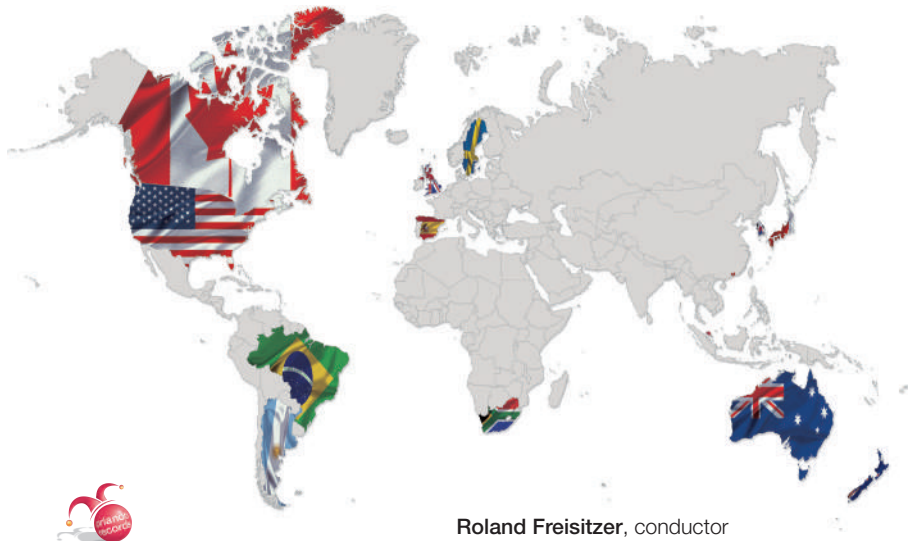


ensemble
reconsil



EXPLORING the WORLD



Roland Freisitzer, conductor

CD 1



EXPLORING the US

ensemble
reconsil

Alexander Wagendristel, flutes (1–3, 5)

Paul Kaiser, oboe, english horn

Mirjam Schiestl, clarinets (2, 5)

Sabine Zwick, clarinets (1, 3)

Christian Hollensteiner, trumpet

Ilse Schumann-Montocchio, piano

Julia Purgina, viola

Maria Frodl, cello

Barbara Binder, double bass

Roland Freisitzer, conductor

Alexander Wagendristel (*1965)

01 Driving Westward (2011) 9:22

Stephen Siegel (*1943)

02 Music for Eight Players
(2013/14) 16:10

Uday Krishnakumar (*1979)

03 Tilim-e-Masud instrumental
fragment (2014) 6:27

Morton Feldman (1926–1987)

04 Routine Investigations (1976) 8:02

Tomasz Skweres (*1984)

05 Tituba (2014) 7:05

TT 47:05



EXPLORING AUSTRALIA

ensemble
reconsil

Alexander Wagendristel, flutes
Mirjam Schiestl, clarinets (1–5)
Thomas Schön, clarinets (6)
Clemens Hofer, trombone (1, 4, 5)
Stefan Thurner, trombone (2)
Ilse Schumann-Montocchio, piano
 (1, 2, 4–6)
Bojidara Kouzmanova-Vladar, violin
Christina Neubauer-Kraushofer, violin
 (1, 2, 4, 5)
Julia Purgina, viola
Maria Frodl, cello
Roland Freisitzer, conductor

Gerhard E. Winkler (*1959)

01 Song-Line (Lied ohne Worte Nr.2)
 (2011) 9:53

Barry Conyngham (*1944)

02 DRYSPELL...DELUGE (2014) 12:33

Liza Lim (*1966)

03 The Heart's Ear (1997) 13:07

Gerhard Kramer (*1965)

04 Narwala Gabarnmang (2012) 6:44

Erich Urbanner (*1936)

05 Gruppen im Dialog (2012) 14:19

Michael Smetanin (*1958)

06 Strange Attractions (1990) 8:44

TT 65:20



EXPLORING SOUTH AFRICA

ensemble
reconsil

Eric Lamb, flutes

Thomas Schön, clarinets

Spiros Laskaridis, trumpet

Stefan Thurner, trombone

Kaori Nishii, piano

Christina Neubauer-Kraushofer, violin

Julia Purgina, viola

Maria Frodl, cello

Roland Freisitzer, conductor

Jaime Wolfson (*1974)

01 blombos messages (2014) 10:17

Michael Blake (*1951)

Piano Concerto No. 2 "Boschpoort" (2012/13)
commissioned by MIAGI.

"to the memory of Sally Rose"

02 I. 13:16

03 II. 8:34

Clare Loveday (*1967)

04 Eight Plus One (2012) 8:22

Johannes Kretz (*1968)

05 ubu.ntu (2013) 11:24

Pierre-Henri Wicomb (*1976)

06 Your Mother's Molecules (2014) 10:31

Ming Wang (*1962)

07 Drei Fantasiebilder – Südafrika
(2013) 8:41

TT 71:05

CD 4



EXPLORING SPAIN

ensemble
reconsil

Eric Lamb, flutes

Helene Kenyeri, oboe (1, 2, 8–14)

Mirjam Schiestl, clarinets

Peter Putzer, horn (1, 2, 8–14)

Kaori Nishii, piano (1, 2, 8–14)

Bojidara Kouzmanova-Vladar, violin
(1, 2, 8–14)

Joanna Lewis, violin (3–7)

Julia Purgina, viola

Cornelia Burghardt, cello

Roland Freisitzer, conductor

Roman Pawollek (*1971)

01 D.I.E. (2013) 12:20

Veronika Mayer (*1977)

02 überflogen. (2014) 12:46

Fabián Andrés Panisello (*1963)

Cinco piezas métricas (2000)

03 Patterns 3:59

04 Sancta Maria 2:54

05 Metric Modulation 1:16

06 Lento 3:00

07 Hoquetus 3:58

Irene G. Quero (*1985)

08 Quandil (2014) 8:25

Daniel Moser (*1982)

09 »...disparates y embebecos.«
(2013/14) 8:38

Benet Casablanca (*1956)

Mokusei Gardens –

A Viennese Notebook (2014)

10 Poco lento e calmo 3:10

11 Poco tranquillo ma scherzando 1:37

12 Con moto 2:20

13 Calmo 2:02

14 Vivo 1:57

TT 68:21

CD 5



EXPLORING
the UNITED KINGDOM

ensemble
reconsil

Alexander Wagendristel, flutes (1–4, 6)

Helene Kenyeri, oboe (1–4, 6)

Thomas Schön, clarinets

Peter Putzer, horn

Kaori Nishii, piano

Bojidara Kouzmanova-Vladar, violin

Julia Purgina, viola

Irene Frank, violoncello

Roland Freisitzer, conductor

Dana Cristina Probst (*1961)

01 9pm Oxford Time (2013) 11:52

Thomas Wally (*1981)

02 Hommash. 12:39
Caprice (V) anglois – assez vicieux (2012)

Andrew Toovey (*1962)

03 Wenke (2014) 10:43

Morgan Hayes (*1973)

04 The Unrest-Cure (2014) 6:20

Simon Holt (*1958)

05 all fall down (1994) 9:33

Christoph Cech (*1960)

06 CRAAFFT (2014) 7:17

TT 58:24

CD 6



EXPLORING JAPAN

ensemble
reconsil

Alexander Planyavsky, flutes (1–3, 5)

Alexander Wagendristel, flutes (6)

Paul Kaiser, oboe

Mirjam Schiestl, clarinets (1, 2, 4, 6)

Matthew Smith, bassoon (1, 2, 4, 6)

Maija Karklina, piano

Bojidara Kouzmanova-Vladar, violin

Julia Purgina, viola

Cornelia Burghardt, cello (1, 2, 5–6)

Roland Freisitzer, conductor

Yumiko Yokoi

01 Nowhere, but now here (2011/12) 10:39

Manuela Kerer (*1980)

02 bar4974472code (2014) 9:10

Anselm Schaufler (*1970)

03 Klar und unverhüllt 10:56
liegt alles vor uns offen da (2014)

Dai Fujikura (*1977)

04 time unlocked (2006/7) 11:33

Karen Tanaka (*1961)

05 Invisible Curve (1996/99) 7:51

Julia Purgina (*1980)

06 KODAMA (2014) 9:04

TT 59:13



EXPLORING ARGENTINA

ensemble
reconsil

Alexander Wagendristel, flutes
Helene Kenyeri, oboe
Sabine Zwick, clarinets
Stefan Thurner, trombone
Alfred Melichar, accordion
Bojidara Kouzmanova-Vladar, violin
Julia Purgina, viola
Tomasz Skweres, violoncello
Roland Freisitzer, conductor

Herbert Grassl (*1948)

01 Envolturas (2014) 6:39

Hannes Dufek (*1984)

02 as if it were gravity /
fish-babble (Müll I) (2014) 12:04

Matias Giuliani (*1975)

03 IMAGINE YOURSELF BEING PART
OF THIS ENSEMBLE (2014) 5:24

Thomas Heinisch (*1968)

Tu boz sta escura ...
(Splitter für Ensemble, 2014)
 04 I. in tu candor – 2:30
 05 II. Tu boz sta escura ... 6:32
 06 III. nil' amiana aviarta 1:51
 07 IV. tu piede pisa la nochi ... 3:36

Fernando Garneró (*1976)

08 Granite Lip (2014) 8:34

Maria Misael Gauchat (*1983)

09 Iridescente (2014) 8:51

CD 8



EXPLORING NEW ZEALAND

ensemble
reconsil

Sieglinde Größinger, flutes
Helene Kenyeri, oboe
Thomas Schön, clarinets
Stefan Thurner, trombone
Kaori Nishii, piano
Bojidara Kouzmanova-Vladar, violin
Julia Purgina, viola
Maria Frodl, violoncello
Roland Freisitzer, conductor

Šimon Voseček (*1978)

01 ISLANDS 7:02
(may contain traces of kiwi bird) (2013)

Bruno Strobl (*1949)

02 waves and waves and ... 9:12
(2012/13)

Samuel Holloway (*1981)

03 Dumb Objects (2013/14) 8:38

Michael Norris (*1973)

04 Gyri (2014) 8:05

Dylan Lardelli (*1979)

05 Folds and Cases (2014) 9:44

Gerald Resch (*1975)

06 Antipoden for trombone 10:42
and ensemble (2012)

TT 53:23



EXPLORING SINGAPORE

ensemble
reconsil

Eric Lamb, flute

Helene Kenyeri, oboe

Thomas Schön, clarinets

Ivo Nilsson, trombone

Kaori Nishii, piano

Christina Neubauer-Kraushofer, violin

Julia Purgina, viola

Chrichan Larson, cello

Roland Freisitzer, conductor (1, 2, 4–6)

Americ Goh (1982)

01 Zeitpfeil Nr. 2 9:49
(Version February 2013)

Piotr Skweres (*1980)

02 Henderson Waves (2014) 8:11

Chung Shih Hoh (*1970)

03 Reconsil: Parts / Yuan (2014) 7:14

Joyce Beetuan Koh (*1968)

04 Fingerprints (2015) 8:29

Max Nagl (*1960)

05 Monk in Singapore (2012) 7:15

Roland Freisitzer (*1973)

06 Singapore Sling – Music for flute, 10:26
trombone and six musicians (2015)

TT 51:22

CD 10



EXPLORING SWEDEN

ensemble
reconsil

Alexander Wagendristel, flutes
Sabine Zwick, clarinets (1, 2, 6–8)
Stefan Thurner, trombone (1, 2, 6–8)
Kaori Nishii, piano
Joanna Lewis, violin
Julia Purgina, viola (1, 2, 6–8)
Maria Frodl, cello
Manuel Mayr, double bass (1, 2, 6–8)
Roland Freisitzer, conductor

Fredrik Österling (*1966)

01 DRUDENFUSS 10:00
(2000/2015 2nd version)

Franz Koglmann (*1947)

02 Lasse's Dream (2014) 11:35

Chrیشان Larson (*1956)

Ouverture till Jan Louissa Quist (1994)
03 I. 2:01
04 II. 2:31
05 III. 2:11

Angélica Castelló (*1972)

06 Severina (oder das Seeungeheuer) 10:46
(2014)

Dirk D'Ase (*1960)

07 Red Antelopes (2014) 6:54

Ivo Nilsson (*1966)

08 Rapiditá (2014) 7:55
(Nr. 2 from "6 proposte")

TT 53:53

CD 11



EXPLORING HONG KONG

ensemble
reconsil

Alexander Wagendristel, flutes

Helene Kenyeri, oboe (2–6)

Thomas Schön, clarinets

Kaori Nishii, piano

Christina Neubauer-Kraushofer, violin

Julia Purgina, viola (2–6)

Irene Frank, cello (1–3, 5, 6)

Felipe Medina, double bass (2, 3, 5, 6)

Roland Freisitzer, conductor

Pui-shan Cheung (*1976)

01 Voice-colored dance (2012) 10:45

Diego Marcelo Collatti (*1976)

02 a Traum (2015) 8:10

Tamara Friebe (*1975)

03 樂絲 silk, 木 wood (2015) 11:34

Lok-yin Tang

04 Schwebend schweben (2001) 6:22

Lan-chee Lam (*1982)

05 Falling Petals (2011) 9:38

Clemens Wenger (*1982)

06 SNOWDEN IN HONGKONG (2015) 9:32

TT 56:00

CD **12**



EXPLORING BRAZIL

ensemble
reconsil

Eric Lamb, flutes

Thomas Schön, clarinets

Stefan Thurner, trombone (2–6)

Kaori Nishii, piano (1–4, 6)

Bojidara Kouzmanova-Vladar, violin

Julia Purgina, viola

Maria Frodl, violoncello

Maximilian Ölz, double bass (2–4, 6)

Roland Freisitzer, conductor

Igor Maia (*1988)

01 Fluxus (2014) 12:20

Amir Safari (*1982)

02 Amasb. 6:49
Fragment für acht Instrumente (2015)

Martin Herraiz (*1980)

03 Cubist Dances (2013) 9:32

Fernando Riederer (*1977)

04 Frende 7:02
(revelações do príncipe do fogo) (2015)

Alexandre Lunsqui (*1969)

05 Tempi Intermedi II (2012) 8:20

Peter Jakober (*1977)

06 Paul (2015) 10:00

TT 54:02

CD **13**



EXPLORING SOUTH KOREA

ensemble
reconsil

Alexander Wagendristel, flutes
Sebastian Skocic, oboe, english horn
Mirjam Schiestl, clarinets
Stefan Thurner, trombone
Kaori Nishii, piano
Joanna Lewis, violin
Julia Purgina, viola
Alison Frilingos, cello
Roland Freisitzer, conductor

In-Sun Cho (*1935)

01 ... Das Licht scheint auf den Weg IV...
(2014/15) 14:27

Arturo Fuentes (*1975)

02 Kompa (2015) 7:19

Jin-Ah Ahn (*1969)

03 Wolkenspiel (2015) 11:08

Jorge Sánchez-Chiong (*1969)

04 Rejected Score for 38° (2015) 9:03

Wladimir Pantchev (*1948)

05 Entwürfe ... Skizzen ... (2011/12) 16:03

Texu Kim (*1980)

06 Shake It!! (2014) 7:00

TT 65:00

CD **14**



EXPLORING CANADA

ensemble
reconsil

Alexander Wagendristel, flutes
Sabine Zwick, soprano saxophone (4–6)
Thomas Schön, clarinet (1, 3–9)
Peter Putzer, horn (4–6)
Kaori Nishii, piano
Christina Neubauer-Kraushofer, violin
Julia Purgina, viola (3–6) and whistling (2)
Maria Frodl, cello (1–9)
and singing saw (5)
Roland Freisitzer, conductor

Mirela Ivičević (*1980)

01 RANKO(A)SIS II: 5:03
TOP 10 songs I've never written (2015)

Claude Vivier (1948–1983)

02 PARAMIRABO (1978) 11:39

Samy Moussa (*1984)

03 Rondeau (2009) 8:58

Norbert Sterk (*1968)

mourning monarchs (2014/15)
04 I – Psyche (Feuerfalter) 6:32
05 II – A Praise of Sleep 3:33
(Every Exit is an Entrance)

Fritz Keil (*1957)

06 szenen für cello & ensemble 13:24
(2012/15)

Kati Agócs (*1975)

Immutable Dreams (2007)
07 I – "I feel the air of other planets ..." 2:41
08 II – Microconcerto 4:44
(in memoriam György Ligeti)
09 III – Husks 5:44

TT 62:16

EXPLORING the WORLD

The excitement for discovering distant countries and unknown cultures has always been one of mankind's biggest endeavors. The zest of exploring the new has always been without limits. There are only few memories as lasting as those of first steps on unknown soil, yet to be explored continents, as poignant as those of southern sunsets and northern lights.

Childhood memories of waking in a caravan at a camping place in Namibia's Etosha National Park, accompanied by the morning smells and sounds of the wild, the feeling of infinite awe and peace while standing across the Golden Pavilion in Kyoto on a rainy winter morning, or the first landing in New York: Romantic, stimulating and vibrant memories which never fade. On a long trip, returning home after concerts in Seoul, we had the idea to create a project, where we would seek to find ways of travelling and discovering countries in music, by exploring through music.

At the beginning, we chose the 14 countries we wanted to explore: Argentina, Australia, Brazil, Canada, Great Britain, Hong Kong, Japan, New Zealand, Singapore, South Africa, South Korea, Spain, Sweden and the United States of America. Then, we chose three composers from each country to represent their respective countries. We deliberately tried to show diverse stylistic tendencies in all the countries, or to present an

overview of the younger generation of composers in that country. We are very happy to have found so many interesting and talented composers all over the world, either having written works fitting the instrumentation linked to each country program already, or willing to write new works for our project.

Subsequently we allocated three Austrian composers to each chosen country, and commissioned all 42 to write a new work "exploring" their allocated country. The commission stated the list of instruments and an approximate duration. We were hoping for each composer to find their own individual way of exploring the assigned country and are very happy with the results and the inspiring musical journey we have had the pleasure to share with our audiences during the seven marathon programs (each consisting of what you can now hear on two CDs) we performed between May 2014 and May 2015. We are proud to be able to cordially invite you to explore our 14 CDs with 84 fascinating pieces of music, all recorded live during the concerts.

29 May 2014: USA & Australia (CDs 1 & 2)

Our first evening commenced with the USA program, starting off with Austrian composer and trombone soloist **Daniel Riegler's** *Kitchen Radio City Music Hall Reverb* for ensemble and kitchen radio, which is a witty and sharp



reverence to American Music, consisting of real and imagined quotes of such diverse personalities as Ray Anderson, Miles Davis, Alvin Lucier, Talking Heads and John Zorn (and many others). Nevertheless, before publication date of this recording, the composer decided to withdraw his work. So the first piece on the first CD is ensemble reconsil founding member **Alexander Wagendristel's** *Driving Westward*, which sees itself as an homage to the Great American Myths, starting with the Gold-rush "Go West" optimism and leading through Road Movies and Novels (Kerouac) to an inspiring poem by Virginia Hamilton Adair. The third piece of the evening was American composer **Stephen Siegel's** virtuoso *Music for eight musicians*, a seemingly improvised phantasmagoria telling a rhapsodic tale through the instrumental utterings of all musicians. This proved to be one of the technically most challenging pieces of the whole cycle. Next came Indian-American composer **Uday Krishnakumar's** work *Tilime-Masud instrumental fragment*. Maybe the quietest and slowest work of them all, a beautiful meditation on a quote from **Naiyer Masud's** story *Obscure Domain of Fear and Desire*. **Morton Feldman** was next, an American classic, and one of the most important composers of the 20th century. His *Routine Investigations* a typical, yet short exploration of fragmented lines, pulsating chords and changing sounds until everything comes together in a real melodic climax in the end. Young Austrian composer **Tomasz Skweres' Tituba** was the last work of

our USA program, a stunning, emotional exploration of anxiety and hopelessness, calling its motivation in Tituba, an Afro-American slave burned during the witch trials in Salem in 1692.

The same night, the Australia program was no less diverse or exciting. **Gerhard Winkler's** *Song-Line* for ensemble derives its inspiration from Bruce Chatwin's famous novel and explores cultural space and personal archive remembrances embedded in a permanent search of Song lines, in the same way as the myths of the Aborigines show a permanent search of place and definition. After that, **Barry Conyngham's** *Dryspell* ... Deluge was, as the composer explains, nearly a pure reflection on nature, triggered by the Australian water and drought problem. Its mood constantly changes between these two states. **Liza Lim's** *The Heart's Ear* is another exploration of a different culture: Arabian-Turkish music is the starting point here and reflects the composer's interest in Sufi poetry, in this case the works of the 13th century poet Rumi. Melody as sweeping beauty, received by the ear of the heart. Austrian composer **Gerhard Krammer** took his inspiration from ancient cave-paintings found some years ago in a cave called Narwala Gabarnmang, which he also chose as title for his work. Thus *Narwala Gabarnmang* is an homage to the Australian civilization which found its own original modes of expression some 30,000 years ago. **Erich Urbanner's** *Gruppen im Dialog* is his second piece written for ensemble reconsil

(after his *Viola Concerto* from a few years ago). Its main aim is to find tension and expression in the juxtaposition of an ensemble split into two trios and a duo. This means that it can be associated with the multi-cultural face of Australia and the basic human struggle for finding a way of living together. The last piece of this long evening was Australian composer **Michael Smetanin's** *Strange Attractions*, which focuses on strange attractions leading to chaotic situations that in turn lead to common points or complete entropy. Its rhythmical energy and virtuoso playing brought this evening to a close.

1 October 2014:

South Africa & Spain (CDs 3 & 4)

Our second evening started with Mexican-born **Jaime Wolfson**, who lives and works in Austria as a conductor, composer and pianist. His work *blombos messages* takes its inspiration from messages that were hidden for a very long time. Some 100,000 years ago, people used colors, lines and signs to leave messages in the Blombos cave near Cape Agulhas in South Africa. South African composer **Michael Blake's** second piano concerto (*Boschpoort*) is the result of a long lasting cooperation with the South African conceptual artist Willem Boshoff. His aim was to compose music that should compliment the pictures collected by Boshoff on his druid-walks. Johannesburg-born **Claire Loveday's** *Eight Plus One* is her third piece written for ensemble reconil and was inspired by a walk through

downtown Johannesburg with its crowded side-walks, shouting vendors and loud, honking taxis. In midst of all this chaos, she finds peace and fragility. Next up was *ubu-ntu* by Austrian composer **Johannes Kretz**. In African philosophy, especially in that of the Xhosa and Zulu cultures, from which Nelson Mandela originates, the term *ubu-ntu* is a main pillar. Its moral essence could be translated as "I am what I am due to what we all are". The composer also pays tribute to the wonderful South African singer Miriam Makeba, whose Xhosa songs like *oxgam* or click song seem to have found their way into his music. **Pierre Henry Wicomb's** work *Your Mother's Molecules*, with its title derived from a dismissive slang expression mainly allocated to the "colored" people of the Western Cape, takes this expression further and transforms it into a surrealist variation of the main surrealist prophet Salvador Dalí's idea of molecular paintings. Composer **Ming Wang** combines her Taiwanese roots with central European culture. Her piece *Drei Fantasiebilder Südafrika* is an imaginary landscape propelled by symbolic music language and quotes of the natives and European migrants living in South Africa. It has three movements, called *Baobab*, *Limpopo* and *Thula Baba*.

After the interval we changed continent, thus arriving in Spain. Polish-born composer **Roman Pawollek** decided to not use the things that first come to mind when thinking about Spain (flamenco, bull-fighting, La Furia Roja or paella),

but rather think outside the box. The result is called *D.I.E.*, with *D* standing for Salvador Dalí, *I* for Inquisition and *E* for the German word “Engel” (angel). **Veronika Mayer**’s contribution to our Spanish program is called *überfliegen*, which takes its inspiration from the idea of flying over land in great altitude and only seeing fragments and extracts combined with the attempt to understand foreign culture. Additionally, she transforms a long-lasting memory into music: a rising swarm of seagulls. Spanish composer **Fabián Panisello**’s *Cinco piezas métricas* are acrobatic-virtuoso studies concentrating on patterns (No. 1), metric modulation like Elliott Carter (No. 3) and a hocket somewhere between the Middle Ages and African polyphony (No. 5). Panisello’s different ways of working with the pronoun “poly” (polyphony, polymetrum, polyaccentuation and polymodality) are characteristic for this piece. **Irene Galindo Quero**, a representative of the younger generation of Spanish composers, shows a lot of interest in sounds deriving from outer-musical sources like coffee-grinding machines, dried leaves and metal chains. Her music is sketched with almost inaudible sounds and fragments of memories of hearing. **Daniel Moser**, viola player and composer, takes the title for his piece *Disparates y embelecros* from the last chapter of *Don Quijote* by Miguel de Cervantes. Healed from his folly, the dying Alonso Quijano declares all his adventures and heroic deeds for useless and valueless pipe dreams. Poetry, romance and pathos are the halcyon background of this music. The last

piece of the evening was *Mokusei Gardens. A Viennese Notebook* by Spanish composer **Benet Casablancas**. The title points towards a short story with Japanese atmosphere by the Dutch writer Cees Noteboom, with whom the composer has collaborated many times. The work consists of five movements and ends with a musical acrostic C-E-E-Es (Es is German for E-Flat).

26 November 2014: United Kingdom & Japan (CDs 5 & 6)

The third leg of our exploration started off in the United Kingdom. The opening piece, **Dana Cristina Probst**’s shimmering *9pm Oxford Time*, took the audience on a journey to one of England’s most iconic places: Christ Church in Oxford. The story behind the piece is about the bell chimes which ring 101 times every evening – an element that can also be found in the music. **Thomas Wally**, though being a classically trained violin player and composer, was inspired by the Pet Shop Boys and based his piece *Hommash. Caprice (5) anglois – assez vicieux* on nearly 200 quotes from approximately 100 of their songs. These motives are intensely embedded in Wally’s complex harmonic and metric language, and they only briefly shine through the texture. British composer **Andrew Toovey** on the other hand presents a very reduced piece, using only basic elements repeated in changing combinations and thus creating an atmosphere faintly reminiscent of the calm textures of Morton Feldman. The piece’s

title *Wenke* has a direct connotation with the name of the girlfriend of a befriended composer and an indirect connotation to the word *wanking*. **Morgan Hayes** based his piece *The Unrest-Cure* on a short story by Saki with the same title. The viola plays the most important role in the piece which shows mainly two characters: an elegiac opening and a closing melody, interrupted by an impulsive march to which the composer found his inspiration during a visit to the Augarten park in Vienna, where monumental flak towers disturb the charming baroque idyll of the garden. *All Fall Down* by **Simon Holt** takes its title from a famous nursery rhyme from the time of the plague: "Ring, a ring o' roses, A pocket full o' posies, Ashes, ashes, all fall down." It is a challenging, high-strung virtuoso piece with an intense emotional musical language. The last work of the night was by the Austrian jazz musician, conductor and composer **Christoph Cech**. His piece *CRAAFFT – a tribute to John Martyn* is a groovy pastiche of Jazz, Pop and Nonconformist to the main stream contemporary classical music. While *CRAAFFT* does not contain a single quote from John Martyn's works, it shows the composer's emotional reaction to his music.

The second half of this third exploring evening was dedicated to Japan. It commenced with **Yomiko Yokoi's** *Nowhere, but now here*, which was inspired by a short story collection by Keiichiro Hirano, who developed the idea of *dividualism*, meaning that many people are

sharing the same body. Thus it is important for Yokoi's compositional work to explore musical material as a personality with different aspects. **Manuela Kerer** found her inspiration in Japanese art works made out of bar codes, therefore she named her piece *bar4974472code*. She mutates opto-electronically readable scripts into musical elements and uses the broad parallel strokes as rhythmical elements and tonal materials. **Anselm Schauflier**, an Austrian composer based in Graz, explores the traditional court music of Japan: *Gagaku*. The title *Klar und unverhüllt liegt alles vor uns offen da* ("Clear and unobstructed everything lies in front of us") reflects upon the dominance of melodic lines which he found as a natural link between his own musical style and Gagaku music. **Dai Fujikura's** *time unlocked* started off by the composer imagining a gigantic piano, like a piano in a dream world, with a pianist not as large, but able to play the instrument. To get this result the ensemble was divided into two groups, one with piano in it, plectrum playing violin and viola (representing the "Super-Piano") and a wind trio. *Invisible Curve*, a beautifully contemplative work by **Karen Tanaka**, has its origin in the composer's knowledge of books about the relativity theory. The main aim was to project pictures of the curves in the space-time continuum. The fine curves painted by each note are analogue to the curve of the whole structure. The closing piece of the evening was *Kodama* by **Julia Purgina**, who is also the violist of ensemble *reconsil*. *Kodama* is not only

a word denoting tree-ghosts, but also the Japanese high-speed-train *Shinkansen*. A third meaning is “echo”. These three aspects can be found in the music: mysterious whispering forest noises, super-fast cluster waves and the echoes of all the sounds mixed together.

3 December 2014: Argentina & New Zealand (CDs 7 & 8)

The evening set off in a typical Argentine way by a stylized tango: *Envolturas* by **Herbert Grassl**. *Envolturas* is the title of a poem by Juan Gelman, who died shortly before the composer started working on this piece. Therefore it is an homage to the great Argentine poet. **Hannes Dufek**, a young Austrian composer, is criticizing the aspects of globalization and the focus on economy and economical crises, like the one in Argentina. His musical language is enriched by the sounds of toys and “rubbish” (rejected leftovers of the throwaway society), which lead him to naming his piece as *if it were gravity / fish-babble* (*Müll I*). The third piece of the evening had the ensemble and the conductor sitting in a straight line in front of the stage, facing the audience. *IMAGINE YOURSELF BEING PART OF THIS ENSEMBLE* is not only the title of **Matias Guliani**'s work, but moreover an appeal to the audience to swap sides with the musicians. On the CD you will hear only the text, read by the conductor Roland Freisitzer, the performance itself can be found on YouTube. Another tribute to the Argentinian writer Juan

Gelman is the piece *Tu voz sta escura ... (Splitter für Ensemble)* by **Thomas Heinisch**, who is a founding member of ensemble reconcil. Each of the four movements is based on poems from the compilation *Dibaxu*, and they all are well-defined character pieces. **Fernando Garneró**'s *Granite Lip* is representative for the composer's ongoing searching to overcome the borders between sound and noise, between rhythm and duration. Apart from that, it is inspired by instrumental gestural theatre, which enlarges the field of action for the players. The title is taken from a poem by Emily Dickinson. The Argentine program was closed by *Iridescente* by **María Misael Gauchat**. For the program notes, the composer sent us three lines: “In the moonlight, / The colour and scent of the wisteria / Seems far away.” The sensitiveness of these words is ideally translated into the music.

Moving on to down under, the second half of the concert started with the intense screams of Kiwi birds, inviting the audience to explore New Zealand. **Šimon Voseček**'s *ISLANDS (may contain traces of kiwi bird)* has its “playground” in the thicket of the archipelagos, consisting of more or less joined islands with the already mentioned screaming of kiwi birds. Next up was **Bruno Strobl**'s *waves and waves and ...*, which explores the many waves needed to cross oceans in order to reach New Zealand. The main focus of concentration is the wave form, which led the composer to choose the implied title. **Samuel Holloway**'s *Dumb Objects*

was triggered by thoughts about Feldman and his idea of music, which is as if “all erased”. Apart from that, boredom, awkwardness and indifference are main compositional ideas of the composer in this piece. *Gyri* are the artistically packed ribs on the surface of the human brain and also lead to the title of **Michael Norris’** contribution to our project. Pictures of density and whirling energy are the core for different sorts of musical gestures, which are pushed by the soloistic piano part. **Dylan Lardelli’s** work *Folds and Cases* presents a number of musical parts that are collected and saved. These parts return as faded, transformed and incomplete remembrances of their first appearance throughout the piece, thus similar to the experience of taking out and looking at memorabilia in order to preserve memories. The last piece of the evening was the virtuosic trombone concerto *Antipoden* by Austrian composer **Gerald Resch**, played by Stefan Thurner, the ensemble’s trombone player. If you link them by a straight line through the earth, Austria and New Zealand are geographically, diametrically opposite of each other. This aspect of opposition led the composer to choose the trombone as a solo-instrument, opposing, both in sound and gesture, to the strings and woodwinds of the ensemble.

5 March 2015: Singapore & Sweden (CDs 9 & 10)

Traveling to Singapore, the evening kicked off with *Zeitföhl Nr. 2* by **Americ Goh**. This piece is

part of a series of works in which the composer explores asymmetric and directional perception of time. Especially in this work, the concepts of form and structure of a “finished” work receive a new definition, meaning that this work is only a fragment of an indefinite piece. **Piotr Skweres**, a composer and cellist, found his Singapore inspiration in the wave-like shape of the Henderson Waves Bridge, which is a 274-meter-long pedestrian bridge and a perfect example of the contemporary architecture of the city. In *Henderson Waves*, the composer spreads wave-like glissandi and rhythmical impulses through all registers and constellations throughout the whole composition. **Hoh Chung Shih** contributed a piece to the project in which the musicians had to improvise within absolutely exact rhythmical notation. The spine of the work lies in the piano part, wonderfully played by the ensemble’s pianist Kaori Nishii. The title *Reconsil: Parts / Yuan* implies the composer’s interest in the reconciliation of Chinese words that are differentiated only by their intonation but not actual sound. The fourth piece of the program was *Fingerprints* by **Joyce Beetuan Koh**. The fingerprints in question are the ones we all have experience with: catchy tunes and musical phrases of favorite composers in which gestures are so clear that they represent musical signatures. Ms Koh found a way of integrating these musical fingerprints of other composers in her own musical language. Next up was the Jazz Saxophone player and composer **Max Nagl’s** humorous composition *Monk in Singapore*.

Based on two themes and a piano improvisation by Thelonius Monk, *Evidence* and *Jackie-ing*, it also derives its comic character from a cartoon series called *The Adventures of Spirou*. The last piece of the Singapore program was by **Roland Freisitzer**, conductor and founding member of ensemble reconcil. His composition is called *Singapore Sling – Music for flute, trombone and ensemble* and was composed for the two soloists Eric Lamb and Ivo Nilsson. The composer's main inspiration was his wife's favorite cocktail Singapore Sling, which also explains the rather tipsy end of the piece.

Our Swedish program commenced literally with another scream: this time it was not that of a kiwi bird, but the musicians themselves. *Drudenfuss* by **Fredrik Österling** is a ritual piece, which shows Sisyphus "at work", rolling his boulder up the mountain. There is also a short round through Hades before the piece ends in the final scene of Hamlet. *Drudenfuss* is an enlarged version of a piece which was the first piece ever performed by ensemble reconcil in 2002. After that, Austrian Jazz composer and flugelhorn virtuoso **Franz Koglmann** invited the audience to take part in *Lasse's Dream*. The piece attempts to catch the atmosphere of the very individual music of Lars Gullin and includes a melody by the culture critic Klaus Nüchtern, a kind of fake Swedish folksong. *Ouverture till Jan Louissa Quist* is the title of cellist and composer **Chrichan Larson's** piece. It is a short three-movement work for

four musicians, which finds different impulses creating rotating modes in which the separate pitches are related to time in their positions. All instruments present very virtuosic solos. **Angélica Castello** composed *Severina (oder das Seeungeheuer)*. She was inspired by the spooky atmosphere of Ingmar Bergman's film *The Silence*. Apart from Bergman legends, myths about mysterious gigantic sea serpents and frightening water monsters have always thrilled and shocked the composer and have found their way into this composition. **Dirk D' Ase's** point of departure for his piece *Red Antelopes* was the novel *Vindens son* by the Swedish writer Henning Mankell, telling the story of Daniel (Molo), whose family was murdered by whites in the 19th century and who was brought to Sweden by well-meaning explorers, where he suffered to death by homesickness. The dramatic story is well crafted into the composer's music. The evening's last piece was **Ivo Nilsson's** *Rapiditá*, which is the second in a series of works with the subtitle *Six Proposals*, inspired by Italo Calvino. It explores different aspects of speed in music and physical movement up to irregular, dispersed form. The use of the trombone in this piece mirrors the qualities of the composer as a stupendous trombone player.

16 April 2015:
Hong Kong & Brazil (CDs 11 & 12)

ensemble reconcil's exploration of Hong Kong started with *Voice-colored dance* by **Pui-Shan**

Cheung. This piece is a reworking of an earlier piece by the composer for Ruan ensemble and was inspired by an excursion to Yunnan, where the composer found extreme diverse qualities in the music of the ethnic minorities. Next up was **Diego Marcelo Collatti** with his piece *a Traum*, which is a stylized dream of Chuang Tzu, who dreamt of being a happy butterfly knowing nothing about the dreamer himself, Chuang Tzu. The music of **Diego Collatti** combines dream and reality, musician and listener, Me and You and is conscious dreaming for the composer. **Tamara Friebe**'s elegiac and contemplative work 樂絲 *silk*, 木 *wood* has its origins in an ancient holy Buddhist text and is a reference to the Chinese character for "music", which is a simple formation of two other Chinese characters, silk and wood. Silk and wood are also the basic materials of the ancient Chinese instrument Guzheng. The developing tension between collisions and silence, floating and levitating, suspension and gentle rocking are the background to **Lok-Yin Tang**'s work *Schwebend schweben*, concentrating on dilemmas which we are confronted with in every moment of our life. After that, **Lan-Chee Lam** took the ensemble and the audience to autumn-like China. Her piece *Falling Petals* was composed as a memorial for her friend Dexter. The music originates from the title of a Chinese poem by Li Shangyin and is a very emotional working of life and death. The last piece of the Hong Kong program was the contribution of Austrian Jazz pianist and composer **Clemens**

Wenger. When asked for a program text, the composer sent the Wikipedia entry on Edward Snowden's escape to Russia via Hong Kong. The piece *SNOWDEN IN HONGKONG* has a very virtuosic free-jazz-like piano part and finds a link to the silencing of Edward Snowden by asking the musicians to speak with closed mouths.

Far away from Hong Kong, we continued our musical journey in Brazil with the youngest of all composers involved in this project. **Igor Maia**'s *Fluxus* is a three-movement piece with a slow middle-movement surrounded by two fast and flourishing movements. The sections are linked by static transition parts, thus creating contrasts and diverse sound types. Next was **Amir Safari**'s *Amasb, Fragment für acht Instrumente*. Inspired by the rhythm of the Portuguese language and of Brazilian popular music, the musical idea of *Amasb* is characterized by the play of rhythmic complexity and the deviation of rhythmic patterns. The title is an anagram of the popular dance Samba. *Cubist Dances* by the Brazilian composer **Martin Herraiz**, on the other hand, is not a Samba but something like a surrealist dance suite built on two simple concepts: contrary to traditional suites, the dancers are mixed and joint in a non-linear way – and all dancers are surrealist, which means non-existent. The next piece was *Frende* by Brazil-born, but Austrian-based composer **Fernando Riederer**. The idea behind the music derives from fragments of the journal of

Febrônio Indio do Brasil, who is known in Brazil not only for being a serial-killer and psychopath, but also for founding a religious sect which became quite popular in the late 1920s. Followers of that religion were marked with a divine symbol. **Alexandre Lunsqui's** work *Tempi Intermedi II* has two important ideas behind it: one points to a kind of Mondrian landscape, based on symmetrical lines and cycles; the other important aspect is the use of simultaneous time and rhythmic lines that work as a synergetic power behind the theatrical gesture of the piece. The last piece of the night was the powerful work *Paul* by Austrian composer **Peter Jakober**, in which the first pitches of the hymn of *Sao Paolo Corinthians* (a local football club) lead into a static sound space through glissandi and irregular pulsations. After a conducted beginning, the musicians continue playing with click track in different tempi, thus leading to a well-organized but seemingly chaotic culmination.

29 May 2015: South Korea & Canada (CDs 13 & 14)

The two remaining countries of the ensemble's musical journey around the world were South Korea and Canada, starting with the Asian country in the first half of the concert. Its first piece ... *das Licht scheint auf den Weg IV...* by **In-Sun Cho** began with the musicians playing percussion instruments, whispering and thus creating a sacral and ritual atmosphere until the performance gained power by building

up towards an emotional and powerful climax before fading away, turning towards the percussion instruments and the whispering again. Mexican-born and Tyrol-based composer **Arturo Fuentes** found his point of contact with South Korea in a sentence by Jorge Luis Borges, reflecting upon the resemblance of one particular to all afternoons. In *Kompa*, as in a lot of traditional Asian (for instance Korean) music, time seems to be suspended in an unmovable space. While the Austrian composers had the task of finding an individual link to the explored country, **Jin-Ah Ahn's** piece *Wolkenspiel* was initiated by a walk through the Austrian Alps. Complete peace and dramatic weather changes in the mountain scenery alternate with harmony in natural colors as well as the image of air-suspended cows. Austro-Venezuelan composer **Jorge Sánchez-Chiong's** contribution to the South Korea program takes up on music originally written for a South Korean reality show that was in the end suspended before its first screening, which is the explanation of the title of his piece: *Rejected score for 38°*. It is an infinite piece with neither begin nor end, of which we performed approximately ten minutes. Austro-Bulgarian **Vladimir Pantchev's** work *Entwürfe ... Skizzen ...* consists of seven contrasting scenes which follow each other without interruption. Korean motives shine through the texture, occasionally well hidden, but sometimes bluntly open. The final piece of the South Korean program was **Texu Kim's** witty and groovy piece *Shake It!!*, the idea of which was

born while the composer was grinding coffee beans late one night. It led to the development of a piece full of rapid shakes, trills and rather free sections, with a jazzy character embedded in its quick tempo.

The final destination of the project was Canada, and the concert commenced with **Mirela Ivičević's** *RANKO(A)SIS II: TOP 10 songs I've never written*. While the composer has never been to Canada, she feels a connection to the country by the idea of the loss of emigrated family members. Reflecting about Canada, she sees moments of life which never happened, with only small traces of potential experiences, ranked like life-blog entries. **Claude Vivier's** *PARAMIRABO* was written in 1978 for the Canadian ensemble *Mozaik*. The title is puzzling: one does not know if the composer thought about Paramaribo (the capital of Surinam) or if it is a completely abstract, invented title, far from programmatic content. The music is typical for Vivier, being postmodern at a time when the idea of postmodernism had not even been articulated yet. Next was *Rondeau* by Canadian composer **Samy Moussa**, which was written and premiered in 2009. As the title implies, the form of this work is that of a Rondo. Even if there are no themes in a traditional sense of the word, the sound gestures of the beginning regularly return after interpolated episodes. Austrian composer **Norbert Sterk's** two-movement piece *mourning monarchs* has its core in the monarch or milkweed butterflies, which adjourn

to an endless journey from the Great Lakes in Canada to the mountains of the Sierra Nevada in California, where they hibernate before returning to Canada. Lines by Canadian poet Anne Carson also served as source of inspiration for this piece, which uses a singing saw, played by cellist Maria Frodl in the second movement. Maria Frodl was the soloist and is the dedicatee of the *Szenen für Cello und Ensemble* by **Fritz Keil**, who tried to find a concerto grosso situation for ensemble reconcil, in which the solo cello would be carried and supported by the other musicians, much like Leonard Cohen would make music with his own band in live performances. Since the first piece of our kick-off concert in March 2014 was a string trio by **Kati Agócs** (*All the Ends of the World*), it seemed natural that the last work to be performed 89 pieces later, was again by the Canadian-Hungarian composer. *Immutable Dreams* is a three-movement quintet, combining contrasting tributes to György Ligeti and Béla Bartók with an epic final movement.





ensemble reconsil

was founded in 2002 by Alexander Wagendristel, Roland Freisitzer and Thomas Heinisch and is now recognized as one of Austria's leading ensembles for contemporary music. It is now directed by Julia Purgina, Alexander Wagendristel and Roland Freisitzer.



In its early years, the ensemble gained attention with its innovative concert cycles dedicated to music that was rarely performed in Austria at the time ("Reconsil goes East", including composers from Macedonia, Russia, Azerbaijan, Bulgaria, or "Reconsil goes Europe" with works from Italy, France, Great Britain and Spain), always combining such works with music by Austrian composers. In 2006, the Arnold Schönberg Center in Vienna became the ensemble's main performance venue. The group has since worked with renowned guest artists such as Christine Whittlesey, Maria Fedotova, Stefan Östersjö, Ernst Kovacic, Elena Denisova, Evgenia Epshtein, Michael Barenboim and conductor Christian Karlsen.

Since its foundation, the ensemble has premiered more than 250 works by renowned composers both from Austria and abroad, including Detlev Müller-Siemens, Sidney Corbett, Michael Finnissy, Michael Blake, Karlheinz Essl, Fredrik Österling, Peter Köszeghy, Olga Rayeva, Faradj Karaev and Andrew Toovey and many others.

Besides contemporary music, classics of the 20th century (such as Edgar Varèse, Iannis Xenakis- including the Austrian premiere of KAI, Edison Denisov and Gérard Grisey) and the music of the Second Viennese School form a central part of the ensemble's repertoire. Apart from performing original works, the ensemble has premiered chamber versions of Anton

Webern's "Passacaglia", Arnold Schönberg's Violin Concerto and his "Cello Concerto after Monn", as well as Alban Berg's Violin Concerto (with Ernst Kovacic as the soloist).

2007 saw the ensemble take part in the "85 years ISCM Austria Festival" at the Konzerthaus in Vienna, playing five concerts in two days. Two years later, the ensemble had a residency at the "14th Composers' Forum Mittersill" (KOFOMI). 2009 also saw the ensemble's debut at "Wien Modern", which was followed by their debut at the "Carinthischer Sommer" in 2010.

During the 2009/2010 season, the ensemble was one of two Austrian groups (the other being Klangforum Wien) chosen to represent Austria in the "RE:NEW MUSIC" series, a project of the EU with 22 participating ensembles, such as the London Sinfonietta, the Oslo Sinfonietta, the Athelas Sinfonietta Copenhagen, Ensemble TM+ to name a few. This project coincidentally furthered the idea of an inner European repertoire exchange of our "reconsil goes ..." projects. A concert representing music from Croatia, Slovakia and Austria was recorded live at the ORF Radiokulturhaus in Vienna on 1 June 2010 and was released by the "Spektral Records" label.

ensemble reconsil has collaborated with music universities in Graz and Vienna, the INÖK (composers' society of Lower Austria), the composers' collective "Ambitus" and the Ministry

of Culture of Azerbaijan. The ensemble has also performed to high critical acclaim in Barcelona, Munich, Seoul, Baku, and at the Ohrid Festival.

In 2012, the ensemble went on its first tour to central Asia, which included successful concerts in Bishkek and Almaty. 2013 saw the ensemble return to Macedonia with two concerts to represent Austria as first "Country in Focus" at the "International Days of Macedonian Music". In autumn 2013, the ensemble performed at the Indonesia Music Summit in Jakarta and at the Austrian Cultural Forum in London. This collection of recordings documents the ensemble's 2014/15 concert season, being the result and climax of the groups international activities of the past decade.

www.ensemblereconsil.com





Information on the composers of this project can be found on the internet:

Kati Agócs	www.katiagocs.com
Jin-Ah Ahn	www.asianculturelink.net/artists/de_web/cv_compo/cv_ahn.htm
Michael Blake	www.michaelblake.co.za
Benet Casablanca	www.benetcasablanca.compositors.com/
Angélica Castelló	http://castello.klingt.org/
Pui-Shan Cheung	www.cheungpuishan.com
In-Sun Cho	www.reconsilexploringtheworld.com/composer_cho_in-sun.html
Christoph Cech	www.christoph-cech.com
Diego Collatti	www.collatti.com
Barry Conyngham	http://conyngham.net/
Dirk d'Ase	www.dirkdase.com/
Hannes Dufek	http://www.verlag-neue-musik.de/verlag/authors.php?authors_id=573
Morton Feldman	https://en.wikipedia.org/wiki/Morton_Feldman
Roland Freisitzer	www.freisitzer.com
Tamara Friebe	http://tamarafriedel.com/
Arturo Fuentes	www.arturofuentes.com/
Dai Fujikura	www.daifujikura.com
Fernando Garneró	https://soundcloud.com/fernando-garnero
María Misaél Gauchat	www.mariamisaelgauchat.com/index.html
Matias Giuliani	www.matiagsgiuliani.com.ar
Americ Goh	www.reconsilexploringtheworld.com/composer_goh_america.html
Herbert Grassl	www.herbert-grassl.at
Morgan Hayes	www.stainer.co.uk/hayes.html
Thomas Heinisch	www.musicaustria.at/magazin/heinisch-thomas/portraet-thomas-heinisch
Martin Herraiz	http://nitramz.com/
Chung-Shih Hoh	http://chungshih.info/NEWINDEX.html
Samuel Holloway	http://samuelholloway.info/
Simon Holt	www.musicsalesclassical.com/composer/short-bio/simon-holt
Mirela Ivičević	http://cargocollective.com/mirelaivicevic
Peter Jakober	www.peterjakober.com
Fritz Keil	www.reconsilexploringtheworld.com/composer_keil_fritz.html
Manuela Kerer	www.manuela-kerer.bz

Texu Kim	www.texukim.com
Franz Koglmann	www.wmg.at
Joyce Beetuan Koh	http://jbtkoh.net
Gerhard Krammer	www.gerhardkrammer.net
Johannes Kretz	www.johanneskretz.com
Uday Krishnakumar	https://soundcloud.com/uday-krishnakumar
Lan-Chee Lam	https://myspace.com/lancheelamcomposer
Dylan Lardelli	http://sounz.org.nz/contributor/composer/1238
Chrichan Larson	www.reconsilexploringtheworld.com/composer_larson_chrichran.html
Liza Lim	https://lizalimcomposer.wordpress.com/
Clare Loveday	www.clareloveday.co.za
Alexandre Lunsqui	http://lunsqui.com/
Igor Leao Maia	http://ilmaia.com/
Veronika Mayer	http://veronikamayer.com/
Daniel Moser	www.danielolivermoser.com/
Samy Moussa	www.samymoussa.com/
Max Nagl	www.maxnagl.at
Ivo Nilsson	www.ivonilsson.com/
Michael Norris	www.michaelnorris.info/
Fredrik Österling	http://fredrikosterling.se/
Irene Galindo Quero	https://irenegalindoquero.wordpress.com/
Fabián Panisello	www.fabianpanisello.com/english.html
Wladimir Pantchev	www.pantchev.com
Roman Pawollek	www.romanpawollek.com
Dana Cristina Probst	www.danaprobst.at
Julia Purgina	www.juliapurgina.net
Gerald Resch	www.geraldresch.at
Fernando Riederer	https://soundcloud.com/fernando-riederer
Amir Safari	www.amirsafari.com
Jorge Sánchez-Chiong	www.edition21.at/Sanchez-Chiong
Anselm Schaufler	www.musicaustria.at/node/9066
Stephen Siegel	www.reconsilexploringtheworld.com/composer_siegel_stephen.html
Piotr Skweres	www.skweres-music.com
Tomasz Skweres	www.skweres-music.com

Michael Smetanin	www.australianmusiccentre.com.au/artist/smetanin-michael
Norbert Sterk	www.doblinger-musikverlag.at/Unterricht/cmp_detail.php?complD=191&sp=1
Bruno Strobl	www.brunostrobl.at
Karen Tanaka	www.musicsalesclassical.com/composer/short-bio/1562
Lok-Yin Tang	https://myspace.com/lokyintang/
Erich Urbanner	https://de.wikipedia.org/wiki/Erich_Urbanner
Andrew Toovey	https://en.wikipedia.org/wiki/Andrew_Toovey
Claude Vivier	https://en.wikipedia.org/wiki/Claude_Vivier
Šimon Voseček	www.vosecek.eu
Alexander Wagendristel	www.wagendristel.com
Thomas Wally	www.thomaswally.com
Ming Wang	www.mingwangmusic.com
Clemens Wenger	https://clemenswenger.wordpress.com/
Pierre-Henri Wicomb	http://wicomb.net/
Gerhard E. Winkler	http://gerhardewinkler.com/
Jaime Wolfson	http://ewc.at/de/composers/JaimeWolfson/
Yumiko Yokoi	http://yumicom.blogspot.co.at/







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