reflection, the work unfolds gradually, like a deepening state of awareness. Through delicate textures and evolving harmonic landscapes, the piece seeks not to tell a story, but to offer a space for contemplation, where silence is not emptiness, but a fertile ground for growth and renewal.

Bio

Dea Ahma (b. 2003, Gjakova) is a Kosovar composer, currently pursuing a BA in Composition at the University of Prishtina, under D. Zymberi. Her works—spanning orchestral, chamber, choral, and electronic music—have been performed nationally and internationally, and awarded multiple national prizes, including two consecutive annual awards by the Ministry of Culture of Kosovo (2023, 2024), 1st Prize winner at Ars Kosova 2024, Grand Prix winner at Ars Kosova 2023 and 1st Prize Winner at Prl Vocal Fest 2023. She has participated in master-class with composers like M. Jarrell, A. Schubert, S. Gervasoni and D. Ghisi (IDEA 2024), M. Djordjevic

and F. Lara (Ensemble Musikfabrik Brass Academy), S. Venegas, D. Glorieux and H. Vanlacker (Soundmine 2025-with the Flamann Radio Choir), S. Drakulic, E. Zoudilkine, C. Czernowin, D. Ammann etc...

Her works have been performed In Kosovo and abroad. Highlights include *Lament* at DAM Festival by the super-soloist of the National Orchestra of France, Aurelienne Brauner; *Grans*, from the brass quartet of Ensemble Musikfabrik (Germany), *Lament* at *Rondò in Monferrato* 2024 by Martina Rudic; *Lament* at “Bled Contemporary Music Week” by Rubert Feifan Hurley etc...



Lily Koslow

burrow

burrow is an intermedial piece for 12 instruments, inspired by Franz Kafka's short story "The Burrow" (1931). Halfway through Kafka's story, the appearance of a high-pitched, piercing, and persistent whistle - with its subtle internal details, deviations, and spatial contradictions - draws the reader into the neurotic psychological discourse of the narrator: a small, mole-like creature living underground in his labyrinthine burrow. As the text progresses, it becomes clear that the mysterious sound in the burrow poses a myriad of philosophical problems. The mole's psychological states, with his frenzied hypotheses about the source of the sound, become perceptual frameworks through which the many facets of the sound are revealed, like a prism turned under a light. *burrow* aims to translate the moods and philosophical problems of the story through musical means, featuring the ever-shifting cohabitation of harsh noise, harmony, and scuttling textures.

Bio

Lily Koslow is a Montréal-based composer, pianist, and vocalist whose music explores the tension between delicate timbral nuance and visceral intensity. Influenced by modernist literature and a wide spectrum of electronic music, their work combines vivid gestures and intricate textures into immersive sonic worlds which are governed by their own internal logic. Deeply engaged with mixed and electroacoustic media, Lily has undertaken residencies with the Yale Center for Collaborative Arts and Media (New Haven), the Cultural Center of Ukraine in France / Le Vivier (Paris), the Akademie der Künste (Berlin), and McGill Percussion Ensemble (Montréal), among others. Their music has been presented at festivals including Composers Conference, sound-SCAPE, Festival Temporel, Soundwich (Akousma), and the Domaine Forget International Festival. Relishing creativity through collaboration, Lily works closely with performers to discover unique playing techniques and weave them into an expressive mu-

sical discourse. They are currently engaged in collaborations with Ensemble Éclat, Quatuor Mémoire, and Yale Cellos. Lily has collaborated with members of Talea Ensemble, International Contemporary Ensemble, TAK Ensemble, Attacca Quartet, Ensemble Paramirabo, and Nouvel Ensemble Moderne, with performances led by conductors such as Vimbayi Kaziboni, Ezra Calvino, and Charles-Éric Fontaine. Recent commissions include works for Andrew Yee of Attacca Quartet and oboist Will Stevens. Lily holds degrees from McGill University (B.Mus.) and the Yale School of Music (M.M.), where they studied composition with J. Lesage, K. Balch and D. Lang, as well as electronics with Ph. Leroux, S. Ferguson, and T. Moore. Specializing in electroacoustic performance, Lily is also a sought-after soprano and pianist, having premiered countless works by composers including L. Haaksma, E. Barganier, J. Zeitlinger, and J. Bastin-Fontaine, in addition to their own works.



Jules Bastine-Fontaine

Composition for chamber orchestra

Composition for chamber orchestra is a seven minutes work written for the International Workshop for Young Composers of Divertimento Ensemble's academy.

Bio

Jules Bastin-Fontaine is a Quebec composer, sound designer, and tuba player based in Montreal. He has just completed his studies in the Quebec conservatories network, where he studied instrumental composition with Y. Plamondon, J. LeBlanc, M. McKinley and O. Pelz, and electroacoustic composition with L. Dufort.

His music has been performed by the Ensemble contemporain de Montréal, Ensemble Paramirabo, the Orchestre symphonique du Conservatoire de musique de Montréal conducted by T. Miller and the Orchestre de la Francophonie conducted by S. Rivard. At the École de danse contemporaine de Montréal, he composed the music for Control, a work choreographed by J. Wolfe with voice and poetry by N. Kanapé Fontaine, premiered in May 2024. In June of the same year, he was composer-in-residence at Berlin's Akademie der Künste, working on a co-composition with composer L. Koslow. In addition to his creative pursuits, he plays the helicon in the band Domaći Trubači / Домаћи Трубаџи, Canada's only trubači band, which performs regularly at various venues for weddings and other private events for the Canadian Serbian, Macedonian, Bulgarian, and Greek communities.

Workshop shots: rehearsals and meetings of students with tutors and musicians



Mattia Aisemberg-Pham

Hände im Schnee (Hands in the Snow)

My piece *Hände im Schnee (Hands in the Snow)* is a kind of miniature piano concerto, dedicated to my mother – whose name, Tuyêt, means “snow” in Vietnamese. She’s a wonderful pianist and loves playing Debussy. One of his pieces that holds a special place for both of us is his prelude *Des pas sur la neige (Footsteps in the Snow)*. Instead of footsteps, I imagined hands in the snow, and from that image came the idea to write a piano concerto in which the soloist’s hands are frozen. When body parts freeze, ice crystals begin to form in the skin tissues or even in the blood. Prolonged exposure to extreme cold can lead the body temperature to drop dangerously low, sometimes leading to an altered mental state, hallucinations, and eventually death.



Bio

My name is Mattia Aisemberg-Pham, I’m a composer from Berlin, where I currently live and study composition (with T. Rojo Poller) and music theory at the UdK Berlin. I also recently left Berlin for the first time to spend an enriching Erasmus semester at the CNSMD Lyon, where I studied with A. Dumont.

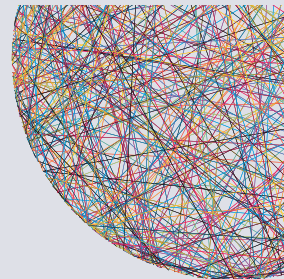
I grew up surrounded by music in a family of professional musicians and always enjoyed inventing music as a child and teenager – mostly just little chord progressions on the piano or the guitar. I studied classical cello and piano, got into jazz piano

after finishing school, but eventually chose to pursue classical piano with L. Blondeel at the UdK Berlin. During those studies, through various experiences, important teachers, and formative discoveries – like hearing Grisey’s *Les Espaces Acoustiques* for the first time (live!) – I came to realize that composing is what I truly want to do (though I often wish I were a painter).

At the moment, my interests include the sounds of the human body, contemporary dance, microtonal harmonies, the voices of writers I admire, Scriabin, Edouard Vuillard and stones.

Workshop shots: rehearsals and meetings of students with tutors and musicians





Divertimento Ensemble, Fabbrica del Vapore, Milano



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