



International Workshop for Young Composers - XII edition

Final ensemble concerts

Divertimento Ensemble

Artistic director **Sandro Gorli**

Tuesday, August 4, 2026

17.00 1st Concert

19.00 2nd Concert

Vano Sarajishvili Tbilisi State Conservatoire, Recital hall



V. Sarajishvili Tbilisi
State Conservatoire

ULYSSES
PLATFORM



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 27th to August 4th, it is holding, in collaboration with the "Vano Sarajishvili" Tbilisi State Conservatoire, the 12th edition of the International Workshop for Young Composers. The editions up to 2024 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 abroad: in Bulgaria (Sofia 2025), Georgia (Tbilisi 2026) and Latvia (Ventspils 2027). The initiative also includes three final concerts open to the public, presenting the results of the Workshop and performing pieces commissioned by the Divertimento Ensemble and written by the 20 young composers selected. The first concert (August 3rd 19.00) is dedicated to compositions for solo instruments, the second and third concerts (August 4th 17.00 and 19.00) feature the 13 ensemble compositions and the piece for solo percussion. The Workshop's composer tutors are Maka Virsaladze, Gabriele Manca, and José Javier Torres Maldonado. To enhance the cultural and artistic exchange of this collaboration, two Georgian musicians (clarinet and violin) joined the Divertimento Ensemble for the entire duration of the workshop.



Program

17.00

Mariam Tataradze

Quintet

Daniel Toledo Guillén

Deriva

Maro Beriashvili

Piece

Gabriel Kharabadze

Quintet for clarinet and strings

Giovanni Crovetto

Δ

Xinzhou Xiao

The Bloquage(d) Cycle

Sunwoo Hwang

Chrono-Debris (Extended Ver.)

Divertimento Ensemble

Carlotta Raponi flute

Luca Avanzi oboe

Bezhan Demetrashvili clarinet

Maria Grazia Bellocchio piano

Elio Marchesini percussion

Marco Careda percussion

Lorenzo Gorli violin

Nini Arveladze violin

Daniele Valabrega viola

Martina Rudic cello

Sandro Gorli conductor

19.00

Giorgi Papiashvili

Flame Dances

Daiwei Lu

...the evening shimmered as usual

Erick Garcés Ramírez

Breve ensayo sobre el flujo de cristales

Alberto Piazza

*La rigenerazione dell'ambystoma
mexicanum*

Agnes Vrânceanu

Fractals

Gagi Sikharulashvili

Déformés par le spectateur

Lasha Kharkhelaury

Moire



V. Sarajishvili Tbilisi
State Conservatoire

ULYSSES
PLATFORM



ART FOUNDATION
MENTOR LUCERNE

Mariam Tataradze

Quintet

for flute, clarinet, piano, violin, cello



The composition explores the contrast between darkness and transparency. Its expressive language combines intense and ethereal textures. Layers of continuously shifting chords change color, transform and unfold. The music invites the listener into an unstable, immersive sonic environment, maintaining an atmosphere that is both mysterious and deeply expressive.

My name is **Mariam Tataradze**, a composer from Georgia working in experimental and contemporary music. My main instrument is piano. I compose for solo instruments as well as the ensembles and I am currently a third-year student of Music Technology in Tbilisi State Conservatoire. In addition to this, I also take the Course of the Composition with the professor Maka Virsaladze.

My practice is centered on sound as material: texture, resonance, extended instrumental techniques, and the interaction between acoustic instruments and electronics. I like to explore timbral transformation and harmonic structures that evolve through physical gesture and sonic friction.

My works have been performed in various occasions, mostly at the concerts organized by the Conservatoire, often with my own participation as a pianist. While my earlier practice focused primarily on acoustic instrumental music, I have recently expanded my work toward electronic music, marking a new direction in my artistic development. I performed live performance.

When composing, my main focus is on the content of the piece itself, while remaining aware of the listener. I am currently developing new works that combine live instruments, electronics, and real-time sound processing.

Daniel Toledo Guillén

Deriva

for clarinet, violin, viola, cello, percussion and piano



Adrift clouds...

...the garden is minute, and the sky limitless...

Jardín (Garden), **Octavio Paz** (1914 - 1998)

Translation Mireya Martínez

... The pleasant whining of a mandoline...

... And fiddled whisper music...

The waste land, **T.S.Eliot** (1888 - 1965)

I was born in Havana, Cuba, in 1994. I am a composer and conductor. In Cuba I studied choral conducting and composition until 2019. Since then, I have lived in Regensburg, Germany, where I completed my Master's in Composition. This summer I finished my Master's in Choral Conducting in Nuremberg. I also took part in different workshops and masterclasses, like Impulse Academy in Graz, PUCCINI IOCAL in Lucca and IDEA Masterclasses in Milano. My music was recently recognized with the 2026 Cintas Foundation composition award in Miami.

As a composer, I often find inspiration outside the realm of music. Cinema and literature—especially poetry—are my primary influences. Two artists have been fundamental to my intellectual development: Andrei Tarkovsky and Jorge Luis Borges. The mystical and the fantastic may exist outside of reality, but they are indissoluble from human fantasy and essential for survival in a world of infinite cruelties.

In the musical field, it is harder to pinpoint specific composers who mark my work. I believe we composers go through life collecting sounds, which triggers an active listening toward all music. From everything I hear and study, a sonic intuition is formed. Finally, I am deeply committed to the organization of concerts and projects that disseminate contemporary music. I believe our generation of composers must take the promotion of this art form seriously. For that reason I founded groups like Ensemble Ekip and Doce+ in Regensburg. We must connect more deeply with our audience, ensuring they perceive us as part of society rather than faceless makers of scores.

Maro Beriashvili

Piece

for flute, two violins, viola, cello



This composition emerged from its opening atmosphere — a slow and delicate movement that gradually creates a sense of space and reflection within the listener's mind. From this initial gesture, the musical material begins to unfold naturally, allowing the events of the piece to develop and form an organic unity. The introduction prepares the entrance of the flute, which appears as a solo voice and carries the central expressive line of the composition. Through the interaction between flute and string quartet, the music evolves between fragile textures, lyrical motion, and atmospheric tension, creating a continuous dialogue between the instruments.

The ending recalls the melodic material from the beginning of the piece, bringing together the emotional and musical elements that appeared throughout the work and creating a sense of return, continuity, and completion.

Mariam Beriashvili (professionally known as **Maro Beriashvili**) is a 20-year-old composer and sound designer from Tbilisi, Georgia, working in experimental and semi-classical music. She is currently studying composition at the Vano Sarajishvili Tbilisi State Conservatoire. She graduated from music school with a specialization in flute and also completed sound design studies at Postred Academy.

She presents her work through live performances in an experimental and ambient style, combining acoustic instruments with electronic processes. She composes original scores for theatre productions and collaborates with audio and visual artists on interdisciplinary projects. Alongside this, she writes contemporary classical music and continues to develop her artistic voice.

She has over two years of experience as a sound designer and dialogue editor for film and game projects. Sound design plays a central role in her creative process, shaping the textures, spatial depth, and atmosphere of her work.

Her connection to music began in childhood through choral singing, and she started composing at the age of 17. Influenced by natural and everyday sounds, as well as the expressive qualities of the flute, she explores the relationship between sound, perception, and emotion, blending choral elements with sound synthesis to create immersive and emotionally driven soundscapes.

Gabriel Kharabadze

Quintet for clarinet and strings

for clarinet, two violins, viola, cello



Gabriel Kharabadze's *Quintet for Clarinet and Strings* was composed in 2026 especially for the Divertimento Ensemble. The work explores the human being, their spiritual and mental states, the way emotional processes unfold within, and the reactions experienced in relation to the external world. The piece presents various states of a spiritual and energetic space, along with emotional patterns such as tranquility, pain, joy, madness, denial, compassion, acceptance, and many other feelings that emerge from one another, develop through cause and effect, flow through the spaces of the mind, undergo transformation, reveal themselves in different forms, and ultimately become part of an inner spiritual atmosphere.

Gabriel Kharabadze (born December 5, 2002) is a Georgian pianist and composer. He received his early musical education at the Tbilisi Central Music School for Gifted Children, where he studied both piano performance and composition. He later continued his studies at the Faculty of Performance at the Vano Sarajishvili Tbilisi State Conservatoire. He is currently continuing his studies at the Krzysztof Penderecki Academy of Music in Kraków.

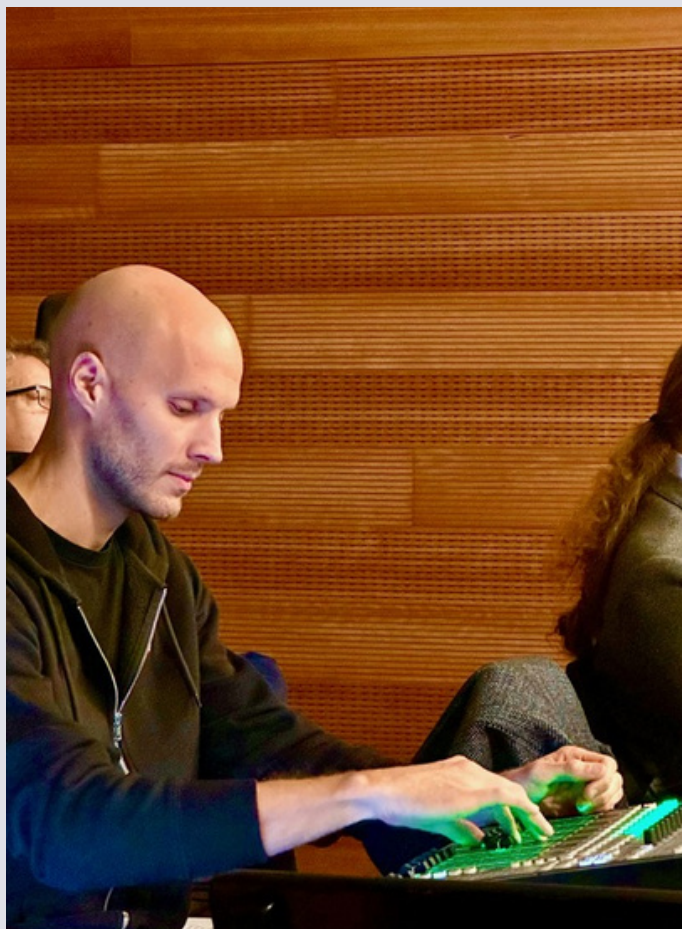
Alongside his academic studies, Kharabadze has studied composition individually over the years. He has participated in numerous local competitions as both a pianist and a composer, receiving awards in composition and piano performance.

Fascinated by composition since childhood, Kharabadze has consistently sought to discover music both within himself and in the world around him. As a young composer, his artistic vision is centered on the exploration of new musical resources, extending beyond conventional perception toward the hidden musical potential found in biology, physics, and human consciousness itself.

Giovanni Crovetto

Δ

for flute, clarinet, piano, violin, viola, cello, percussion



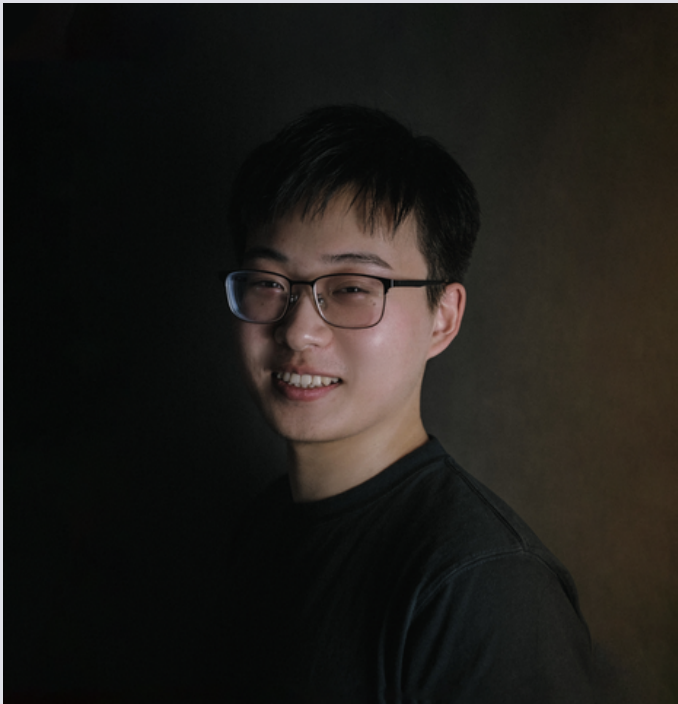
Δ inhabits the space between two forces tending toward one another without coinciding. The relationship unfolds through discrete transitions; continuity emerges in listening.

Giovanni Crovetto (Milan, 1991) is a composer and educator. He studied at Università degli Studi di Milano and Universität für Musik und darstellende Kunst Graz, developing a background in musicology as well as composition and music theory. He is currently completing a Master's programme in Composition at the Conservatorio di Milano, and he is a PhD researcher in Composition and Musical Performance. His work brings together instrumental writing and electroacoustic practice, with a particular focus on listening as an artistic method and on the human dimension of sonic contexts.

Xinzhou Xiao

The Bloquage(d) Cycle

for flute, clarinet, oboe, piano, percussion, violin, viola, cello



The title *The Bloquage(d) Cycle* borrows the root *bloquer* but adopts a cross-lingual morphological distortion. This "Bloquaged" state serves as a sonic metaphor: a cycle that is not merely blocked, but actively and repeatedly subjected to obstruction, as if the music itself is struggling to articulate its own continuity. It is perhaps within this friction of self-resistance, dissolution, and contradiction that a unique, fragile lyricism might emerge.

XIAO Xinzhou (b.1999) is currently pursuing the DMA degree in composition at the Shanghai Conservatory of Music (China), studying under JIA Daqun. As an Erasmus student in the composition department at the Hochschule für Musik und Theater Hamburg (Germany), he is also studying with Fredrik Schwenk. His composition practice navigates between the observation and integration of diverse styles, cultures, and interdisciplinary spheres, trying to forge a counterpoint that pairs technical precision with philosophical and emotional expression, thereby establishing a shared tension or even romance across the acoustic space.

Sunwoo Hwang

Chrono-Debris

for flute, oboe, clarinet, piano, percussion, violin, viola, cello



Music in the external world unfolds through measured, linear time. Sounds are ordered, continuous, and confined within fixed durations, creating an objective temporal structure. Within consciousness, however, music exists differently. Inner time is fluid and nonlinear, unconstrained by pulse or chronology. Sounds linger, dissolve, and reappear, reshaped by memory and emotion into fragmented traces.

Chrono-Debris (Extended Version) explores this contrast by reversing the usual direction of composition. Rather than organizing sound according to external time, the work begins with the scattered remnants of remembered musical experience. Fragments suspended in subjective time are reconstructed and projected outward, forming a musical landscape where continuity gives way to resonance, instability, and transformation. The piece does not attempt to reproduce sound as it originally occurred. Instead, it reflects the way music survives within the mind—not as a fixed sequence of events, but as residue, echo, and emotional imprint. Through this process, the work presents an external realization of an inner musical world, inviting listeners to experience time as memory rather than chronology.

I am **Sunwoo Hwang**, a composer born in 1992 in Busan, South Korea, currently based in Seoul. I am pursuing a master's degree in composition at the Korea National University of Arts. My work explores the expressive potential of sound in contemporary music, shaped by my personal experiences and the environments that surround me.

For me, composition is a way of capturing the subtle beauty embedded in everyday life and translating it into sound. Fleeting images, delicate emotional traces, and phenomena that evolve over time often serve as starting points for my musical thinking. I do not consider composing as merely building structures or applying techniques, but rather as an honest process of revealing how I perceive and experience the world.

I am particularly inspired by visual images. The dynamic movement of a phenomenon, the color of an object, or textures that evoke tactile sensations frequently influence my musical imagination. These visual and sensory impressions are transformed into sound through timbre, density, gesture, and the flow of time, forming the inner logic of my works. I am interested in music's ability to suggest images without fixing them, leaving space for listeners to engage with sound through their own memories and sensibilities.

While I do consider the audience, I believe that the first listener must always be myself. Before a piece can communicate with others, it must first convince me. For this reason, I place strong emphasis on my own perception, intuition, and the inner necessity of the work itself. I believe this approach allows the music to take on a more sincere and concentrated form. As a composer, I seek a balance between the experimental nature of contemporary music and a vivid sensory experience of sound. My music does not aim to provide clear answers, but rather to present a sensory landscape in which listeners can encounter their own interpretations and experiences.

Giorgi Papiashvili

Flame Dances

for percussion



Flame Dances for percussion instruments (vibraphone, glockenspiel, bass drum, snare drum, and three tom-toms) is inspired by the ancient Georgian ritual of Chiakokonoba, a fire ceremony associated with purification, renewal, and the expulsion of evil spirits. The work is centered on fire as a transforming and driving force around which the ritual unfolds. Its form design is based on a nine-part symmetrical structure (123212321), reflecting the symbolic significance of the number nine in Georgian culture, where it represents completion, transition, and renewal. Childhood memories of Chiakokonoba form the emotional core of the piece. The continuous movement of the flames, their rhythmic energy, and their transformative power evoke for me a return to one's origins, the awakening of archaic memory, and a process of inner renewal. The interaction between pitched percussion (vibraphone and glockenspiel) and unpitched percussion (bass drum, snare drum, and tom-toms) symbolizes the dialogue between consciousness and the unconscious, order and primordial energy. *Flame Dances* is conceived as a musical ritual in which the ever-changing motion of fire becomes a metaphor for inner transformation.

Giorgi Papiashvili (b. 1992, Tbilisi) is a composer, music researcher and conductor. He studied at the Tbilisi State Conservatoire and the Sibelius Academy, where he earned Bachelor's and Master's degrees in Composition and Music Theory. His artistic work brings together composition, conducting, and research, shaping a musical language grounded in structural depth and conceptual clarity. For Papiashvili, music is not an escape from the universe but a return to it, a way of sensing its pulse through sound and silence. His close relationship with nature allows him to perceive the universe's music in its rhythms, colors, and dynamics, awakening deep, archaic human sensibilities that shape his musical language, where natural phenomena are transformed into sound. His compositional thinking is based on the interaction of symmetry, asymmetry, and dissymmetry across all levels of musical material. Within these relationships, structures attract and repel one another, generate chaos, and are transformed into harmony, rhythm, timbre, and form. Silence, for him, is a concentrated state of perception that gives music its inner intensity and meaning. Papiashvili's music is free from moralistic conceptual narratives and detached from personal, ego-driven expression; its message lies in sound, form, and interaction, creating an autonomous, dynamic, and intense musical universe. Working within the continuous line of tradition and its transformation, Papiashvili seeks music that is at once intellectually precise, emotionally concentrated, and rooted in cosmic time. For him, composition is a form of existence — a direct connection between inner experience and the continuous movement of the universe.

Daiwei Lu

... the evening shimmered as usual

for flute, oboe, clarinet, piano, percussion, two violins, viola, cello



Daiwei Lu is a composer and musicologist based in Tokyo. He holds a Doctor of Music degree from Tokyo College of Music, where he currently teaches. He studied composition with Toshio Hosokawa, Keiko Harada, and Ichiro Nodaira.

His work examines subjectivity, identity, and representations of the Other. He is interested in how traditional practices, popular culture, and materials from different historical or social contexts can be recontextualized. Rather than using such references as simple quotation, he treats them as a way to question authorship, memory, cultural belonging, and the forces that shape both individual and collective perception. His music has been performed internationally, and he received the 40th JSCM Award for Composers and has been featured by FM Yokohama.

...the evening shimmered as usual was composed in 2026 and is dedicated to Divertimento Ensemble.

For me, the “evening” in the title is not a specific time of day. It is the atmosphere of a city after dark: neon signs, artificial light, and the same feelings returning night after night. The shimmer still carries something romantic, but repetition gradually wears it down. “As usual” refers to a tension that has lasted long enough to feel ordinary. Near the middle of the piece, the snare drum introduces a clearly military rhythm. At first it stands apart from the rest of the music. Its pattern is then taken up by other instruments and gradually absorbed into the surrounding texture. What first sounded intrusive becomes part of the background, as though it had always been there. This is another meaning of “as usual.” It leaves a quiet question behind: in the modern city, where repeated images, rhythms, and pressures gradually settle into everyday perception, how much of what we think and feel is truly our own, and how much has simply become familiar?

Erick Garcés Ramírez

Breve ensayo sobre el flujo de cristales

for flute, oboe, clarinet, piano, percussion, two violins, viola, cello



Breve ensayo sobre el flujo de cristales emerges from the concept of "duality." Elements such as order, regularity, chaos, noise, resonance, and the harmonic spectrum are explored in this piece not so much as oppositions, but as relationships or materials capable of containing one another. In this sense, the music oscillates between sonorities with spectral connotations and textures built from noise; between regular, almost mechanical movements and nuances of rhythmic irregularity that remain unpredictable. The work was composed especially for Divertimento Ensemble (Milan) in the context of the International Workshop for Young Composers 2026.

Erick Garcés Ramírez (Mexico City, 1995) is a Mexican composer.

He began his musical studies autonomously at the age of eleven and, in 2014, entered the Composition Workshop at the National Conservatory of Music of Mexico, where he studied with Armando Luna Ponce and Juan Fernando Durán, and took musical analysis with Mario Lavista. Between 2021 and 2024, he studied at the Reina Sofía School of Music in Madrid, in the Composition Chair under professor Fabián Panisello. His artistic work is nourished by poetry, memory, musical analogy, and polyspectrality, elements that shape a personal aesthetic in continuous evolution. He tries to listen to materials sounds, spectra, gestures, words, silences until they begin to suggest their own relationships. His work often grows from analogies: between sound and poetry, between timbre and memory, between structure and perception. His professional training has been enriched by courses and masterclasses with distinguished composers and performers, including Alexis Aranda, Ignacio Baca Lobera, Sergio Cárdenas, Jorge Torres Sáenz, Julio Estrada, Marcelo Toledo, Javier Torres Maldonado, Alexis Baskind, Heinz Holliger, Alessandro Solbiati, and Tristan Murail, among others.

He has collaborated closely with various ensembles and soloists such as ÓNIX Ensemble, the Orquesta Filarmónica Mexiquense (OFM), the Center for the Production of Contemporary Music (CEPROMUSIC), Ensemble Suono Giallo, Trío Siqueiros, Taller Sonoro, Plural Ensemble, the Orquesta de Extremadura (OEX), Donatienne Michel-Dansac, and Anna Margules, among others.

His work has been performed in concert halls across Mexico, Canada, Italy, and Spain. Selections of his music appear on the albums *Ideogramas* (2017), *El sonido distante* (2021), *Maja Bhuta* (2023) and *Re-cordare* (2025).

He is currently a recipient of the 2025 Young Creators Grant from the Sistema de Apoyos a la Creación y Proyectos Culturales and is co-creator and composer of *Proyecto Ars Nova*, a platform dedicated to the creation, collaboration, reflection, and dissemination of contemporary music.

Alberto Piazza

La rigenerazione dell'ambystoma mexicanum

for flute, oboe, clarinet, piano, percussion, two violins, viola, cello



La rigenerazione dell'Ambystoma mexicanum (*The regeneration of Ambystoma Mexicanum*) is inspired by the incredible regenerative process of this small salamander native to Mexico. Ambystoma mexicanum is capable of regenerating parts of its body (limbs and even parts of the spinal cord) and, for this reason, it attracts the interest of scientists from all over the world. Fascinated by this little creature, I composed a piece of music using material with regenerative qualities, full of vitality and colour, allowing this regenerative process to permeate the compositional flow. What does regeneration mean when composing music? It is not a historically standardised concept. For me, it is a subtle balance between variation, repetition and reinvention of the material. A fine equilibrium that cannot be explained logically yet is intuitively perceptible.

Alberto Piazza (1994) is an Italian composer and arranger of classical music. He has worked for Casa Ricordi since the beginning of 2020.

Alberto has a unique experience as arranger of piano reductions for Operas, editor and proofreader for classical and contemporary music. Special mention goes to his piano reductions of the operas *L'Agamennone* by Salvatore Sciarrino, *Der Doppelgänger* and *Searching for Zenobia* by Lucia Ronchetti, as well as *Turanda* by Antonio Bazzini.

Thanks to his distinctive musical experience, he developed his own musical voice, as a composer, merging the classical Italian tradition and contemporary music. The music of Alberto is often inspired by the animal world and its infinite biodiversity and vibrancy. For instance, *Quando le megattere vanno a caccia*, performed by Ensemble Recherche in Lisbon, in 2024, is inspired by the spectacular behaviour of humpback whales called bubble-net feeding.

Alberto's works include solo, chamber and symphonic music, as well as music for silent cinema and have been performed both in Italy and internationally by renowned ensembles and performers including Ensemble Recherche, Aleph Guitar Quartet, MDI Ensemble, Icarus vs Muzak Ensemble and Milano Symphony Orchestra.

The music of Alberto Piazza has been recorded by Tactus Records, published by Società Italiana di Musica Contemporanea, broadcast on Radio Vaticana and reviewed in the prestigious *Amadeus* magazine. His piano reductions are published by Casa Ricordi.

Agnes Vrânceanu

Fractals

for flute, oboe, clarinet, piano, percussion, two violins, viola, cello



Agnes Vrânceanu (b. 1998) is a contemporary composer based in Bucharest, RO.

Graduated from the National University of Music Bucharest, she is currently pursuing her PhD studies at the same university. Being equally interested in visual arts, politics and natural phenomena, her creation creates bridges between extramusical information and sound. She is also interested in extra-European music, performing with Jepun Bali (balinese gamelan ensemble based in Bucharest) since 2022.

Her recent activity includes participating in festivals and academies such as IYCA Ticino 2026 (Valley Onsernone, CH), TIMF Academy 2025 (Tongyeong, KR), Lucerne Festival Academy „Composer Seminar” 2025 (Lucerne, CH), Mixtur Festival 2024 (Barcelona, CT), Young Composers Meeting 2024 (Apeldoorn, NL), having her works performed by Ensemble Intercontemporain, Ensemble Modern*, IEMA-Ensemble, Ensemble TIMF* and Orkest De Ereprijs. She has been selected for the Composition and Performance Programme of Britten-Pears Young Artists 2026/27.

As the title suggest (*Fractals*), this piece is inspired by the proportions and shapes found in nature that are self-similar across different scales: a small part of the pattern of an object resembles the whole object. Fractals are created by repeating a simple process repeatedly in an ongoing feedback loop.

In achieving this, I used the Fibonacci sequence (1, 1, 2, 3, 5, 8, etc...) as a reference in form (the first section "A", has multiple subsections that follow an additive process: the first subsection is of approximately 15 seconds, the second - 15 s, the third - 30 s, fourth - 45 s, and so on) and in the intervals used through-out the piece, as each interval represents a number: 1 – minor 2nd, 2 – major 2nd, 3 – minor 3rd, 5 – perfect 4th, 8 – minor 6th, 13 – minor 9th, 21 – major 13th.

The piano and the percussion act as soloistic parts, presenting the main theme and material for the piece, especially for the first (A) and third (C) section. The soloistic parts are "supported" by the strings and the figurative interventions of woodwinds. The resulting sound is kaleidoscopic, each instrument interlocking with the other, as all instruments play similar material derived from the soloistic parts.

The second section (B), is contrasting through the dense harmonic writing resulted by the 8-note "aggregates" of super-imposed triads (minor chords second inversion, major chords first inversion, diminished chords root position), which also derive from the intervals corresponding to the Fibonacci values.

Gagi Sikharulashvili

Déformés par le spectateur

for flute, oboe, clarinet, piano, two violins, viola, cello



Gagi Sikharulashvili (b. 2002, Georgia) is currently pursuing a Master's degree in Composition at the Hochschule für Musik und Tanz Köln (Germany). His artistic development has been shaped by an international education, including studies at the Royal Academy of Music in Aarhus (Denmark) and the Vano Sarajishvili Tbilisi State Conservatoire (Georgia). His music has been performed, developed, and presented in collaboration with ensembles including the Esbjerg Ensemble and Ensemble Intercontemporain. He has participated in international contemporary music programs and festivals, including the .abeceda Contemporary Music Festival (Slovenia), the International Young Composers and Conductors Academy in Ticino (2026), and outHear New Music Week 2026 (Greece).

Déformés par le spectateur was inspired by François Morellet's *Reflets dans l'eau déformés par le spectateur*. What drew me to this work was not the image itself, but the role of the spectator. The reflections are not simply distorted by the movement of water; they are transformed through the presence and interaction of the observer. The spectator is no longer outside the work but becomes part of it, altering the image through their own position and perception.

This idea became the starting point of the composition. Rather than describing the artwork, the music explores the possibility that a musical idea can also be experienced differently depending on the listener's perspective. Melodies, harmonies and colours return in altered forms, sometimes familiar, sometimes unexpectedly changed, as if the same musical object were being viewed from another angle. The music does not follow a fixed narrative but unfolds through continuous transformation, where each new appearance of the material slightly reshapes the memory of what came before.

In this sense, the title refers not only to Morellet's work but also to the act of listening itself. Just as the spectator transforms the reflection, every listener recreates the music through their own perception.

Lasha Kharkhelauri

Moire

for flute, oboe, clarinet, piano, percussion, two violins, viola, cello



A moiré pattern is a visual illusion created when two similar semi-transparent lined patterns are layered over one another. This interaction creates a completely new and unexpected pattern for our eyes. In the piece, this is mainly revealed through the interaction of different rhythmic figurations between the instruments. It can also be revealed harmonically, through the harmonies constructed from two identical intervals. The piece presents a specific harmonic relationship between the instruments. Different instruments may create an expectation of the next harmony in another instrument, or at the same time, harmony in one instrument may develop through groupings that are created by repeating parts of the overall harmonic sequence and the relationships between these parts. It is also possible for different harmonies to appear next to each other from the created harmonic field. This gives us an extension of the harmonic “present” within the overall sound. As for the harmonic construction, it is again formed by the interaction of 12-tet and 11-limit just intonation intervals and develops through the rhizomatic logic created between them, which on the one hand makes the harmonic sequence even more continuous and on the other hand further expands the harmonic “present” perceived in the work by the listener.

Works of Georgian composer and pianist **Lasha Kharkhelauri** have been premiered in several concert halls and music festivals across Europe. He is currently studying composition at the Royal College of Music in London, where he is an RCM scholar. 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 his current way of thinking. For him, composition is primarily a process of exploration, which does not necessarily have any specific outcome. One of the main subjects of his research is microtonality and the interaction of different tuning systems. He also studies the peculiarities of the listener's perception of time while listening to a musical work, as a result of which he attempts to manipulate musical time in his own works by changing musical parameters in certain ways. As a performer, he regularly performs his own works, both solo and chamber music. Among them, he has performed on the stages of the Kakhidze Music Center and the Tbilisi State Conservatory's Grand Hall.