

Edizioni Suvini Zerboni - Fourth-monthly Newsletter

Expressive Dimensions

Stefano Gervasoni contributed to the Divertimento Ensemble's project around Beethoven's *Diabelli Variations* with *Veränderung XXXI-bis*, a re-elaboration for fourteen instruments, which was given its first performance by the commissioning ensemble, directed by Sandro Gorli on **January 18** at the Teatro Litta in Milan during the "Rondò" series. The composer explains: «In this cycle of "variations of variations" conceived by Sandro Gorli for the fortieth anniversary of the Divertimento Ensemble, I was assigned the thirty-first, that is, the longest variation, together with the last two that follow it and conclude this masterpiece by Beethoven, but also the most expressive (*Largo, molto espressivo*), whose aim is to contrast the ironic-constructive and deconstructive vein of the previous variations. Here, Diabelli's theme is ennobled and transfigured emotionally, becoming an intense, intimate and very human melodic line, at times almost a recitative, to emphasize even more the deeply communicative inspiration of the composer-transcriber. For my version, it seemed out of place to carry out a further deconstructive transfiguration, and bordering on the ridiculous to imagine having to detract from the beauty of Beethoven's expression with technical devices and mannerisms, including those offered by the extended techniques of contemporary music. Instead I focused my work on an instrumentation that would spotlight the musicians of the ensemble, giving them all solo passages, to underline – at times exalting the tension of certain turns of the phrasing with some minimum additions to Beethoven's text – the collective and thus universal (and popular: see the use of the

accordion!) dimension of a work able to turn a commonplace motive into an expression of the wealth of human multitude». Stefano Gervasoni's Spring opens with a series of as many as three premieres, inaugurated in grand style in the concert of the Ensemble Intercontemporain directed by Matthias Pintscher scheduled for **March 30** in the Salle des Concerts of the Philharmonie de Paris, in the Cité de la Musique, when the first performance will be given of *Eufonique* for ensemble, commissioned by the Ensemble Intercontemporain for the project "Eic 40 - Genesis" that celebrates their forty years of activity. The composer explains the meaning of the new work: «Throughout the book of Genesis a double process of separation takes place. The creator distinguishes entities from within chaotic matter and names them, and they in turn name other entities. In my piece I want to develop this idea of separation, by creating instrumental groups within the "tutti", two distinct organisms that in turn will create other groupings. But this act of separation retains a sort of "nostalgia" for the original fusion, never forgotten. My day is that of humans and animals, two entities at the same time separate and united: in man there is an element of bestiality, in animals a human component. If all this were transposed into music, the bestial component would be what pertains to nature, the acoustics, while the human part would correspond to the linguistic elements (harmony, counterpoint, rhythm) through which we try to dominate this matter: the "man who gives the name" deciphers the laws of the sonic universe, controls and fixes the parameters of his terms to exploit them expressively. The bestial component is

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Narrating Material

Lexikon III concludes the cycle of orchestral works based on three different themes that are both musical (*Lexikon I* the techniques of Flemish counterpoint contextualized within a broadened and extended view, *Lexikon II* the more recent concepts of *harmonic, inharmonic, saturated*) and extra musical, such as the ones used in this last piece of the series, namely those covered in the *American Lectures* that Italo Calvino prepared in 1985 for a cycle of conferences at Harvard University, which were never given due to intervention of the writer's death: lightness, quickness, exactitude, visibility, multiplicity and coherence (the writer didn't even manage to write this last part). Ivan Fedele speaks of how he relates to Calvino's last work: «These concepts, according to Calvino, were the qualities that would guarantee the survival of literature in the third millennium, prophetically foreseeing how, and to what extent, the diffusion of informatics in everyday life, along with the important advances in the field of information and communication, could represent a serious threat to the novel and to literature in general. It is no mere chance that in some of his novels he had imagined calculators that, if duly instructed, could create texts with a narrative sense, thus replacing the author. In a certain sense,

computer-assisted composition (one of the most advanced fields of musical research of our time) not only evokes this risk, but in many cases fulfils it, where the composer delegates an excessive number of options to the machine, allowing it to compose rather than using it as an aid for creation. And so the purpose of this work is to underline, once again, the primacy of imagination through my personal interpretation of these concepts that have always formed the basis of my experience as a composer. I could have written many variations on these themes (because they are actual themes). Instead I limited myself to proposing the interpretations that, in my opinion, best testify to the aesthetics of recent years: an aesthetics that offers a concept of narration different from that of literary inspiration, but closer to the notion of a time that gradually reveals the intrinsic qualities of a musical thought already formed in itself, where there are no characters (micro and macro musical figures) that appear on the scene telling a plot that evolves over time. There is just sonic material whose intrinsic poetics is unveiled through a progressive, and at times reiterated, focus on its principal qualities. *Lexikon III* was conceived to be performed in groups of two themes at a time (about 10') or also in its entirety, with an overall duration of thirty

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Stefano Gervasoni

Ivan Fedele



From the Ensemble Intercontemporain to the Divertimento, from Geneva to Kiev, four new works for ensemble



Calvino's American Lectures inspire the concluding part of a cycle of orchestral works focusing on musical and extra musical terms

particularly vital in today's music, this "music of sound" that has succeeded modal and tonal music. The point, in this evolution, is to be able to see what is left behind. The aim is to integrate other expressive means without forgetting or losing previous ones. It is also a question of carving a pathway that has a historical worth, that is, not just not forgetting the past, but renewing the expressive scope of its modalities by considering them as archetypes. One might say, to put it briefly, that there are composers who tend to see the history of music as a linear phenomenon, purely evolutive, and others who have always wondered how to turn back, to re-elaborate a matter already received, and others still who might run through history and the present in both directions, in a permanent back and forth, a short circuit that would activate and re-activate the creation incessantly. To imagine being able to write something new is fundamental: without this one wouldn't write at all. But I believe it is important to maintain a vigilant relation with history, to be aware that what you are producing may well have already been done. When I compose I have multiple starting points: a piece taken from a composition of the past, a fragment of a soundscape recorded anywhere, an instrumental gesture, a rhythm, more than a word. The important thing is that it should have the profound sensation of moving on, renewing myself with each new work, at the risk of disorienting my listener. Taking an already established road and telling the public: "here's road, follow me", does not reflect my way of working. I prefer the listener to make the effort to find the underlying line of force that can link opposing expressive situations». On **April 1** at the Alhambra in Geneva, during the Festival Archipel, *Capriccio ostico* for ensemble will be premiered by William Blank directing the Lemanic Modern Ensemble, who commissioned the new piece, which Gervasoni introduces as follows: «In this composition I work on the concept of non-fluidity and resistance. Whatever the structural musical material, the sonic matter explored, the instrumental gestures adopted or the manner of play employed might be, in this piece there is always an element that tries to stand in the way of the comfort of a music that flows easily in the fingers of the musicians. "Ostico" means arduous, problematic, subtle, laborious, serious, challenging, demanding. It doesn't imply creating situations on the border of impossibility (of play or of perceptual discrimination), but rather raising the level of challenge and attention so as to create a situation of general listening, both in the audience and the players, able to stimulate a particular expressive dimension. All must embrace the "pleasure of effort", as opposed to the "pleasure of comfort", which in art becomes a neutral meaning, or a sterilization of expression. But this discomfort must be experienced as an incitement to undertake a journey, even though a perilous journey. The fingers of the musicians slide along treacherous notes, the outcome of a musical writing that might be called perfidious. The sonic textures spread out exaggeratedly and the musicians' ears are sharpened while producing them, searching for the right internal balance and revealing them to the listeners. The textures themselves want to be caught up in this collective effort that makes the listening experience fresh, adventurous, dreamy, full of secrets to be discovered in the listenings that follow and that this revelation must always re-launch. The meaningless becomes meaningful and progressively important, crucial, indispensable. All that channels the musical thought of the composer in his attempt to make something concrete and vibrating acts as a modifying filter and source of meaningful tension thanks to the factor of resistance wanted and created by the composer himself». Finally, on **April 8** at the Plivka in Kiev, the baritone Frank Wörner will join the Ukho Ensemble Kyiv directed by Luigi Gaggero in the first performance of *Dodici Sonetti di Camões* for baritone and twenty instruments. The composer introduces this work: «The score of the *Dodici Sonetti di Camões* is one of the two cycles that combine into *Com que voz*, a work of large dimensions inspired by

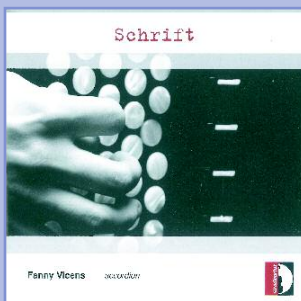
two founders of Portuguese culture: the ancient and of cultured extraction, Luís de Camões, and the recent and of popular extraction, Amália Rodrigues. The two cycles, for solo voice, large ensemble and electronics, interpenetrate in the original composition, having been conceived on the basis of a system of back-references, symmetries, overlappings, echoes and structural contrasts able to create a constant musical flux. And yet they are perfectly separable and can be performed autonomously, like two collections of Lieder in a cyclic form. So we have *Fado errático*, twelve fados inspired by the repertory of Amália, for fado singer, large ensemble and electronics, and *Dodici Sonetti di Camões* for baritone and large ensemble without electronics. The elimination of the electronics led to a series of modifications in the instrumental part, in particular in number 3 ("Correm turvas as águas deste rio"), but the order of the pieces stays the same, already forming in itself a dramatic path from the expression of the pains of love to philosophical abstraction and detachment as death approaches. This itinerary is entwined by a similar pathway, the one made up of the series of fados (proceeding from the realism of the first to the sublimation of the last). Also the instrumentation has remained common to the two cycles, thus including the folk reference of the Portuguese guitar, of extreme western Europe, and its east-European alter ego, the cimbalom, as well as other instruments of popular extraction like the accordion, and other percussion instruments, in addition of course to the classical instruments of the orchestra». A piece for cimbalom, *Pas perdu*, was, in fact, the first of Gervasoni's works to be performed in 2017, on **January 21** at the Théâtre Garonne in Toulouse, during the series "Musique 360°", with Maxime Echardour, who will play it again on **February 26** at the Marbrerie in Montreuil. *Un leggero ritorno di cielo* for twenty-two strings can be heard on **January 26** at the Prinzregententheater in Munich and on **February 5** at the Philharmonie in Cologne, with the Münchener Kammerorchester conducted by Clemens Schuldt. On **February 2** the New Made Ensemble, at the Museo del Novecento in Milan, will dedicate a concert-meeting to "La musica di Stefano Gervasoni", during which the soloists of the ensemble will play *Adagio ghiacciato* for toy-piano (or celesta) and muted violin after Mozart, KV 356, *Masques et Berg*, three duets for violin and viola, *Phanes* for flute, and *Folia (Omaggio a Aldo Clementi)* for violin. This last piece will be played again by the same artist, Raphael Negri, on **February 7** in the Salle Ockeghem in Tours and on **March 15** at the Teatro San Leonardo in Bologna, for the Centro di Ricerca Musicale. *Strepito e garbuglio* for doublebass can be heard on **February 3** at the Tonhalle in Düsseldorf, with Florentin Ginot. A new performance of *Gramigna* for cimbalom and ensemble will be given on **February 9** at the Reaktorhalle of the Hochschule für Musik und Theater München, with Luigi Gaggero and the Ensemble Oktopus directed by Konstantia Gourzi. The first performance in France of *Ansioso quasi con gioia* for bass clarinet will take place on **February 15** in Paris, during the Festival Présences of Radio France, with Armand Angster. *Yoru No Hibiki, Yama No Naka Yori*, "musica notturna dal silenzio della montagna" on poetry by Saigyō for voice and string quartet, can be heard on **March 12** in the Yokohama Arts Action Project during the 18th Just Composed in Yokohama Contemporary Composer Series, with Ryoko Aoki and the quartet formed by Tamaki Narita and Kei Yuri, violins, Makoto Adachi, viola, and Fumino Uemura, cello. *Di dolci aspre catene*, three 5-part madrigals on texts by Torquato Tasso, will be performed by the Ensembles SoloVoices and Thélème on **March 30** in the Gare du Nord in Basel, and again on **May 8** at the Kulturhaus Helferei in Zurich and on another date to be defined in San Gallo, during the series "Contrapunkt". Finally, the Stradivarius Cd *Schrift* (STR 37047) featuring the accordion player Fanny Vicens, includes a recording of *Album di figurine doppie* for accordion and live electronics ad libitum.

Christophe Bertrand

The Norrbotten NEO Ensemble played *Satka* for flute, clarinet, violin, cello, piano and percussion on January 26 at the Kulturs Hus in Luleå (Sweden), with a replica on January 27 at the Studio Acusticum in Piteå (Sweden). *Vertigo* for two pianos and orchestra can be heard on April 1 at the Lotte Concert Hall in Seoul during the series "Ars Nova", with the pianists Dimitri Vassilakis and Hideki Nagano and the Seoul Philharmonic Orchestra conducted by Pascal Rophé.

Aureliano Cattaneo

On February 20 at the Proberaum of the KUG Mumuth the Impuls Festival in Graz, *Trazos* for soprano and ensemble on Spanish poets of the Siglo de Oro will be played by the instrumentalists and ensemble of the Impuls Academy 2017.



Camillo Togni

Notes Rediscovered

Aldo Orvieto brings back to light an important concertante work, now performed at the Malibran

On **March 4 and 5** at the Teatro Malibran in Venice, the Orchestra of the Teatro La Fenice conducted by Marco Angius, with Aldo Orvieto at the piano, will play the *Variazioni op. 27* for piano and orchestra in the critical edition published by ESZ and edited by Angela Ida De Benedictis and Giovanni Cestino. This will be the first time the work has been given since the historical performance that Bruno Maderna conducted in Venice in 1946 at the Teatro La Fenice. It was Orvieto himself that, with the assistance of Massimiliano Negri, found the autograph manuscript (only a small portion of the work was present in the Fondo Camillo Togni of the Fondazione Cini) in the archives of the pianist Lya De Barberiis, for many years a friend and the first performer of some of Togni's works. The composition (1946) – now recorded by Orvieto with Angius conducting the Orchestra di Padova e del Veneto in a Stradivarius Cd (STR 37041) – is described as follows by Gian Paolo Minardi in the Cd booklet: «The score of the *Variazioni* highlights, in the same way as his piano writing – a fact that an exceptional observer like Alfred Cortot was quick to note – the clarity of vision that illuminates the whole of Togni's musical output, in the expressive virtuality enclosed within the underlying "slowness" of the composition – "a second of



my music costs at least ninety minutes of manual work" he used to remark – immediately recognizable in the structure: a twelve-note theme of an elegiac character that is repeated between the first three variations and the following three, as if to regulate the alternate play of sensations and moods offered by the sequence of six variations, in which the flowing pace of the first is followed by a scherzo-like in the second, with those groups of four eighth-notes that might even make one think of a homage to Casella if the texture were not bathed in quite different kinds of lymph; a different spirit, more evident in the piano writing, characterizes the third variation, which in the fourth takes on more tragic tones that calm down in the pacifying tone of the fifth, until finally reaching the rarefied atmosphere of the last variation». Togni's music can be heard on **February 10 and 11** at the Politeama Garibaldi in Palermo, where the Orchestra Sinfonica Siciliana conducted by Gianna Fratta will perform *Some Other Where* for orchestra, and on **February 18** at the Teatro Sancarolino in Brescia, where the Dédalo Ensemble, with the pupils of the 2nd edition of the Orchestral conducting course focusing on the modern and contemporary chamber repertory, will play *Du bleicher Geselle* for chamber group, during the series "Sulle Ali del Novecento".



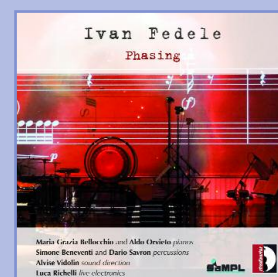
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minutes». The first four themes of *Lexikon III* for orchestra will be given their first performance at two different moments: *Lightness* and *Quickness* on **February 21** at the Auditorium in Bolzano, with the Orchestra Haydn conducted by Benjamin Bayl, and again on **February 22** in the Auditorium in Trento, and on **February 24 and 26** in the Auditorium in Milan. The third and fourth theme, *Exactitude* and *Visibility*, will be premiered on **March 16** in the Auditorium Pollini in Padua by Marco Angius conducting the Orchestra di Padova e del Veneto, which commissioned the work. Ivan Fedele will be the composer of reference for an important event this Spring organized by the latter institution: a cycle of three concert-lessons held in the Sala dei Giganti at Palazzo Liviano in Padua, introduced by the composer and conducted by Marco Angius, who will give a complete performance of the cycle *Syntax* for orchestra alongside the three symphonies by the classical Viennese composers corresponding to each section of the triptych. In particular, on **March 29** *Syntax 0.1 (if@haydn)* will be played with Haydn's *Symphony n. 99*, on **April 21** *Syntax 0.2 (if@moz.art)* with Mozart's *Symphony n. 38*, and on **May 12** *Syntax 0.3 (if@beethov.en)* with Beethoven's *Fourth Symphony*. These months foresee numerous performances of works by Fedele: on **January 6** *Erinni* for piano, marimba and vibraphone was played in the Auditorium of the Conservatoire à Rayonnement Régional in Rueil-Malmaison, by the Ensemble Court-circuit; on **January 18** at the Teatro Litta in Milan, during the "Rondò" series of the Divertimento Ensemble, Sandro Gorli directed the ensemble in the world premiere of *Variatione 4.2* for ensemble from Beethoven's *Diabelli-Variationen op. 120*; on **January 20** *Hommagesquisse* for cello was played in the Aula Magna of Università Roma 3, by Michele Marco Rossi; on **February 7** *Aiscrim* for flute, clarinet and piano will be played in the Salle Ockeghem in Tours, by the New Made Ensemble, who will repeat the work on **March 15** at the Teatro San Leonardo in Bologna for the Centro di Ricerca Musicale and on **March 20** at the MAMU Magazzino Musica in Milan, on the latter occasion along with *Giardino di giada II*; on **February 10** *Threnos in memoriam Henri Dutilleux* for cello will be played in the Sala Affreschi of the Accademia Filarmonica Romana, again by Michele Marco Rossi, who will also repeat *Hommagesquisse*; on **March 4** *Suite francese II* for violin

can be heard at the Salle de Concert Musicatreize in Marseilles, with Francesco D'Orazio; on **March 11** the *Fünfzehn Bagatellen* for violin, cello and piano will be played at the Ran Baron Hall of the Israel Conservatory of Music in Tel Aviv, by the Meitar Ensemble. On **March 17** Ivan Fedele will be among the composers featured in the concert "À livres ouverts" directed by Matthias Pintscher in the Salle des Concerts of the Cité de la Musique - Philharmonie in Paris, dedicated to the composers of reference of the Ensemble Intercontemporain during the celebrations for their forty years of activity. The Sinfonieorchester Münster conducted by Charles Olivieri-Munroe will play *Scena* for orchestra on **April 25**, and again on **April 26 and 30** at the Großes Haus of the Theater Münster. On **May 13** *Aforisma* for flute will be played by Chiara Picchi, soloist of the Ned Ensemble during the 10th Festival of the ensemble in the Auditorium Celesti in Desenzano del Garda. On **May 18** in the Auditorium del Parco, the Festival L'Aquila Contemporanea Plurale will include *Dioscuri* for two cellos and orchestra: the first Italian performance will be given by Michele Marco Rossi and Fernando Caida Greco, with the Orchestra Sinfonica Abruzzese conducted by Fabio Maestri; and on **May 19** *Threnos in memoriam Henri Dutilleux* and *Hommagesquisse*, again with Michele Marco Rossi. Finally, *Fünfzehn Bagatellen* will be played by Bogdan Bozovic, violin, Francesco Dillon, cello, and Emanuele Torquati, piano, on **May 30** at the Conservatorio "G. Verdi" in Turin for the Associazione De Sono. Ivan Fedele is the protagonist of two Cds recently released on Stradivarius. *Phasing* (STR 37050) is entirely monographic and is devoted to the composer's most recent works: with the pianists Maria Grazia Bellocchio and Aldo Orvieto, Simone Beneventi and Dario Savron on percussion, Alvise Vidolin as sound director and Luca Richelli on live electronics. The Cd, produced by the Conservatorio "Cesare Pollini" in Padua - Sound and Music Processing Lab (SaMPL), includes the first ever recording of *Phasing* for two pianos and percussion, *Pulse and Light* for two pianos and live electronics, *Wood-Skin Tracks* for two percussionists and live electronics, and *Two Moons Two* for two pianos and electronics. The second Cd, *Duals* (STR 37059), takes its name from the work for percussion and piano, which is performed by Simone Beneventi and Andrea Rebaudengo.

Ivan Vandor

On May 18 in the Auditorium del Parco, during the Festival L'Aquila Contemporanea Plurale, the Orchestra Sinfonica Abruzzese conducted by Fabio Maestri will play *Silences Horizons Espaces* for chamber orchestra, the first performance of the revised version.



Six first performances for Alessandro Solbiati in the space of two months. The series started on **January 18** at the Teatro Litta in Milan with *Zero e trentatrè, dal tema di Diabelli all'ultima variazione* for fourteen instruments, commissioned by the Divertimento Ensemble who played it under the baton of Sandro Gorli. On **February 7** *Le corde di Nicolò* for violin with piano will be played in the Salle Ockeghem in Tours, by the soloists of the New Made Ensemble Raphael Negri and Rossella Spinosa. The composer explains: «Its title perfectly sums up the basis for this piece, commissioned to me in 2007 by Fabrizio von Arx for a project on Paganini that never went ahead. But first of all an explanation is needed for the indication “violin with piano”, instead of the traditional “violin and piano”. In effect, the piano in this piece has a completely subordinate role, similar to that, strange coincidence, in the accompaniments of Paganini’s *Capricci* composed by Robert Schumann (who coined the phrase “with pianoforte”). At the centre of the piece there is an image, that of a somewhat virtuosic passage through the strings, from the fourth to the first, during which each time, on each string, a quotation from a *Capriccio* by Paganini takes shape, based in particular on the same string and on that register: the *Capriccio* isn’t there at first, then little by little it emerges, is quoted, then transfigured and abandoned, setting out in search of the next one: almost as if the actual violin, made to vibrate and run through from the lowest to the highest note by the fingers of the soloist, couldn’t help sounding the echo of the notes of its player and composer-symbol». On **February 18** the Ukho Ensemble Kyiv directed by Luigi Gaggero will play *Neve*, in its version for 16 instruments, at the Plivka in Kiev. Solbiati tells us: «Luigi Gaggero has for some time now started a close collaboration with an Ensemble from a land somewhat unusual in the field of music today, the Ukraine: the Ukho Ensemble from Kiev, which appears to be a group of notable calibre. A quite short piece was requested, which would seal for me, as well as for other composers who have travelled along some stretches of the musical road with Luigi (and I have travelled along really many of them, and very pleasant, in his multiple roles as cimbalonist, percussionist and vocal ensemble conductor) the beginning of a relation with the Ukho Ensemble. So I thought of dedicating to him the transcription for sixteen instruments of one of the eight short pieces that make up the suite *Crescendo*, for chamber orchestra, composed for the very young musicians of the Piccoli Pomeriggi Musicali. From the eight I chose the piece that is perhaps most effective from a musical point of view, the one in which the uncertain descending lines of each instrument have a reference to the natural element to which the title alludes, until suddenly exposing the hidden quotation of a Bach chorale. I have enriched the instrumentation, thickening the timbre and introducing at times the shade of a low register that was absent in the original version». On **March 22** in the Teatro San Carlo, the Amici della Musica di Modena will host a performance of *Crossfade* for alto recorder and prepared piano, with Tommaso Rossi, alto recorder, and Ciro Longobardi, piano. The composer explains: «*Crossfade* was written at the start of 2016 and is dedicated to Tommaso Rossi and his duo with Ciro Longobardi. The basic idea for the piece undoubtedly stems from the wonderful afternoon I spent with Tommaso, asking him about his instrument, raising all sorts of question and queries, from the most simple to others that surprised even him, until we together discovered a new additional timbral solution. Looking through the notes I made that afternoon I realized I could easily divide the repertory of elements on which we had worked into two families, one (F) made of vivacity and agility and the other (E) made of softer, nuanced, “timbral” aspects, that require a certain slowness. The two letters F and E refer to Schumann’s characters Florestan and Eusebius; I imagined that the whole piece was made up of a progressive crossed dissolution (a crossfade, in fact) between the former and the latter. So it consists of eight episodes in alternating moods (FEFEFEFE) in which the Fs become increasingly shorter and more fleeting, while the Es are extended and make their presence felt. The piano is used almost “on tiptoe”, with preparations and the use of the string-board, so as not to overpower the fascinating but delicate woodwind instrument». On **March 13** the ensembles Accroche Note and FontanaMIX will give the world premiere of *Insieme* for ten instruments in the Auditorium de la Cité de la Musique in Strasbourg and the Italian premiere on **March 24** in Bologna. The composer talks about the new work: «*Insieme* is the outcome of a joint commission from the ensembles Accroche Note of Strasbourg and FontanaMIX of Bologna, two cities and two ensembles I’m very attached to. The circumstances for which I was asked for the piece makes the emotion and significance even greater for me: a homage to Franco Donatoni opening with *Spiri*, for ten instruments, a key work from 1977, interspersed with some other of his works using a smaller ensemble made from within the one used in *Spiri*, and concluding with my new piece, purposely using the same instrumentation as *Spiri*, almost alluding to a passing on of a legacy that honours and moves me. I truly owe much, personally and compositionally, to Franco: my musical thought comes from him, albeit profoundly different in its musical viewpoint. And it is precisely on account of this difference that I didn’t want to make any sort of direct reference to *Spiri* or to the music of Donatoni in general. The piece shares only the instrumentation, while the formal curve and the expressive intention are very far from those of Donatoni. Four wide zones, the two external ones broader and of equal length, the two central ones shorter and again of equal length to one another. Uniting them is an almost dramaturgical pathway well expressed by the almost “Bergian” agogics: “Adagio non troppo, declinando” / “Largo spento” / “Scorrevole luminoso” / “Presto vivo”. The leading thread of the piece is the stroke, a stroke that changes the physiognomy and spirit of each zone: it triggers like a magnet the slow descent of a collective melodic band from the higher

region to the lower in the first zone and instead it marks, like a dark pulsation, the total disaggregation of the second, almost enharmonic zone. In the third zone it becomes a peal which triggers an ethereal melodizing involving all registers, while in the fourth it is the pure “dividing mark” between twelve lively and high-spirited episodes, each based on a pair of main instruments, exploiting every possible combination between a wind and a string. This last idea is my only true direct homage to *Spiri*, in which the oboe and violin are solo instruments». On **March 20** in the Auditorium Gaber in Milan, during the Incontri Musicali della Società dei Concerti, Andrea Monarda will play the *Sonata* for guitar, which the composer introduces as follows: «In thirty years, from 1987 to today, I have written a lot for the guitar, an instrument that I find offers potential in terms of technique, timbre and expression, greater than that exploited in much of the literature so far dedicated to it, although with well known, important exceptions. I wrote *Tre pezzi* in 1987, *Quattro studi* between 1997 and 2004, *Le sei corde di Nicolò* between 2011 and 2013, and a *Concerto* for guitar and orchestra (or ensemble) in three different versions between 1989 and 2016. Andrea Monarda, a young, talented guitarist who is about to record a Cd-Dvd for Limen including everything I’ve written for the instrument, asked me in 2015 to write an “important piece” for guitar: this “importance” was perhaps a little naively settled by the request to compose a “Sonata”. With a pinch of self-irony, and without fear of any neoclassical misinterpretations, I took Andrea at his word and wrote a *Sonata* in four movements that can definitely be considered the piece in which I have asked the most from the instrument, from every point of view, technical, timbral, articulative and expressive, forcing my own knowledge into the search for further territories. The game was to really allude to the characters of the four movements of a Sonata. The guitar starts with four untuned strings and then little by little reacquires the natural tuning, reaching it only in the last few seconds. The first movement contrasts and then develops two figures: the first broad and chordal (which later returns entirely transfigured into harmonics), the second based on the dialogue between two melodic elements in opposing registers, toying however with a virtuoso central “accompaniment” entirely in the left hand alone. The second movement corresponds to a “Scherzo” and has at its centre a petulant, rhythmic and tight play of very high chords, among which various major and minor triads quickly flash, contrasting some different episodes, in one of which, for example, the two hands cross and the right hand plucks on the other side of the left, with a sort of “ukulele effect”. The third, the “Adagio”, is the richest in terms of timbre. Some strings are prepared with patafix, the sixth descending to the lowest region with a totally inharmonic sound (beating and drumming on stopped strings etc.) and then rising again and gradually revealing an isolated melody. The fourth movement is a series of very short, urgent variations on a single cell, thus fulfilling my intention to “invent much”, for this instrument». In these months it was and will be possible to hear Alessandro Solbiati’s music on various occasions: on **November 25** at the Teatro Kismet in Bari, during the Festival URTIcanti, Andrea Monarda played the *Studi I-IV* for guitar; on the same day, **November 25**, at the MACRO in Rome during the Festival of Nuova Consonanza, the soprano Ljuba Bergamelli performed *To Whom?* for female voice, with a replica on **December 1** at the Université François Rabelais in Tours; on **December 9** in the Chiesa dei SS. Marcellino e Festo in Naples, during the Autunno Musicale 2016 of the Nuova Orchestra Scarlatti, Tommaso Rossi gave the first Italian performance of *Ánthos. Parte terza* for alto recorder; on **December 15** and **16** in the Roudaki Hall in Teheran, the Nivak Ensemble gave the world premiere of the new version for violin and cello of *Con l’antico canto*. On **February 4** in the Aula Cavazzoni of the “Lucio Campiani” Music Conservatory in Modena, Andrea Monarda will play *Le sei corde di Nicolò* for guitar. *Albatros* for flute, violin and piano has been taken on tour with the New Made Ensemble and was played on **January 25** at the Teatro Lirico in Cagliari, and will be played again on **February 7** in the Salle Ockeghem in Tours and on **March 15** at the Teatro San Leonardo in Bologna, in the same concert in which the soloists of the New Made Ensemble, Raphael Negri and Rossella Spinosa, will give the first Italian performance of *Le corde di Nicolò* for violin with piano. The first performance of the new version for solo violin of *Quelle pause di luce* will be given on **March 8** at the Printemps des Arts de Monte-Carlo, with Malika Yessetova. The Coro Canto Sospeso directed by Martinho Lutero will perform *Sphynxs* for eight mixed voices on **March 19** in the Basilica di San Giovanni in Busto Arsizio. On **March 20** in the Museo del Novecento, during the Festival 5 Giornate, the *Secondo Trio d’archi* for violin, viola and cello will be played by the Ensemble ATMusica. On **April 5**, a concert-conference given by Alessandro Solbiati at the Conservatory in Mantua will include the *Sonata seconda* for piano, with Emanuela Piemonti, *A tEma* for flute, violin, cello and piano, and *Con l’antico canto* for flute (piccolo) and bass clarinet, with the Ensemble of the “Lucio Campiani” Music Conservatory. On **May 23** in Versailles Cécile Bruned will play the *La rosa profunda* for flute and violin, while on **May 27** *Degl’incanti* for cello will be played by Afra Mannucci, soloist of the Ned Ensemble, during the 10th Festival of the ensemble at the Auditorium Celesti in Desenzano del Garda. Between **February 26** and **March 1**, in the new studios of Limen Music in Porto Ceresio, Andrea Monarda will record a monographic Cd-Dvd containing Alessandro Solbiati’s complete output for guitar: *Tre pezzi*, *Quattro Studi*, *Le sei corde di Nicolò*, and the *Sonata*. The Cd-Dvd is due to be released by the end of **May**. Finally, EMA Records will shortly release the Dvd containing the video production of the opera *Il suono giallo*, given at the Comunale di Bologna in June 2015. The director of the video production is Francesco Leprino.

Michele dall'Ongaro Fantastic Filter

Winter 2017 closes for Michele dall'Ongaro with three premieres, an orchestral-choral work and two chamber works. On **February 2** at the Opera di Firenze, *Manuale d'esorcismo* for choir and orchestra, based on the Latin text of the Roman rite for exorcisms, will be premiered by the Orchestra of the Maggio Musicale Fiorentino, who commissioned the work, conducted by Juraj Valcuha. The composer tells us: «I really wouldn't know how to relocate the small book shop, near Piazza Statuto in Turin, where by chance I came across a strange little book. The title was, at least for me, rather inviting: *Manuale di esorcismo - De exorcizandis obsessis a Dæmonio*. It was the Winter of 2013 and I had for some time been looking for the right text for a new score to write for the Maggio Musicale Fiorentino. This seemed, immediately, to be the right text. In reality I hadn't read it yet and more than the text, the subject matter seemed to be perfect. There are two things that I have kept with me for a long time. One from my childhood, fed by the numerous tales of my father – writer and journalist – that taught me to fantasize. This education of the imagination also came to me through strange exercises like, for example, entering the cinema halfway through a film and trying to guess what had happened before. This simple discipline did much, I like to believe, to develop my intuition and capacity to rapidly contextualize situations. The titles of the books I had read, summarized and talked about, could not help but include the best of the fantasy repertory: from E.T.A. Hoffmann to Poe, from Stevenson to Buzzati. As an adolescent I had also become a fairly good amateur magician, limiting myself to practising harmless tricks. This passion was soon joined by that of political engagement and an ethical and social view of making music. For reasons lost to me, in time these paths crossed and in some way contaminated each other. The outcome of this formula had an unexpected effect on musical production. Every time, having grown up with *A Survivor from Warsaw* and *Il canto sospeso* in my ears and heart, I tried to express my feelings about social and political themes in my scores, I was destined to give up. I have always needed a strong filter, magic, fantastic, that could distance me from documented evidence, news and even from history and that would help my sense of decency not to feel too inadequate concerning the dramatic crudity of certain situations. So, dear listeners, take the things you are most afraid of, that stop you from sleeping at night, that worry you about the fate of those dear to you and your own. And those things that frighten you about your country, your

planet, about the future. Put them all together and try, if you like, to exorcise them in the half an hour of music where you won't find banal hellish effects, anguished cries, demons and angels that fight each other. You won't find anything frightening, nor any of the sudden shocks of horror films. Just a score written between the first and second halves of an imaginary film in an attempt to evoke something that frees us, at least for a while, from this unbearable madness that seems to have taken hold of the world and its inhabitants». On **February 15** in the Auditorium "Ennio Morricone" of the Tor Vergata University, Marco Fiorentini and Laura Pietrocini will play a new work for violin and piano, an original elaboration of a traditional Sicilian folksong. A similar inspiration underlies the *Due canzoni siciliane* for cello and piano, which the cellist Luigi Piovano and the pianist Antonio Pappano will play on **March 3** during the Serate Musicali at the Teatro Dal Verme in Milan, with a replica on **March 4** at the Teatro Ponchielli in Cremona. The composer introduces his new work: «My mother's side of the family is originally from Palermo and my childhood is imbued with memories of the melodies collected by Favara sung by my grandmother accompanied on the piano by her husband, the composer Giuseppe Savagnone, in front of Sicilian musicians that frequented my family: from Franco Ferrara to Barbara Giuranna, from Ottavio Ziino to Franco Mannino. These past memories have merged with more recent ones concerning dear friends and amazing composers like Francesco Pennisi and Aldo Clementi, with whom I had the privilege of studying. Hence the temptation to re-read some of these melodies thanks to the occasion offered to me, with the usual generosity and enthusiasm, by such exceptional musicians as Luigi Piovano and Antonio Pappano, who have decided to include in their repertoire some works by Italian composers close to their own musical outlook and to whom, of course, the work is dedicated. In the background, inevitably, lies another experience, that of Berio's *Folk Songs*, which virtually inaugurated a "genre" that many have since taken up. And here I shall stop, too many words for just a couple of short pages, in reality very private, with which one tries to share the pleasure, inevitably bitter sweet, of memory and nostalgia». On **May 4** in the Museo del Novecento in Milan, *Gilda, mia Gilda (Per non dire Il Rigoletto)*, melologue for narrator and string quintet on a text by Vittorio Sermonti, will be played by the New Made Ensemble directed by Alessandro Calcagnile.

Eric Maestri Philosophical Awareness

Stradivarius has released the monographic Cd *Le cose*, featuring the ensemble L'Instant Donné and devoted entirely to Eric Maestri's chamber music. The programme consists of *Autoritratto II* for piano, *Autoritratto I* for piano, violin, viola and cello, *Le cose* for violin, *Ancora ancora la notte* for violin, viola and cello, *Tre case* for clarinet and bass clarinet, piano, violin and cello, and *Natura degli affetti* for piano solo. Maestri's music departs from a philosophical awareness and demands an acute sense of time on the part of the listener. Rich in instances of deconstructionism and semiology, it involves a specific research into the fundamental elements of sound, guided by an aesthetics based on the efficacy of signs and symbols. Coming from the schools of Gilberto Bosco and Ivan Fedele, he is acknowledged first and foremost for his attention to detail, and secondly for his critical awareness of his own vocation as a composer. The programme of the Cd *Le cose* opens and closes with works for solo piano, which widely exploit the procedures of repetition and variation, the re-elaboration of materials and ideas previously presented. The programme ranges from the

aphoristic (just two pages), essential *Autoritratto II*, to *Autoritratto I*, conceived for the classical quartet with piano (like the last piece written by Morton Feldman), and the very recent *Ancora ancora la notte* for string trio, a continuation of the shorter *Ancora la notte*, which best expresses the composer's current line of research, giving rise to a form in constant expansion, just as night turns into day. In March it will be possible to hear Eric Maestri's *Due espressioni (musica musicans)* for flute, saxophone and percussion on **March 12** in Edmonton, Alberta (Canada), with the Contempo Ensemble; *Natura degli affetti* for piano on **March 17** in Guarda (Portugal), during the Festival Síntese, and again in Castelo Branco (Portugal) on **March 18**, with Maxime Springer, soloist of the ensemble L'Imaginaire; *Sto cadendo, ricado in me, scompaio...*, 5-part madrigal on a text by Patrizia Valduga, on **March 30** in the Gare du Nord in Basel, and again on **May 8** at the Kulturhaus Helferei in Zurich and on a date to be decided in San Gallo during the festival "Contrapunkt", with the Ensembles SoloVoices and Thélème.

New orchestral-choral work at the Maggio Musicale and a chamber re-reading of Sicilian folklore



Gilberto Bosco

Andrea Monarda will play *Fantasia (alla passacaglia)* for guitar on February 4 in the Aula Cavazzoni of the Conservatorio di Musica "L. Campiani" in Mantua. *Con impeto trattenuto* for flute, guitar and piano will be given its first performance in Desenzano del Garda on May 20, at the Auditorium Celesti, during the 10th Festival of the Ned Ensemble, with the Aurora Ensemble (Ilaria Cavalca, piano, Sara Rozzi, guitar, and Jessica Gabriele, flute).

Monographic Cd entirely devoted to the composer's chamber output



Luca Mosca

Tight Dialogue

New concerto at the Maggio Musicale and excellent reception of the new works last Autumn



On **May 31** at the Opera di Firenze, the Orchestra of the Maggio Musicale Fiorentino conducted by Marco Angius will give the world premiere of Mosca's *Ottavo Concerto* for piano and orchestra, with the soloist Anna D'Errico. The composer explains: «The *Ottavo Concerto* for piano and orchestra is in a single movement, like the First, Fourth, Fifth and Seventh, but on listening there is a clear division into two wide parts with an overall duration of around eighteen minutes. The piano starts alone with an obsessive, very fast dissonant arpeggio followed by a tight and extensive dialogue between the soloist and orchestra that leads into a second, longer and jagged solo cadenza, which is highly virtuosic. A zone of stunned and immobile timbral-figural amazement leads without a break into the second part of the concerto, in which the soloist dialogues brilliantly with differing chamber groups (with the flutes and clarinets, with the bassoons, with all the wind, with all the wind and brass, and then progressively, with the timpani, vibraphone and harp and with the strings). After another short cadenza the

final part is reached, headed towards a crescendo that is suddenly interrupted by a brutal, unexpected silence. This concerto is dedicated to my dear friend Pierangelo Conte». Luca Mosca contributed to the Divertimento Ensemble's project around Beethoven's *Diabelli Variations* with *Variatione Diabelli n. 15* for nine instruments, which was given its first performance by the commissioning Ensemble directed by Sandro Gorli on **January 18** at the Teatro Litta in Milan, during the "Rondò" season. On **January 29** at the Teatro San Carlo in Modena, for the Amici della Musica, Anna D'Errico played *I giorni e le notti* for piano. Finally, there were quite positive receptions for the *American Songs*, twenty-three songs for voice and fourteen instruments, premiered last year on **September 29** at the Oratorio San Filippo Neri in Bologna, during the Bologna Festival, and for *Aura*, comic opera in one act for 15 singers and 12 instruments, staged on **November 18** at the Teatro Comunale in Treviso (see the press reviews below).

Press Review

On *American Songs*, at the Oratorio San Filippo Neri in Bologna, during the Bologna Festival, on September 29, 2016

Giuseppina La Face Bianconi, «Amadeus», n. 324, November 2016
In the Autumn, during its cycle "Il nuovo, l'antico", the Bologna Festival offers delicacies for refined palates. Of the six evenings on the theme "20th century America" of particular note was Luca Mosca's *American Songs*, dedicated to Mario and Paola Messinis. Similar to Beethoven's cycle of Lieder *An die ferne Geliebte*, the 23 pieces form a continuous garland, woven together with kaleidoscopically changing music by the fourteen instruments that sustain the solo voice. Eleven American light songs from the '40s and '50s, selected and transcribed by Mosca, alternate with twelve original pieces taken from the collection *Fly Songs* (songs of the fly – in Italian "mosca"? For Mosca?) by Gianluigi Melega, the journalist of "Europeo" and "Repubblica", passed away two years ago, who for his musician friend has written, in English, more than one opera libretto. If Melega's verses, witty or nostalgic, are discrete and subdued, the *American Songs* light up the small stage with a biting seduction. Beneath the baroque vaults of the Oratorio dei Filippini, which still show evident signs of the bombs of 1944, the combination of the truly "new" (Melega-Mosca) and the false "old-style" (the repainted songs) proved highly fascinating: it presents a fine array of 20th century styles – Stravinsky, Weill, Bartók, Berio, Sciarrino – arranged by the Venetian composer. Pierpaolo Maurizzi, who directed a chamber ensemble from Parma, capably governed the happy garland, enhancing the resources of the two singers that shared the 23 pieces: the histrionic Cristina Zavalloni of one hundred voices, and the highly polished Gaia Mattiuzzi with her penetrating limpidity.

On *Aura*, at the Teatro Comunale in Treviso, on November 18, 2016

Mario Messinis, «Il Gazzettino», December 1, 2016
Luca Mosca and Pilar García, composer and librettist, return to the theatre with *Aura*, given its first performance at the Comunale di Treviso. It is a production made in collaboration with the Benedetto Marcello Conservatory which offers highly trained vocal and instrumental groups. *Aura* addresses its usual comical-satirical language, so dear to the two authors, towards a bitter social condemnation. *Aura* is a young girl, with the delicate voice of Fernanda Girardini, who defends the values of life in a corrupt and perverse world. She is not even able to save her lover Paolo from abjection but saves herself from the sexual advances of a delinquent, Kapu, expressing her moral stance. Mosca, with Sciarrino, is one of the rare composers of today able to create a strongly emergent theatrical vocality without resorting to naturalistic effects. His pointed and skillfully fragmented writing lives alongside a recitative style dramatically overturned. Flares of singing verge on abstraction, especially in the mental polyphonies of the *concertati*. The instrumentation is surprising, and of checkered luminosity: there are no strings but a keyboard, harps, electric guitars and piercing wind. Mosca's theatrical versatility, his cutting moods, match the brilliant dramaturgy of Pilar García. Faultless musical performance under the genially excited baton of Giovanni Mancuso.

Paolo Petazzi, «Classic Voice», December 2016
The Teatro Comunale of Treviso had staged Luca Mosca's *Il Gioco del Vento e della Luna* in the agile production of the Venice Conservatory, and has now, with intelligent open-mindedness, presented the composer's most recent theatrical work, the "comic opera" *Aura* (Walter Benjamin has nothing to do with it, it's just the name of the protagonist). The comic, in Mosca, almost

always tends towards sarcasm and the grotesque: and so it is in *Aura*, in a way that is so radical as to create unease (intentionally, I believe). In Pilar García's libretto only the protagonist *Aura* shows intelligence, sensitivity, humanity, which contrasts almost too drastically and rigidly with the emptiness of the other characters: this group of young people is intended to represent "a chorality of lost figures who survive with comic uncertainty in a world without opportunities", but in the text, and above all in the music, it is portrayed with sarcasm and ruthless ferocity like a group of amoebae that are totally empty. No less empty is the delinquent Kapu (dealer in methamphetamine) with his clumsy hangers-on. Kapu threatens Paolo's life, because he has let the lot of drugs he was supposed to sell be stolen. The fascinating *Aura* promises herself to Kapu to save her lover Paolo, but pretends to die from an overdose at the moment when they embrace, and so makes the frightened criminal flee; she then comes back to life like Juliet, in time to free herself of the affection she felt for the brainless Paolo. Once again the instrumental writing of Mosca is decisive, making use of a small ensemble, only slightly bigger than that of *Il gioco del vento e della luna*, and again without strings. The overall character of the sound is different, due to the greater number of electronic instruments, and the considerable distance between the two works. They share only the essential nature of Mosca's poetics, the dizzy speed and nervous mobility with which his ideas follow one another. The vocal line integrates with the instrumental writing with changing attitudes, almost always alienating and sarcastic, except when he suddenly resorts to simple speech. In the deliberate rigidity the model of Stravinsky can be discerned (for example in the use of certain alienating rhythms). *Aura* is obviously self-contained; but the composer doesn't concede much to her and in the end plays with a well prepared quotation of "Sempre libera". Fine performances from all the young singers (especially memorable are the talented protagonist, the Brazilian Fernanda Girardini, and the Kapu of Dario Giorgele) and from the worthy instrumentalists, while the limpid direction of Giovanni Mancuso assured an excellent musical realization.

Massimo Contiero, «La Tribuna», November 21, 2016
The subject, which alternates between a language that is violent and one that is deliberately banal, clearly differs from many of Mosca's latest creations, toying with the comic and grotesque, from *Mr. Me to Signor Goldoni* and *Freud, Freud, I love you*. However, the ambivalence of the Venetian composer's music adapts itself perfectly to this different atmosphere. We find once again the irregular rhythms and surprising timbres, the vocal writing that, syncopated and broken up, remains substantially comprehensible, with various moments left simply to speech, which often assumes a dramatic tone. The instrumentation is more or less that of *Il gioco del vento e della luna*, without strings, with a prevalent clanging of the keyboard and percussion blended together, and whistles and sneerings of the wind. There is nevertheless space for highly expressive emotion. Particularly moving in the part of *Aura* are the moments when the girl must face her dramatic choice and first sings "Having to keep all my thoughts under ice" and then "What is dying? Ceasing to be". She is played with great maturity by Fernanda Girardini. The ensemble from the Venice Conservatory has for years been in the hands of Luca Mosca. He has taken them to such a degree of formidable excellence that he is able to benefit from a well-versed group of musicians and write intricate and complex scores. So they are all to be praised. But Mosca also knows he can count on the extraordinary direction of a conductor like Giovanni Mancuso, who as a composer is among the few that know how to manage a contemporary score on the podium.

Questioning History

Falcone - Il tempo sospeso del volo, musical theatre of our history, opera in a prologue, 26 scenes and a finale for three bass voices, two narrating voices, female choir, 13 instruments and 8-channel digital system, on a libretto by Franco Ripa di Meana, will be staged on **April 28** at the Staatsoper im Schiller Theater in Berlin in the first performance of the new version with a smaller ensemble. The production, with Benjamin Korn as director and David Robert Coleman conducting the Staatskapelle Berlin, will be given on **April 30** and on **May 4, 6, 7, 12** and **13**. The composer talks about his fortunate stage work: «*Falcone - Il tempo sospeso del volo* is the result of a true syntony and synergy between musical composition and theatre, oriented towards a new order of musical theatre that reflects upon issues of our time and of our history. From the very outset, I thought of this opera in terms of a world of darkness, filled with tensions and greys. A world that surrounds us and envelops us. With regards the musical writing, the opera involves the use of three bass voices and two narrating voices, all males just as the world of the mafia is fundamentally populated by males. I was fascinated by the idea of a writing favouring the low register, full of dark tonalities. An opera within a limited sonic area, in which all descends as if in a funnel, a sort of dark side of the voice. The character of Falcone is the only one with an identified personality and corresponding to just one singer. The others – politicians, mafiosi, administrators, colleagues, enemies and even the “normal” people who seemed irritated by all the commotion around Giovanni Falcone and who, in the end, isolated him – are interpreted by two bass voices,



which are therefore used to represent a variety of characters. Then there are two actors, voices that lend the dramaturgy of the event the tone of news, of documents, of the journalistic and political environment of the time. The low register is lightened by a female choir; the gloomy ramification of the low voices, made by single figures, finds its match in the choral luminosity, which is intended to paraphrase the figure of Falcone's wife, Francesca Morvillo. An invisible presence, which shares the destiny of the husband, in profound coherence with the Sicilian culture made of immanence, of immobile destinies, unmovable and unchangeable. The choir of sopranos and contraltos is processed in real time through the live electronics, creating another enveloping fabric, wider, more open and thicker than that of the low voices. A microtonal weft that enwraps the space like the dust that stays suspended in the air after the terrible explosion of the assassination, whose before and after are instantaneously evoked». On **January 25** Sani's *A Time for the Evening* for clarinet, violin, cello and piano was played at the Teatro Lirico in Cagliari by the New Made Ensemble directed by Alessandro Calcagnile. On **May 13** in the Auditorium Celesti of Desenzano del Garda, during the 10th Festival of the Ned Ensemble, *AchaB* for clarinet will be played by Gabriele Galvani. During the Festival of Contemporary Music “Estonian Music Days”, the audiovisual event on **April 11**, “It inevitably leads to the light”, at the Cinema Sõprus in Tallinn, will feature *I binari del tempo* for flute and magnetic tape, with the flutist Gianni Trovalusci. A video will be made for the occasion by Sander Tuvikene.

The opera dedicated to Falcone revived in Berlin in a new version

Giovanni Verrando

Animismus for alto sax or bass clarinet, flute, violin and cello can be heard on May 20 at the Teatro del Lavoro in Pinerolo, with the Ensemble Soundinitiative.

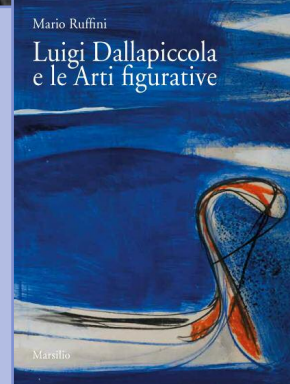
Luigi Dallapiccola

Arts, Cinema and Theatre

Luigi Dallapiccola e le Arti figurative is the title of a book by Mario Ruffini recently published by Marsilio. It is divided into three parts, covering the themes respectively of the man, his musical theatre and his relations with cinema, and also includes a series of apparati and a Dvd. The book offers a precious opportunity to examine the intimately interdisciplinary character of the heart of 20th century culture, through a blend between historical events and the composer's personal history, outlining, in the words of the author, a pupil of Carlo Prospero, a regular guest at Dallapiccola's home and expert on the composer, «his musical development as a true theological teaching in which music becomes the propulsive engine for the supreme research that characterizes Dallapiccola's whole life». The study takes us through the whole of the composer's existence (Webern, his development from the “extremely fascist Florence” of Ojetti to anti-fascism, the role of dodecaphony), his close relations with Matisse and his wife Laura Coen Luzzatto, as well as the composer's iconography amounting to no less than eighty figurative works (like the memorable portrait of Mippia Fucini of 1952). Much space is devoted to his six theatre works, interpreted as the theatre of the struggle of man against forces greater than him, with a complete list of productions from 1940 to 2004 (*Volo di notte* alone, a drama of the struggle between individual happiness and the collective interest of scientific progress, counts twenty-two productions, seven of which in Germany, four in France, two in Buenos Aires; *Il prigioniero* boasts 37 productions between 1949 and 2004, including those already in the '50s in Turin, with the staging of Felice Casorati, Florence, and those of Enzo Rossi in New York, Essen, Buenos Aires, Bremen, Berlin, Augusta and

Wuppertal; *Ulisse* is included in the productions of Fernando Farulli for Berlin 1968, Heinrich Wendel for Düsseldorf 1970 and Sylvano Bussotti for Turin 1986). With respect to his relation with the cinema, we meet Dallapiccola as author of *Due studi / Due pezzi per orchestra per Piero della Francesca*, but also of music for documentaries in the '50s about the foreign Academies in Rome, Cubismo, and Leonardo's Last Supper. The official presentation of the book, supported by the Kunsthistorisches Institut in Florenz - Max-Planck-Institut and the Fondazione Cassa di Risparmio di Firenze, will take place during the 80th Maggio Musicale, on **April 28** in the Salone dei Cinquecento in Palazzo Vecchio. Guest speakers will be Quirino Principe and Carlo Sisi. Current performances of Dallapiccola's work include: *Due liriche di Anacreonte* for soprano and instruments in the translation by Salvatore Quasimodo, on **February 2** at the Konzerthaus in Vienna, during the “Festliche Tage Alter Musik 2017”, in a concert titled “Spuren nach Darmstadt”, with the soprano Giulia Peri and the Klangforum Wien directed by Catherine Larsen Maguire; and *Il Prigioniero*, a prologue and an act from “La torture par l'espérance” by Villiers de l'Isle Adam and “La légende d'Ulenspiegel et Lamme Goedzak” by Charles de Coster, at the Opernhaus Graz on **March 25** and **29, April 2, 21** and **27, May 7, 12** and **24** and **June 10**, with Aile Asszonyi (La Madre), Markus Butter (Il Prigioniero), Manuel von Senden (Il Carceriere / Il Grande Inquisitore), Roman Pichler and David McShane (Due Sacerdoti), the Chor der Oper Graz, Das Grazer Philharmonische Orchester, conductor Dirk Kaftan, choir director Bernhard Schneider, and with the direction of Paul Esterhazy, and scenery and costumes by Mathis Neidhardt.

Fundamental study on the relations with 20th century arts and new production at the Graz opera house



Pasquale Corrado

Evolutionary Process

Prestigious premiere at Santa Cecilia, a new orchestral work in Basel, replicas of the piece for Expo and a one-act opera

Valerio Sannicandro

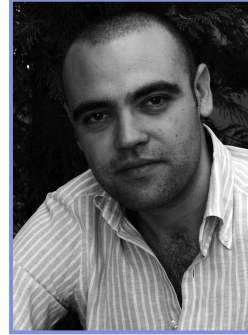
Valerio Sannicandro contributed to the Divertimento Ensemble's project around Beethoven's *Diabelli Variations* with *Studium perspectivae: Variazione XX* for ensemble, given its first performance by the commissioning Ensemble directed by Sandro Gorli on January 18 at the Teatro Litta in Milan during the "Rondò" series.

Henri Pousseur

The ensemble Klangforum Wien directed by Catherine Larsen Maguire will play the *Quintette à la mémoire d'Anton Webern* for violin, cello, clarinet, bass clarinet and piano on February 2 at the Konzerthaus in Vienna, during the Festliche Tage Alter Musik 2017 "Spuren nach Darmstadt".

On **May 15** at the Teatro Elfo Puccini in Milan a new performance will be given of the piece with which Pasquale Corrado won the International composition competition Expo 2015 - Feeding Music, *Insequenza* for seven instruments, with Carlo Boccadoro directing Sentieri Selvaggi. The composer introduces his work: «The piece is a reflection on the cyclicity of the existence of living beings. A ritual equal for everyone: a natural course divided into phases and events that from birth, passing through growth and old age, inevitably reaches the definitive ending of every being. In this earthly coil, the balances and the interconnections that the life of the individual establishes with other creatures, find space and give sense. The construction of the piece was therefore envisaged as a single long, potentially infinite interconnection of melodic, rhythmic and harmonic sequences. Each gesture becomes a segment of a sequence linked to the previous and the following one. A perpetual process that could potentially have no end. Like a cell that divides and multiplies, the piece gives rise to new and ever different figures. These may resemble each other or, on the contrary, diverge and be far away. The constant in each sequence is the evolutive process of the genetic patrimony, like a musical DNA that establishes a relation between the different sections of the piece, fruit of the belonging of each segment to the others, in an evolutive tension that leads to a gradual harmonic reinforcement».

On **February 17** in the foyer of the Theater Basel, during the final evening of the Basel Composition Competition, the world premiere of *After Last October* for orchestra will be given by the Basel Symphony Orchestra conducted by Francesc Prat. The piece will be given its first Italian performance on **May 17** by the Orchestra Sinfonica Abruzzese conducted by Fabio Maestri, in the Auditorium del Parco in L'Aquila during the Festival "L'Aquila Contemporanea Plurale". The composer explains: «This piece offers me the occasion to air a personal reflection on the idea of birth, that is, the moment that marks the start of every thing. Birth is the instant from which an individual becomes such, and acquires that totality of rights, first and foremost the right to live, that will accompany him throughout the rest of his existence. It is the moment of maximum potential, in which being and becoming still conserve the traces of a union that has just been deflagrated. The birth I describe from a musical point of view acquires the characteristics of a path swollen with the light and wonders that each sound can develop starting from that moment: a stupendous maturity, the trepidation for every expectation, the definition of the changes it might undergo, the unusual borders of its evolution, the scars of a story, its own characterized by interconnections with other sounds (different or similar), and multiplications until reaching a natural ending. Observing the origin, in this case of acoustic phenomena, is among the most fascinating of jobs, which words can barely describe. Better, then, to let the music itself manipulate that initial vibration released by the desperate and courageous adventure of a sentiment that encloses the roots of an identity». Another, prestigious premiere, commissioned by the Accademia Nazionale di Santa Cecilia, will be given on **May 19, 20 and 21** in the Auditorium Parco della Musica by the Orchestra and Choir of the Accademia Nazionale di Santa Cecilia conducted by Antonio Pappano: *Solo il tempo* for choir and orchestra. Corrado tells us about this new piece: «*Solo il tempo* will be performed a few days before the 25th anniversary of the two slaughters of Capaci (May 23rd 1992) and of Via D'Amelio. Two Italian tragedies that marked the very first socio-cultural shock experienced by people of my generation (at the time of the slaughters I was a thirteen-



year-old boy). Twenty five years have passed since then. A long period of time during which life has never stop evolving in all its interconnections of lights and nostalgia, hopes and disappointments. My piece is an intimate homage to the moral testament left by free men like Giovanni Falcone and Paolo Borsellino, but it also aims to be a homage to Sicily, a magnificent territory which although cradle of criminality is also the native land of all these courageous men committed to fighting the racketeering and the moral corruption of certain individuals. Through the interweaving of words, sonic images and theatrical solutions, my piece recounts the thoughts and the nature of several protagonists of the most significant Greek tragedies, who with their strength and deep sense of justice opposed the guilty and the atrocities of the human condition. Among them, the titan Prometheus, gargantuan and suffering

archetype of freedom of thought; Oedipus, whose destiny of guilt and violence scarred him since his origins; the legendary Heracles, symbol of human limits; the ruthless and human heroine Medea, emblematic of the human desire to build one's own future. However, unlike the Greek tradition, in my tragedy there will be no divine element saving the humans. No *Deus ex machina* will rescue men, preserving them from a catastrophic destiny. No divine element will avoid the inception of the explosive devices, and the lives of the two magistrates will be lost forever. With this piece and through the support of the Greek tragedy tradition I want to describe the tragedy of reality from which notably absent is humanity itself, in its innermost meaning: the Latins called it *pietas* (mercy), a feeling generated by compassion and respect for peers. No mercy will ever save Giovanni Falcone and Paolo Borsellino. No violence and madness will ever crumble the courage and the example of who is honest and upright. Only time will reveal the truth». Finally, on **May 31** at the Teatro Franco Parenti in Milan, the new version for one voice, two actors, a group of actors and electronics of *Babbelish*, opera in one act on a libretto by Julio García Clavijo, Ugo Giacomazzi and Luigi Di Gangi, will be given in a production of the Teatro Franco Parenti, Fondazione Teatro Massimo, Compagnia dei ragazzi del Circolo Porta Romana. It will be performed by Maurizio Leoni, baritone, Luigi Di Gangi and Ugo Giacomazzi, actors and the Compagnia dei ragazzi del Circolo di Porta Romana; direction and dramaturgy will be by OperAlchemica. The composer explains: «*Babbelish* speaks of a society that has fallen asleep, where the only interest is to obtain daily doses of tranquility. Mr. Babel discovers something to which he immediately attributes great power: while chewing on a car tyre he realizes that this mechanical action puts him in a state of satiety that is not only physical but more especially mental. The jump from his own personal experience to the idea that everyone could desire nothing else than to feel the same sensation is brief. And so he begins to produce the gum Happy Babel, "super plastic", "super soft" and "super pink", that takes away the appetite, makes you feel calm, tranquil and without expectations. We all become compulsive chewers of a gum that we believe brings us happiness but in reality tranquilize us. This false satisfaction is offered through the slavery of a people denaturalized and subdued by man, that is to say the Babbelish. The sacrificing of the weak to satisfy the false needs of those who believe themselves strong but are themselves no less slaves. And so we have a society in which chewing not only satiates the stomach but also silences any intellectual impulses: the desire to discover new things, to ask oneself questions, to contest, to grow, to create, to be visionary».

Continuity, Condensation

These months see four world premieres for Javier Torres Maldonado. On **December 20** in the Sala Vanni in Piazza del Carmine in Florence, the closing concert of the Gamo International Festival presented *Lacrymosa I-a* for accordion and electronics, with Francesco Gesualdi and the sound engineers of Experimentalstudio des SWR. The composer explains: «*Lacrymosa I-a*, for accordion and electro-acoustic device, a piece dedicated to the accordion player Francesco Gesualdi, was taken from the original version of 2001 (without electronics). It starts from a melodic structure in which in some madrigalistic Monteverdian figures have been made more abstract, condensed or expanded in their expressive character as well as in their length; the whole composition is in fact the fruit of specific attention towards a radical simplicity and economy of elements». Javier Torres Maldonado contributed to the Divertimento Ensemble's project around Beethoven's *Diabelli Variations* with *Natura interiore* for flute, English horn, percussion, violin, viola and cello, which was given its first performance on **January 18** at the Teatro Litta in Milan during the "Rondò" series, by the commissioning ensemble directed by Sandro Gorli. Commissioned to mark the Ensemble's 40 years of activity, this very brief variation on Beethoven's *Diabelli Variation* nr. 27 shows how Javier Torres Maldonado carries out an extreme condensation and fragmentation of the original thematic materials, employing a pointillist technique; in this way the original motives are distributed within the instrumental group note per note, often with extreme changes of register. This all takes place very rapidly and resolves in a superimposition which maintains only the essential figural lines. The Divertimento Ensemble directed by Sandro Gorli also commissioned and premiered on **February 1**, again at the Teatro Litta in Milan during the "Rondò" season, *Oltre* for 10 instrumentalists. The composer introduces his new work: «Commissioned by Sandro Gorli for the Divertimento Ensemble, *Oltre* for ten instruments is dedicated to Maria Isabella De Carli. The piece stems from the idea to extend and transform the resonance of the last chord of Franco Donatoni's *Spiri*. *Oltre* was written for the same instrumentation as *Spiri*: violin and oboe (also the English horn) as soloists, wind trio (flute, clarinet and bass clarinet), string trio (violin, viola and cello), celeste and vibraphone. There is no break between the start of *Oltre* and the end of *Spiri*, given that the opening prolongs the resonance of the previously mentioned chord. From the succession of "states" and initial transformations of the chord, which are immediately contrasted by a microtonal sequence encompassing a maximum interval of a major second augmented by a quarter of a tone, first presented by the solo violin, a structure in modules becomes apparent, whose durations are regulated by "golden" ratios; their succession gives rise to an irregular, non random structure. The transformations

of the basic sound objects involve complementarity, negation and rupture, and the states of the material that have been generated by them are strictly linked to the idea of considering them as possible constellations which could in turn give rise, in the last measure, to new music». Finally, on **March 30** in the Cultural Centre "Passarelle" in Brest, during the International Festival "Electr()cution", the pianist Vincent Leterme will play *Inoltre* for piano and electronics. Torres Maldonado explains: «*Inoltre* for piano and 4-channel electronics was written partly in 2010 and then completed in 2017. Conceived as a study of the condensation of sonic objects derived from different automatic orchestrations, the starting material is a fragment of a sample of a tam tam rubbed with a super-ball; this is the same sonic object that formed the basis of two of my previous compositions: the radio drama *Un posible día* for soprano, narrator, ten instruments and electronics, and *Sidereus Nuncius*, for three percussionists, dancers and interactive electro-acoustic system. The definition of this sonic object (that lasts just 0.144 seconds) was a long but fruitful operation: from this starting point I was able to derive a series of automatic orchestration solutions through Orchidée (computer-assisted orchestration programme developed at Ircam) which immediately revealed the possibilities, but also the limits, of this tool. Although these materials were in themselves fascinating, being derived from a genuine microcosm, they couldn't be used in their raw state in a work for piano and electronics or solo piano; and thanks to a multidimensional consideration of these possibilities I looked for compositional solutions that would allow them to be condensed, contracted or expanded so that they could enter or become integrated in both the piano as well as the electronics part, while keeping their affinity with the original sonic object». On **October 11** of last year, Francesco Gesualdi and Nicola Tommasini performed *Hacia el umbral del aire* for accordion and interactive acoustic system at the "L. Refice" Conservatory in Frosinone; on **October 15** *Alborada* for soprano saxophone was played at the Auditori Rafelbunyol in Valencia by S3 Spectral Sax Style (Jesus Nuñez and Juan D. Garcia) as part of the Projecte Rafel Festival; on **October 30** the Ensemble Taller Sonoro performed *Interstizi* for violin and cello in the Sala Verde of the Teatros del Canal in Madrid; on **November 24** the first performance in Germany was given of *Desde el instante* for clarinet by Antonio Rosales in the Hilmar-Hoffmann-Saal del Goethe-Institut in Munich; on **February 14** at the Fundación BBVA in Bilbao the Ensemble Kuraia directed by Andrea Cazzaniga will play *Hemisferios artificiales* for two instrumental groups. Finally, Torres Maldonado will hold a composition seminar on his own work on **February 6** and **7** at the Real Conservatorio Superior in Zaragoza, with the participation of the flutist Alessandra Rombolà.

Four works for ensemble, solo instruments and electronics renew the composer's research



Mehdi Khayami

On March 10 in the Auditorium San Fedele in Milan, during the "Rondò" season, the Divertimento Ensemble directed by Sandro Gorli will play *Kamanche concerto* for kamanche and ensemble, with the soloist Saman Samimi.

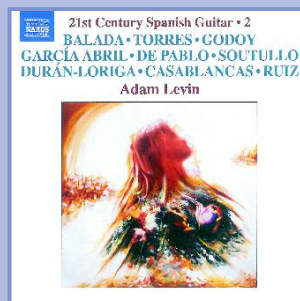
Luis de Pablo

Sinful Hands

Luis de Pablo contributed to the Divertimento Ensemble's project around Beethoven's *Diabelli Variations* with *Variation I* for ensemble, which was given its first performance on **January 18** at the Teatro Litta in Milan during the "Rondò" season, by the commissioning Ensemble directed by Sandro Gorli. The composer explains: «This version of *Variation I* of the *Diabelli Veränderungen* was born from my longstanding friendship with the Divertimento and its director, Sandro Gorli: more than thirty years of happy collaboration! I must confess that, if it hadn't been for Sandro's request, I would never have dared putting my "sinful hands" (says a Spanish proverb) on such a monument. However, once I had

decided to do so, the experience turned out to be enriching, at least for me, and I would like to believe that it is also for my friends of the Divertimento... and, if it's not asking too much, even for the listener! I present the work in this hope and my only regret is my absence». On **May 27** in the Auditorium Celesti in Desenzano del Garda, during the 10th Festival of the Ned Ensemble, *Bok* for bass clarinet was played by Gabriele Galvani. Finally, the Naxos Cd *21st Century Spanish Guitar* (8.573409), featuring the guitarist Adam Levin, includes the recording of *Turris eburnea*, dedicated to Levin, made during the Festival de Guitarra de Sevilla 2014.

The honour of opening the new "Diabelli" marking the 40 years of the Divertimento Ensemble



Press Review

On *Ehi Gio' Vivere e sentire del grande Rossini*, at the Teatro del Complesso Monumentale di San Nicolò in Spoleto, Season of the Teatro Lirico Sperimentale "A. Belli", on September 9, 10 and 11, 2016

Francesco Saponaro, «Amadeus»

A convincing new work in the season of the Teatro Sperimentale in Spoleto, with *Ehi Gio'*, a piece commissioned to the young composer Vittorio Montalti, on a libretto by Giuliano Compagno. The librettist has put together an imaginative text on the neurosis of a mature Rossini: alone, prisoner of fantastic nightmares, induced by his state of depression during the last years, which has been astutely put on stage by Alessio Pizzzech, director, with scenes and costumes by Davide Amadei. The music of Vittorio Montalti – to whom the Biennale Musica of 2010 awarded the Leone d'Argento, for promising young talents – has created a dramaturgical physiognomy that with fine theatrical intuition renders the prismatic, changing story of the protagonist who is reflecting about himself, and about the world that surrounds him and that agitates around him. The result is a leopard-spotted score, which presents a multiform vocality: at times fragmented, like rap and with echoes of expressionism, at others with brushstrokes of melody, and at others still, frenetic with vertiginous concertato-like scansions. The instrumental writing of Montalti – played by the ensemble of instrumentalists of the OTLIS, carefully and competently conducted by Enrico Marocchini – is pervaded with various solutions, that efficaciously palpitate between new sounds, moments of traditional flavour, and interactions with the electronics part. It allows us to breath an intriguing dimension of liberty and creative energy.

Guido Barbieri, «La Repubblica»

How can one create singing after Puccini, after Strauss, after Britten? How can one feed voices with new food, without drowning in the discomforting restoration of the past? The most painful cross that opera of our time has had to bear, for decades, is this. With the exception, in Italy, of the cases of Sciarrino, Guarnieri and Ambrosini, who have elaborated a highly personal vocal idiom, the scenario of "contemporary" opera is rich in illustrious, glorious failures. Vittorio Montalti, a composer little more than thirty years old, free, thanks to his thought and identity card, from any "scholastic obligation", has first and foremost the merit of not leaving the cross behind the scenes, of not taking easy short-cuts, but has tackled singing in its home, that is to say in the "enchanted" palace of opera. The challenge of *Ehi Gio'*, is exemplary, a "brand new" opera commissioned by the Teatro Lirico Sperimentale in Spoleto. With the complicity of Giuliano Compagno, author of the libretto, Montalti goes straight to the heart of opera and visits the most sumptuous room of the palace: the life and works of the "blessed" Gioachino Rossini. The plot imagines an elderly Rossini, alone, shut away in the sullen comforts of his villa in Passy, lost in musing over his own myth, haunted by the apparition of ghosts of his own existence: lovers, impresarios, singers. To Gioachino (played with great dignity by Emanuele Salce) singing is denied, but the other characters, the Critic, the Mother, Olympie, Isabella, Barbaja, sing a melos always tense, arioso, unpredictable, that at times borders on a vitreous and unreal lyricism. Alessio Pizzzech and Davide Amadei constructed a prodigious "vertical" scene in which the objects of memory of old Gio' (chests, busts, affiches, couches, portraits) first accumulate in a vertiginous bric-a-brac and then delicately disappear. Enrico Marocchini governs with measure and precision the balance between the instrumental ensemble, the digital sounds and the voices of the very young singers.

Franco Cordelli, «Il Corriere della Sera»

Two artists dear to me, the director Alessio Pizzzech and Emanuele Salce, and a librettist friend, Giuliano Compagno, took me to Spoleto for an opera that lies beyond my habits as a spectator and reviewer. I'm speaking of *Ehi Gio'*, on music by Vittorio Montalti. [...] An opera that from the musical point of view I dare not assess. I can only say that the tone of the music and of an ensemble composed of eight elements and three performers (Sara Intagliata, Marco Rencinai and Salvatore Grigoli) appeared to me in its desegregation, almost like a landslide, a flood of lapislazuli, of shreds, of light fragments as in a dream. It was perhaps the right music, elusive, for the Rossini that Montalti and Compagno wanted

to recount. Montalti underlines the character whose spirit is rejoicing («capable of enjoying the circumstances and pleasures of life») and at the same time insecure [...]. Montalti and Compagno underline the humanity of an artist hidden inside himself: but also «the uniqueness of a popular dandy, whose emotional life, so deep, became a condition of experience and never irreducible to an immense anecdote».

On *L'arte e la maniera di affrontare il proprio capo per chiedergli un aumento*, at the Teatro Cavallerizza in Reggio Emilia, during the Festival Aperto, on September 23 and 25, 2016

G.B., «Gazzetta di Reggio», September 27, 2016

When music and direction respond to a common objective, the spectacle succeeds, conquers, and the theatre comes alive. As happened with *L'arte e la maniera di affrontare il proprio capo per chiedergli un aumento* – premiered at the Cavallerizza during the Festival Aperto – in which the composer Vittorio Montalti and the director Claudia Sorace managed to vivify a text, that of Georges Perec, in an absolutely surprising way. The performers, the Icarus Ensemble conducted by Yoichi Sugiyama and the three performers Jo Bulitt, Nicholas Isherwood and Ljuba Bergamelli, did the rest. The excellent musicians, in the background covered with a sheet, had the task of playing a score in which "traditional" sounds were well mixed with electronics in a light score, like a highly mobile sonic carpet, appropriate for sustaining the speech of the employee and the operatic voice of the office chief. The music and the protagonists, drawn from genuine Kafkaesque figures, were in constant movement even though clinging to themselves. The director, with the sole aid of a refined play of lights, created imaginary spaces with volume and depth; all treated with cold colours between grey and black. Essential means to capture also the dynamics between the three figures of whom only the employee seemed real; the secretary and the chief were, instead, unreal and shadowy. Those who watched the spectacle – which was so well made it could serve as a model – felt contrasting sentiments. From their mouths came laughs but with closed teeth, more than that was not possible. For the rest there was much melancholy in the face of a story that in all its absurdity seemed tremendously real.

Alessandro Rigolli, «Il Giornale della Musica», Online reviews

When should you ask for a rise? In what way? Will the chief be in his office? Will he receive me? Will he be in a good mood? These questions form the starting point for the dramaturgical structure of Vittorio Montalti's chamber opera for a performer, two voices, ensemble and electronics titled *L'arte e la maniera di affrontare il proprio capo per chiedergli un aumento* that was given last Friday at the Teatro Cavallerizza in Reggio Emilia as part of the 2016 Festival Aperto. A piece inspired by the work of Georges Perec, presented in the Emilian town in the new production of the Fondazione I Teatri/Festival Aperto, its first performance in its definitive form, after a previous studio version commissioned by the Venice Biennale 2013. The plot of the opera is very simple: an employee who asks his chief for a rise, a commonplace situation leading to a thousand questions that torment the main character, immersed in an abstract, cold and hostile place, introduced at the start by a sort of visual overture in which the fragmented projection of brief views of buildings gave the typical sensation of impersonal quarters populated by offices and management centres. An alienating atmosphere, sustained by the musical texture created by Montalti through sonic material that mixed an array of harmonic-timbral effects, at times compact, at others broken up by the live electronics that amplified the contained stuttering of Giuliano Compagno's libretto. The parts of Capo X and Mademoiselle Y were convincingly played by Nicholas Isherwood and Ljuba Bergamelli, while Yoichi Sugiyama directed an Icarus Ensemble always reactive and well amalgamated. The staging – as well as the direction and lights – of Claudia Sorace was highly effective, where against a dark and grey backdrop, blades of light became doors, corridors, elevators. [...] At the end the audience warmly applauded this one-act opera, able to condense in little under an hour a simple and obvious situation, turning it into a plastic and alienating metaphor of the troubles that can condition the life of contemporary man.

Maurilio Cacciatore

Exiled Music

Commissions from Mittelfest, MUSMA and ZKM confirm the composer's European status

The month of March will see two world premieres for Maurilio Cacciatore. On **March 16** the Quartetto Amôn will play *The Ways You Cry* for string quartet and electronics at the Klara Festival in Brussels, and again on **May 19** in Rotterdam, during the series "Classical Next". Further performances are foreseen, on dates still to be confirmed: in **May** in Breslau, Poland, during the Festival of National Forum of Music, between **June** and **July** at the Sax Å Kammarmusik Festival in Filipstad, Sweden, in **July** at the Mittelfest in Cividale del Friuli and in **September** at the Sonic Art Center in Mons, Belgium, during the Festival de Wallonie. The composer introduces his new work: «This piece was commissioned by the Mittelfest in collaboration with the European MUSMA circuit. A series of festivals in Italy, Belgium, Sweden and Poland will organize concerts on the theme of exile. The transculturality brought about by migrations bear witness, on the one hand, to the tragedy of the movement of entire ethnic groups, while on the other they provoke cultural clashes that are sometimes fruitful, at others dramatic. A passage from a poem of the Palestine writer Mahmoud Darwish was proposed as the starting point for the works requested. It's my first string quartet, achieved as a young composer no longer quite so young, and so I felt a certain sense of responsibility towards myself when writing this work. In interpreting the theme of exile I tried to avoid the descriptive or evocative aspects of the tragedies that the word encapsulates. In the piece the exile that the quartet experiences is from a world of tempered and defined pitches, wandering with less certainty than at the start towards a world of indefinite pitches, of writing no longer servile but proportional, in which interpretation replaces analysis. It is a piece that inhabits the world of *forte*, but gradually loses consistency, loses dynamics, loses the weight of the bow, previously used heavily, loses the certainty of the writing on the stave and the correspondence between the written note and the pitch produced. In combination with the electronics, also the strong metric pulsation that characterizes the first part of the work disappears. In the central part of the work I took my inspiration from the lively and rhythmic sound of Yiddish music. It is a piece that from a writing of today returns to a strategy of the writing of the '70s; a sound that tends towards saturation, gradually losing the lower frequencies, passing through the ethnic influences of Jewish music. A musical transculturality is thus crossed with a musicological transculturality. The electronics is programmed in Max using my new collection of widgets for mixed music that I have called *MMixte* and which will soon be available to the public. As in other recent pieces, I return to a minimal idea of set up with loudspeakers on the stage among the musicians, so as to combine as much as possible the acoustic resources with the digital». On **March 4** at the ZKM Kubus in Karlsruhe the first

performance will be given of *So Loud* for bass saxophone, piano and live electronics (Ambisonics diffusion system). Cacciatore explains: «*So loud* is a maximalist piece. Everything is on a grand scale: the instruments, the set-up (a system of 43.4 loudspeakers), the volume of the music. It is music that lives in the "land of *forte*" even at the moments when the performers play softly. A dynamic amplification, that is to say not present all the time but which follows some rules of reply to the performers, manages to heavily distort the acoustic sonorities of the instrumental part. These without electronics would not make sense: it is music conceived to be amplified and to fill a large space such as that of the Kubus, the main hall of the ZKM where the piece will be performed. The piece contains some features of my works written in the last few years and of my interests: the vibrating razors, the e-bow in the piano, the wind instruments used to amplify and distort the human voice. It is a *summa* of various experiences that enclose and perhaps close a cycle of experiences. After living in France for many years, three years in Germany were particularly informative and helped me to cultivate "new" ears. After the experience at Ircam, a residence at ZKM for the purpose of producing the electronics for this piece as well as furthering my research into spatialization and multichannel diffusion devices helped me to learn to view space in a different way. Such a complex system of loudspeakers allows the use of different techniques for the diffusion of the sound. For some sounds I chose a direct diffusion speaker for speaker, for others I chose ambisonics, which gives a sensation of a hemispherical segment with the listeners inside, and also a spatialization in which the non congruent parameters of a WFS are given to the system, so as to disrupt the metrical proportions of the diffusion set-up: false distances are created, hyper real closenesses that make some sounds almost tactile, they seem so near. This giant system is contrasted with a small source in the piano, so as to make the space of sound production coincide with the space of diffusion. The dichotomy between big and small, between eso-diffused and intra-diffused underpins the piece and radically influences the form». These months offer various occasions to hear Cacciatore's music: on **January 7** at the Transparent Sound New Music Festival in Budapest, the ARTéfacts Ensemble played *Radio Jail* for alto saxophone, percussion, piano and electronics; on **February 15** at the Music Department of Trinity College in Dublin Emanuele Torquati will play *Studio n. 3 - Suoni saturi* for piano; finally, on **April 1** in the Médiathèque André Malraux in Strasbourg, *Concertino* for clarinet and electronics in eight micro movements, and *Corpo d'aria* for bass flute and live electronics will be performed by the soloists of the Ensemble Hanatsu Miroir.



Martino Traversa

Dopo il respiro for flute can be heard on May 13 in the Auditorium Celesti in Desenzano del Garda, during the 10th Festival of the Ned Ensemble, soloist Chiara Picchi.

Roland Kayn

Cybernetics III for magnetic tape, in the four-track version, can be heard on April 16 at the Ina GRM in Paris, during the series "Présences Électronique".

Malika Kishino

Magical Landscape

Commissioned by the WDR 3 and the Ensemble Orchestral Contemporain, *Ochres II* for large ensemble will be given its world premiere on **May 6** during the Wittener Tage für neue Kammermusik, with Daniel Kawka conducting the commissioning Ensemble. The composer explains: «Red, orange, gold, sometimes even purple. The layers of ochre produce a magical landscape. Human kind has always been attracted by the ochre pigment. It was used in prehistoric and ancient times by many different civilizations on different continents. *Ochres II* is a kind of triple concerto for flute, oboe and clarinet. I attempted to represent the ochres and their iridescence



by utilizing three woodwind instruments along with their particular timbres, "bisbigliando" effects and multiphonics, to form a combined instrument. The sound material and musical gestures which this combined-instrument produces are developed and diffused by the ensemble as if a painting were spontaneously dribbled and splashed upon on its canvas. I wanted to create an energetic and flowing sound organism with a multitude of timbres». Les Percussions de Strasbourg will play *Sange* "in memory of Yoshihisa Taïra" for six percussionists in its first performance in France on **March 8**, and again on **March 9**, at the Théâtre de Haute-pierre in Strasbourg, and on **April 27** in Zagreb during the Music Biennale Zagreb.

Prestigious premiere for large ensemble inspired by a pigment rich in history

Sonic Gesturality of Still Matter

Four new works, explore the semantic implications of sound

Also Daniela Terranova took part in the Divertimento Ensemble's project around Beethoven's *Diabelli Variations* with *Variation n. XXVI* for ensemble, which was given its first performance on **January 18** at the Teatro Litta in Milan during the "Rondò" series, by the commissioning Ensemble directed by Sandro Gorli. Instead, on **October 30** at the Teatros del Canal in Madrid, the world premiere was given of *Still Life With Roses* for ensemble, a work that will be repeated on **May 17** at the Teatro Central in Seville, played on both occasions by the Taller Sonoro. The composer explains: «At a conceptual level, assigning the ensemble a "still life" means conferring to the inanimate material from which the musical instruments are made, a meaning and an autonomous aesthetic value, which tends to humanize what is only apparently inert. The material takes on symbolic meanings, becoming a synthesis of eternity and transience, an allegory of transitoriness and of corruptibility, a sign alluding to the relentless passing of time. The musical gestures, amplified and variously presented, follow an irregular rhythm that outlines a dynamic and free space, within which the multiplication of the figures explore the poetic possibilities by unveiling the enigmaticity of the real. The sense is not exhausted in the enunciation, finding on the contrary fresh lymph in the fragility of the relations that intertwine within the space of the representation. The formal construction, far from being a combinatory of a narrative type, intends to be "impressive", allowing an inter-objective disorder of the elements used that alludes to a hidden sense. The proprieties of the materials express themselves through the "language of things", able to provoke surprise or unease, melancholy and meditation. The musical sign thus belongs to an obscure alphabet that allows the metaphysical psychology of the objects to be penetrated. The liminary zones of sound are explored like unknown spaces of observation, which open onto new and fertile semiotic relations. Breathing, obsessively simulated by a musical gesturality shared by the whole ensemble, recreates the impression of the air that animates the pictorial still lives, defining and circumscribing the substance of the sound. And through this breathing,



constant and restless, we discern the invisible side of things that through the air acquire plasticity, volume and form». A new commission from the Divertimento Ensemble will be premiered on **May 21** at the Teatro Leonardo da Vinci in Milan during the "Migrazioni - Rondò 2017" season, in a concert realized in collaboration with the Ulysses Network: *Solo andata* for children's choir and ensemble (piano, percussion, horn, trumpet, trombone, viola, cello and doublebass), destined for the Piccoli musicisti of the Divertimento Ensemble directed by Sandro Gorli. Daniela Terranova introduces her new work: «*Solo andata* is the outcome of a commission from the Divertimento Ensemble for the fifth edition of the project "Giocare la musica", an edition whose theme is migrations, to encourage the creative act to come to terms with highly topical social problems. It is a work for ensemble and children's choir, which uses a text written by some classes of an elementary school in Reggio Emilia under the guidance of Giuseppe Caliceti, elementary school teacher and writer. The children involved were invited to express their thoughts about the tragedy of migrant populations and their responses were then transcribed, producing a touching, authentic text, at times also very crude. From the long original text I wanted to use just a few sentences, the ones I believed most powerful, emphasizing its poetic value. The emotion of the words is expressed through the voice of the children, explored in the timbral varieties of whispering and speech, which blend with a rough and sketchy instrumental writing, abstract and dreamlike. In the background, the sound of the sea, metaphorically evoked through waves of sound and gestures that pass from the instruments to the voices». Another premiere is scheduled for **May 21** in Milan, during the series "Piano City": on that occasion Anna D'Errico will play *A Landscape in My Hands* for piano, a piece, writes Terranova, in which «the gesturality of the performer uses the material of the piano to give form and life to a "tactile landscape" immersed in a dilated temporal conception. The gestural and chromatic language allows release from the weight of the concrete world and gives back to the experience of the listener the capacity to dream, allowing elaborations of the imagination».

Ennio Morricone

Totem 3 (Segnali) for bassoon and piano will be played by Paolo Carlini and Fabrizio Datteri on February 5 in the Spazio Schiaparelli in Milan during the 9th Edition of "Rebus". *Come un'onda* for cello can be heard on May 13 in the Auditorium Celesti in Desenzano del Garda, during the 10th Festival of the Ned Ensemble, with Afra Mannucci.

Luca Antignani

Primordial Nuclei

A Bulgarian folksong and the poetry of Campana inspire two new works



On **February 18** at the Plivka in Kiev, Luigi Gaggero will conduct the Ukho Ensemble Kyiv in the first performance of *Cosa arcana (Invenzione I)* for chamber orchestra. The composer introduces his new piece: «The series of *Invenzioni* for chamber orchestra constitutes an ongoing project resulting from my artistic collaboration with Luigi Gaggero, conductor of the Ukho Ensemble in Kiev. The first part of the cycle, completed recently, starts from a rhythmic cell taken from an old Bulgarian folksong. This cell forms the basis for the entire orchestral texture, following a "radial" development centered on this primordial expressive nucleus. To meet the constantly propulsive dynamism that characterizes this first invention, I have tried to define an intricate "figural polyphony", perhaps a little risky from the perceptual viewpoint, but in my opinion the most suitable formal solution to fulfill the underlying expressive idea». Another premiere will take place on **March 31** in the Salle de Concert Musicatreize in Marseilles, when *Il canto della tenebra* for six voices and ensemble of ancient music will be performed by the Musicatreize & Concerto Soave directed by Roland Hayrabetian. The composer explains: «*Il canto della tenebra* is the outcome of a commission from two French ensembles, one vocal (Musicatreize) and the other of ancient music (Concerto Soave), both based in Marseilles. Recently I've written a lot for voices, but the combination of a madrigal group with five viola da gambas

and harpsichord immediately seemed to be unexplored territory, highly stimulating but also full of unknown elements. The text is taken from the *Canti orfici* by Dino Campana, a poetic and narrative cycle that responds perfectly to my needs concerning the interrelation between language and music. Campana's writings, in fact, often make reference to the rhetorical device of phono-symbolism which, by generating a short circuit between sound and meaning, produces the fertile semantic ambiguity that acts as a strong creative stimulus for me. From a conceptual point of view, the poem (and similarly my composition) presents a progressive return to the origins, through references to the lost world of infancy ("intendi chi ancora ti culla: intendi la dolce fanciulla") but also through images that depict elementary natural movements ("Il vento: ecco torna dal mare [...], il fiume va via taciturno") in a slow, gentle and agonizing surrender». On **March 6**, in the Haute École de Musique de Lausanne, for the Société de Musique Contemporaine, the harpist Estelle Costanzo will play *Azulejos* for harp, while on **March 30** in the Gare du Nord in Basel, the Ensembles SoloVoices and Thélème will perform *Barche amorate*, madrigal for five mixed voices, with a replica in San Gallo during the series "Contrapunkt", on a date to be decided, and on **May 9** at the Kulturhaus Helferei in Zurich.

Giorgio Colombo Taccani

Solo for Instruments

Two premieres and numerous performances of Colombo Taccani's work in these months. On **November 13**, in the Palazzo Annibaldi in Monte Compatri (Rome), Marco Colonna gave the first performance of *Blank After Blank* for baritone saxophone. The composer introduces his new work: «Marco Colonna's request (the latest in a long and gratifying series) for a new piece for baritone saxophone to be included in his latest project "Bushido" came when I was writing the solo part for a decidedly unusual work, namely *Blank* for tárogató and electronics. I'm usually suspicious of directly transferring material from one instrument to another when they are very different from one another and it isn't a question of mediated re-orchestration or re-elaboration (something that I sometimes happen to do with great interest, creating new versions of already existing works, often involving quite extensive modifications to the original piece). On this occasion, despite my misgivings, I realized that the line I had previously written for the unusual folk instrument, if moved down to a lower register, offered new potential. So I gave into this new way of viewing what I had already written, leaving it to the title *Blank After Blank* to highlight this immediate derivation. Some limited local interventions were of course necessary to satisfy the technical characteristics of the sax and exploit the materials in this new context. The loss of the electronic component (which in *Blank* was made almost entirely of samples of the acoustic instrument) is compensated here above all by the compression of the structure, starting from the inevitable removal of episodes originally given to the solo electronics, and then continuing with some small cuts. However, it was enhanced by the greater bite of the baritone saxophone and its acoustic impact, which with its greater specific weight helps to define more than sufficiently the narrative and emotional course of the piece». On **April 29**, during the series "ChitArsova" in Nova Milanese, the first performance of *Rosso fuoco* for ten-string guitar will be given by the dedicatee Leonardo De Marchi. Colombo Taccani explains: «Over the years, though not following any precise pattern, I have found myself dedicating a considerable number of compositions to the guitar, which I am quite satisfied with, and range from solo pieces (including two pieces for electric guitar) to various types of chamber group. It was inevitable, then, that my interest



was stimulated by the request from Leonardo De Marchi, to add to his repertory for ten-string guitar that the excellent soloist had been cultivating for some time. Naturally my interest became even greater on account of my traditional passion for unusual or uncommonly used instruments, which is certainly the case for the ten-string guitar. And so *Rosso fuoco* was born, where I have tried to exploit the particular characteristics of this guitar, that is to say the lower register, the possibility of particularly rich chords, unusual in their sound and harmony, as well as an enriched selection of natural harmonics and possible resonances. All of this contained in an overall narration I am particularly fond of, suggested by the title and characterized by a gestural quality that is frequently aggressive and violent, interrupted by sudden changes in scenario and rarely resorting to brief episodes of a more meditative nature. A chord of ten notes, and its multiple transformations, plays a key role in marking out the broken pathway, at times almost

improvised and ready to digress into gestures that are often antithetic. Though not looked for deliberately, *Rosso fuoco* involves a notable virtuoso element, but I have full trust in the fingers of the dedicatee». On **September 18** in the Magazzino Musica in Milan, Andrea Monarda played *Erma* for guitar and again on **November 25** at the Teatro Kismet in Bari, with a new performance scheduled for **February 4** at the Conservatory in Mantua. *Golem* for doublebass clarinet was played by Scott Lygate on **October 2** during the "Cumnock Tryst Festival" in Cumnock (Scotland), while Marco Colonna played *Folia* for E flat clarinet on **October 14** during "Philosofarte", in Montegranaro (Fermo). On **November 18** the Nyky Trio played *Il racconto dell'assalto* for flute, alto saxophone and piano during the "Incontri musicali" held in Palazzo Ricci in Montepulciano, while another performance is scheduled, within the larger Ensemble Suono Giallo, on **April 20** in Weimar (Germany) during the "Weimarerer Frühjahrstage für Zeitgenössische Musik". On **November 26** Francesco Prode played *Océan* for piano in the Area Sismica in Forlì. Finally, on **January 21** two performances were included in the "Tilde New Music Festival" in Melbourne (Australia) involving the flutist Laura Chislett Jones: *Soleil levant* for flute in G and, together with Thomas Jones, *Luz* for flute and violin.

Two solo works explore new compositional aspects and characteristics of the saxophone and guitar

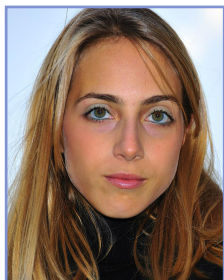
Giorgio Gaslini

Dieci minuti all'alba for guitar will be played by Andrea Monarda on February 4 in the Aula Cavazzoni of the Conservatorio di Musica "L. Campiani" in Mantua. *Koralfandango* for bassoon and piano will be played by Paolo Carlini and Fabrizio Datteri, on February 5 in the Spazio Schiaparelli in Milan during the 9th Edition of "Rebus" Festival.

Caterina Di Cecca

A Single Gesture

Caterina Di Cecca contributed to the Divertimento Ensemble's project around Beethoven's *Diabelli Variations* with *Rilettura Variazione 23* for ensemble, which was given its first performance by the commissioning Ensemble directed by Sandro Gorli on **January 18** at the Teatro Litta in Milan during the "Rondò" series. The same venue, concert series and ensemble (who again commissioned the work but this time with the support of the Ernst von Siemens Foundation) will offer a further first performance on **May 3**, when the Neue Vocalsolisten and the Divertimento Ensemble will play, again directed by Gorli, *Another Part of the Heath. Storm Still* for voices and ensemble. The composer explains: «*Another Part of the Heath. Storm Still*, is the stage direction that precedes the monologue in III act, scene II of Shakespeare's *King Lear*. King Lear finds himself on a moor near Gloucester Castle during a terrible storm, an exterior symbol for his troubled mind and heart. In this state of mind filled with desperation and bitterness due to the wickedness and ingratitude of his daughters, he calls on

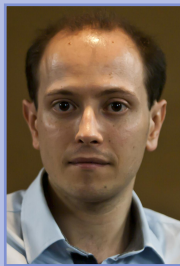


the force of nature to also rage upon him. The form of the piece ideally follows the course of the text, which is however not followed in a linear and integral fashion but is deconstructed in terms of the syntagms, words, syllables and phonemes held to be significant from the point of view of expression and timbre. Voices and instruments exchange roles, pursue one another and blend within a single gesture that departs from an initial atmosphere, indistinct and distant, progressively intensifies with a gradual "crescendo" and bursts into the dense and saturated point of arrival, culminating in the final climax». Caterina Di Cecca's music can

also be heard on **February 20** in the Sala Affreschi of the Accademia Filarmonica Romana, where Samuele Telari will play *Mistral* for concert accordion, and on **March 18** in Luxemburg, at the Festival Osmose during the International Composition Competition for Children "Artistes en herbe", which will include a performance of *La hora de los sentidos* for cello and piano, with Bruno Ispiola and Fabio Schinazi.

Double commission from the Divertimento Ensemble culminating in a Shakespearian work

Three new works involving instrumental soloists between Italy, Japan and Israel



Federico Gardella

Horizons, Derangements, Voices

Federico Gardella contributed to the Divertimento Ensemble's project around Beethoven's *Diabelli Variations* with *VIII - an elaboration of the Variation VIII from the Diabelli Variations by Ludwig van Beethoven* for eight instruments, which was given its first performance by the commissioning Ensemble directed by Sandro Gorli on **January 18** at the Teatro Litta in Milan during the "Rondò" series. The composer explains: «What we call "piece" is, in fact, a piece of time. But what is hiding behind these notes? Is there another music behind those sounds (just like the white of the canvass, beneath the colour of a painting)? These are the thoughts that accompanied me while I was composing. So I imagined an immobile horizon, almost an "invisible" support on which to re-invent a possible interpretation of a Beethoven variation. An elaboration, therefore, that is above all an interpretation, a point of view on a work of the past which we are still thinking about today». Then, on **March 25** in the Yodobashi Church in Tokyo, the flutist Tosiya Suzuki will give the first performance of *Altopiani/Altri spazi* for tenor recorder. The composer introduces this new work: «All music outlines a space, defines a place (real or imaginary) in which, spreading over time, takes on a form. And so, in *Altopiani/Altri spazi* I tried to focus on a multiplicity of spaces created through a counterpoint of gestures, each characterized by a different way of producing sound: places of repetition and places of development are contrasted, therefore, in a "diagonal" space in which, despite the transformations, something seems to remain indifferent to the changes (but, in the end, will be marked by them). The result is an image of time inhabited by different speeds, suspended between the tendency to develop and the thought of remaining: maybe, then, it is precisely in the impossible balance between these antipodes that we can

once again imagine time as a derangement of form». Finally, on **May 6** in the Tel Aviv Museum, the world premiere of *Labyrinth of Voices* for trombone and ensemble will be given by Benny Sluchin and the Israel Contemporary Players directed by Zsolt Nagy. The concert will be repeated in Jerusalem, at the Jerusalem Music Centre, the following day, **May 7**. Gardella tells us: «There are many voices inside this music: the voices of the instruments (comments, dialogues or resonances of the voice of the soloist), the voice of the trombone (which discovers it is multiform, able to manifest itself as a song or vanish in a breath). But, as in a labyrinth, these voices don't point to a direction, don't make up a form conceived as chronology; they are, on the contrary, the sign of a many-sided interior, in which the logic of destination gives way to a contemplation of the route. It is inside the labyrinth, then, that the destiny of these voices lies: it is in losing themselves without knowing how to find their way, that the architecture of this sonic space takes shape, a metaphor for the relation with the other. *Labyrinth of voices* is based, then, not so much on the dialectics between the soloist and the other instruments, but rather in analogy with the apparent solitude of the labyrinth and its fragile relation with time, which as Borges reminds us, is "another labyrinth"». In these months, Federico Gardella's music can also be heard on the following occasions: *Voice of Wind* for female voice (utai) and bass flute on **February 4** at the Oita Heiwa Shimin Park Noh Theatre in Oita (Japan), with Ryoko Aoki and Kazushi Saito; *Cinque cori notturni sotto la costa* for alto flute, on **March 20** in Basel, with Mario Caroli; and finally, *Tre studi sulla notte - Tre studi per riscoprire l'alba* for piano on **April 12** at the Associazione Filarmonica in Rovereto, played by Alfonso Alberti.

Niccolò Castiglioni

Tropi for chamber group can be heard on February 25 in the Sala Alfredo Piatti of Bergamo, with the Achrome Ensemble directed by Marcello Parolini.

Carmine Emanuele Cella

Multidimensional Geometry

New orchestral work commissioned by La Fenice



On **March 4** in the Teatro Malibran in Venice, with a replica on **March 5**, the Orchestra of the Teatro La Fenice conducted by Marco Angius will give the first performance of *Random Forests* for orchestra, commissioned by the "Nuova Musica alla Fenice" with the support of the Fondazione Amici della Fenice. The composer introduces his new work: «The work departs from a strange phenomenon that occurs in high dimension geometry. In everyday life we are led to believe that the concepts of near and far are quite distinct. From a mathematical point of view, however, this is proved false when the geometric

spaces considered have many dimensions. In fact, the only way to determine if two places in a space are near is by creating an enormous number of random pathways and verifying the probability that each of them has of reaching the points in question. In other words, the only way of distinguishing the far from the near is to fill the space with a forest of random pathways: random forests. The work therefore speaks of an imaginary place, where nothing is near or far, but everything is everywhere and is illuminated by a suffused light that filters the branches of the trees».

Francesco Hoch

Concert on the Neva

Revival of a jubilee commission and a new work in St. Petersburg

On **May 5** Francesco Hoch will be spotlighted in a concert at the Music Hall Theatre in St. Petersburg. The programme will include *Doppio concerto* for cello, piano and orchestra, originally commissioned in 2003 for the 300th anniversary of the foundation of the city of St. Petersburg, and a new work in its first performance: *Triàdia* for orchestra. The Music Hall Theatre Orchestra will be conducted by Fabio Mastrangelo, with the soloists Christina Harnisch, piano, and Sebastian Braun, cello. The composer explains: «*Triàdia* is a composition for orchestra written especially for the Orchestra Music Hall of St. Petersburg and its resident conductor Fabio Mastrangelo, known and appreciated for



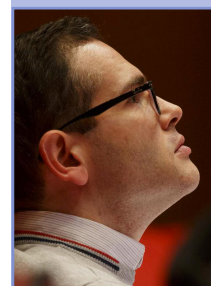
their participation in the commemorations for the loss of the great singer Elena Obrazzova, which occurred in the city of the Neva. The composition is in three movements, not written in the order of their performance: the central movement, *Nel mezzo*, generated the other two, the first, *Dapprima*, and the third, *Alla fine*. The generating movement, *Nel mezzo*, is the longest and most varied of the three, and offered the other two a series of ideas stemming in particular from choices of notes that refer to the letters of people's names. A formal balance is achieved through the greater homogeneity of the outer movements that contain developed repetitive gestures, thus underlining their provenance, from the central generator, *Nel mezzo*, that is».

Being Other, out of the Centres

These months see two premieres for Riccardo Panfili that are apparently very far from one another: this short series opens with *L'ospite insonne* for cello and piano that the cellist Luigi Piovano and the pianist Antonio Pappano will play on **March 3** during the Serate Musicali at the Teatro Dal Verme in Milan, and again on **March 4** at the Teatro Ponchielli in Cremona. The composer introduces his new piece: «For those with an excellent relation with sleep – this *petit mort* into whose restoring arms we abandon ourselves each day – the sudden occurrence of a sleepless night represents an upsetting if not traumatic event: as if an insolent guest burst in, shouting within the intimate silence of one's home. As if an order, a sacred tradition, suddenly fell into tatters: we are no longer the masters of our home, as *Doktor Freud* would say; as if something or someone (the unconscious? a demon?) emerged from the depth of our mind and, banishing Morpheus, imposed wakefulness: the open eyes in the heart of the night, the ticking of the alarm clock, and the "world that still sleeps". It's "the hour of the wolf", as the title reads of the film of a great insomniac of the 20th century, Ingmar Bergman: and it is *The Hour of the Wolf* that opens the piece, dedicated to Antonio Pappano and Luigi Piovano. A first movement (an elegy) that sounds in the silence of a starry night like a song of loneliness and wonder. In the second movement (*La fuga*) the threat comes from outside: we ourselves are the "guests", but this time in the Latin sense of "outsider", "wanderer", *peregrinus*. The breathless, violent, incessant race of a hunted being that flees from the clearing, from the den, from the intimate silence of his own home: "losing home, being constantly other"». On **May 8**, at the KKL in

Lucerne, *Per ognuno di noi...* for orchestra will be played by the Human Rights Orchestra, who commissioned the work, conducted by Alessio Allegrini. The composer explains: «Returning home: a home without place, a nomad home. Going through deserts, outside of the walls of the cities, out of the centres (never hitting the centre): in the margins, in the *limen*; making music with Alessio Allegrini, with his horn, with his Human Rights Orchestra, created by someone, like him, who feels that you can't make music with music, painting with painting, literature with literature. Getting away, away from the tables of the ten commandments of the musical supermarket, dressed up for a party, a colony of little Moses prancing along the catwalk, and from outside, like a whisper, hearing Campana of Marradi singing in the open air: "Voi che le vecchie troie notturne / cazzottaste in fondo al viale...". Concerts like expropriated minorities: this year playing the dances of the expropriated will be the native Bolivians and the Congo women. Some years ago it was the children of Rwanda: a whole catalogue of nameless generations, subtracted from the privileges of History. Music for Alessio Allegrini, for the Human Rights Orchestra, from a poem by Franco Fortini: "Per ognuno di noi che dimentica / c'è un operaio della Ruhr che cancella / lentamente se stesso e le cifre / che gli incisero sul braccio / i suoi signori e nostri. / Per ognuno di noi che rinuncia / un minatore delle Asturie dovrà credere / a una seta di viola e d'argento / e una donna d'Algeri sognerà / d'essere vile e felice. / Per ognuno di noi che acconsente / vive un ragazzo triste che ancora non sa / quanto odierà di esistere».

New chamber work and an orchestral commission from the Human Rights Orchestra



Gabriele Cosmi

Memory and Sound

The coming months see two premieres for Gabriele Cosmi. On **March 8** *Musica per 9 strumenti* for ensemble will be given its first performance at Villa Tesoriera in Turin, by the Ensemble De Sono Futura directed by Willy Merz. The composer explains: «In *Musica per 9 strumenti*, as the almost too aseptic title already suggests, I wanted to immerse myself in the musical material, trying to capture the relations, experiences, affinities, developments and interpretations of lexical, musical, and elementary figures. It is a piece made of scales, arpeggios, chords, thematism, motive elaborations and polyphony, without the use of quotations. I tried to start from a musical ground zero. From those elementary materials that qualify the meaning of the word music, stripping them of all that goes beyond their simple existence. Guiding this choice was a sentence that Franco Oppo, who sadly passed away on 14 January 2016, said to me to help me understand the nature of the task of a composer: "A composer must elaborate the material in the most rigorous way possible, but at the same time, with the greatest passion he possesses; all the rest is superfluous". He made this comment about ten years ago and it still accompanies me, intact, together with his human and artistic figure. With deep gratitude I dedicate this piece to him and to his memory, fully aware that I will not be able to do justice to the nobility of his character». Then, on **May 28**, in the Sala Casella of the Accademia Filarmonica Romana, the first performance will be given of *So ancora che visse* for soprano and ensemble, by Imago Sonora. Cosmi introduces the work: «"E forse io solo so ancora che visse" ("And perhaps only I still know he lived") is the last line of the poem *Memoria* by Giuseppe Ungaretti. The poem is dedicated to his Arab friend Mohamed Sceab, with whom Ungaretti shared a room in the Latin quarter of



Paris, and who committed suicide because he was unable to face his uprooting from his country. Sceab couldn't integrate into the environment of Paris and was not even able to remain attached to the customs of his country of birth. The poet is perhaps the only witness of Sceab's life. Through this poem Ungaretti saves the name and memory of his friend from oblivion, by offering him a sort of "posthumous" release. The search for a past to be saved from the indifference of our time inspired my composition». In these months it was possible to hear *Gli altri non muiono mai* and *I Begin to Hear Voices* for solo voice on **November 19** in the Cattedrale Madonna del Ponte in Lanciano, with Lisa La Pietra; *Geghard II* for flute and ensemble on **December 18** at the Teatro Cave in Matera, with Matteo Cesari and the Ensemble Lams of Matera directed by Pasquale Corrado; the *Concerto per pianoforte e strumenti*, in its world premiere, on **January 17** in the Sala Verdi of the Milan Conservatory, for the Società del Quartetto, with Andrea Rebaudengo and the ensemble Sentieri Selvaggi directed by Carlo Boccadoro, with a replica on **January 19** at the Teatro Palladium during the season of the Accademia Filarmonica Romana; *Fünf Türme* for cello on **February 10**, again at the Accademia Filarmonica Romana, with Michele Marco Rossi. Finally, *Lied* will be given its world premiere on **June 5** at the Museo del Novecento in Milan, commissioned by Musica/Realtà, with the duo Cho-Nahon. In **March** Gabriele Cosmi will be awarded the Premio Petrassi of the President of the Italian Republic, he is a finalist of the Lili Boulanger Prize in Boston (the final will be in **June**), and of the Concorso Internazionale Valentino Bucchi (final in **May**), while he obtained first prize and the prize of the public at the "Gesualdo Reloaded" Composition Prize in Matera.

Two new works inspired by Franco Oppo and a poem by Ungaretti

Roberto Fabbriciani

Improvviso for guitar can be heard on May 20 in the Auditorium Celesti of Desenzano del Garda, during the 10th Festival del Ned Ensemble, with the soloist of the Aurora Ensemble Sara Rozzi.

Marco Quagliarini

Imagining a Place

A monographic Cd and four new works for chamber groups and ensembles



The end of Winter sees three premieres for Marco Quagliarini. The ensemble Sentieri Selvaggi directed by Carlo Boccadoro played *Dal nero del tempo* for flute, clarinet, English horn, percussion, piano, violin, viola and cello, commissioned by AMUR, on **January 17** at the Sala Verdi of the Milan Conservatory, during the season of the Società del Quartetto, and on **January 19** at the Teatro Palladium in Rome for that of the Accademia Filarmonica Romana. The composer explains: «In my imagination, “dal nero del tempo” (“from the darkness of time”) is like saying “from the beginning of things”. *Beginning*. Looking within oneself to discover the genesis of the musical ideas. Starting on a long journey like a pilgrim headed for the source. *Origin*. What is there before the music? A motive, like a fragment, recalls something that has been; as if swept away by the destructive fury of time. Composing is recomposing the tracks, starting from the memory rather than the presence». On **February 4** Vittorio Parisi will conduct the Dédalo Ensemble at the Teatro Sancarlinò in Brescia, during the series “Sulle Ali del Novecento”, in the concert presenting the monographic Cd *Riflesso* (STR 37052) which Stradivarius has dedicated to Marco Quagliarini (the title, writes Alessandro Viale in the booklet, refers to a theme «central to the work of Marco Quagliarini. [...] Music, at the same time reflecting surfaces and an involuntary response, linked to the effect more than the cause, restores us the thought, free and elusive, made of impulses, emotions interrupted and taken up again, sentiments growing and removed»). The programme of the Cd, includes the *Cinque poesie di Emily Dickinson* for soprano and ensemble, *Riflesso* for clarinet and string trio, and two pieces which will

be premiered in this concert: *Couples* for flute, clarinet, violin and cello, and *Three Couples* for flute, clarinet, piano, percussion, viola and cello. The composer introduces these new works: «*Couples* is a work based on the interaction between two sets of instruments (woodwind and strings). They do not share any type of material in terms of harmony, intervals or even rhythm. Their gestuality is contrasting throughout much of the piece. In the few moments when the two sets seem to talk to each other, the expression becomes uncertain, broken up by long silences, almost as if they had discovered that they had nothing to say». And regarding *Three Couples*: «Imagining music is imagining, above all, a place, a space in which to practise musical thought. Entering this space, entering vertically, observing it through a magnifying-glass is a bit like violating it, almost outraging it, it causes a deconstruction. The density becomes thinner, you can make out the lines, the geometries... you recognize a motive... you think you can catch it but are disappointed... the light fades... the direction is by now lost... emptiness opens up». Finally, on **April 21** in the Sala Affreschi of the Accademia Filarmonica Romana, the first performance of *Ricerca III* for violin will be given by Rebecca Raimondi. Quagliarini explains: «Through the violin I wanted to explore the perspective aspect of musical space. The sequence of the musical events has a kind of three dimensionality. Something in the foreground, something at the back; something contracted, something expanded. The events are disseminated like fragments (or rubble) of a burdened past, of which remains only the repetitiveness of a gesture. This fades out like a simple song moving ever more distant in time».

Giovanni Bertelli

Vibrant Absence

New version of an Ircam project debuts in New York

Giovanni Bertelli contributed to the Divertimento Ensemble's project around Beethoven's *Diabelli Variations* with *Variatione IX*, transcription for seven instruments, which was given its first performance by the commissioning Ensemble directed by Sandro Gorli on **January 18** at the Teatro Litta in Milan during the “Rondò” series. Another premiere will be given on **April 28**, during the MATA Festival, at The Kitchen in New York, when the revised version, published by ESZ, of *Libro d'aprile* for string quartet and electronics will be performed. Bertelli explains: «*Libro d'aprile* is the project I completed for Ircam's Cursus 2, conceived for the ninth order Ambisonic system installed in the Espace de Projection of the French institute. The relation between electronics and the string quartet is seen as a function

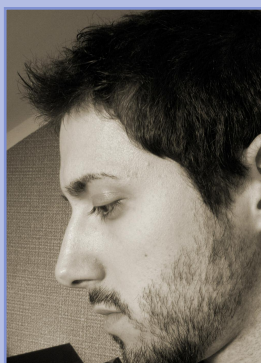


of the overall aural field: at zero level, the quartet and electronic sounds are inseparably blended, in the opposite case the electronics expands, in a sort of perspective projection, what was played by the quartet. In other words, the centre of interest of this work is the creation of an ambiguous relation between background and figure: in some sketches by famous painters, in particular Dürer and Watteau, the figures seem to come out of the background of the page, thus leaving the background to appear in a sort of vibrant absence. In the same way, in my piece the fusion and dispersion of the acoustic fields lead to a state in which the physical sound and the electronics liquefy in a virtual space, which in the end reveals itself in its ephemeral, though palpable, presence».

Maurizio Azzan

Bewildered by the Indistinct

A commission from Bern, a series of performances at “Impuls” in Graz



On **February 13** in the Dampfzentrale in Bern, the first performance will be given of *Wasteland Apparent Emptiness* for ensemble, commissioned by the Ensemble Proton Bern, who will play the piece under the baton of Matthias Kuhn and will repeat it the following day, on **February 14**, at the Gare du Nord in Basel. The composer explains: «Approaching the material until losing its outlines is like venturing into a continuum that seems no longer (or not yet) to know any distinctions or separations. Bewildered by the indistinct, the hand, the eye, the ear do their best to identify the links in order to split up what exists and restore it to a more human, defined dimension. To touch, see, feel to (re)identify, to give a name and place

to things. And yet the things become modified on account of this continuous contact, so that the attempt to circumscribe the area of the nameable becomes an imposition of form, the instauration of relations. Form as the creation of form itself». Maurizio Azzan will take part in “Impuls - 10th International Ensemble and Composers Academy for Contemporary Music” in Graz. On **February 14** Anna D'Errico will play *Dove tutto è stato preso (Innerspace II)* for piano at the Proberaum of the KUG Mumuth; on **February 19** Ghenadie Rotari will play the premiere of *Concetto di aura II* for accordion; finally on **February 20** Ruben Mattia Santorsa will play *Geometrie nelle mani*, three studies for amplified guitar.

Andrea Mannucci

Adventurous Journey

Two premieres of music by Andrea Mannucci were given on **January 28** in the Chiesa di S. Angela Merici in Desenzano del Garda: *Le nevi d'Antan* for string orchestra and *Il principio della malinconia* for violin and string orchestra, with the soloist Paolo Ghidoni and the String Orchestra of the Ned Ensemble conducted by the composer.

Mannucci talks about his new work: «These two compositions, along with *Costellazioni del crepuscolo*, are part of a trilogy on texts by Francesco Permunian, a long, adventurous and eventful journey, which starts from the word and becomes a crystal of sound. In the *Costellazioni* the centre of attention is a recited text, in *Principio* the notes of the violin are transfigured into the voice of the soul, in *Nevi* the words dissolves into pure sound. What struck me about my fellow townsman Permunian is his capacity to sublimate pain, the strong words, visionary lyrics that little by little change into a subdued song, where the conscience of nothing accompanies the triumphal march of time that tramples and humiliates all things, even the memory and compassion of love. My violin soloist is an expressive seismograph that attempts clarification». Still in Desenzano del Garda, the 10th



Festival of the Ned Ensemble will take place on **May 13, 20** and **27**, in the Auditorium Celesti, under the artistic direction of Andrea Mannucci: three chamber concerts featuring contemporary music, including several first performances, organized in collaboration with ESZ. The concert of **May 13**, with the soloists of the Ned Ensemble (Chiara Picchi, flute, Gabriele Galvani, clarinet, Miranda Mannucci, violin, Afra Mannucci, cello, and Alexandra Stradella, piano), will include *Come un'onda* for cello by Ennio Morricone, *AchaB* for clarinet by Nicola Sani, *Dopo il respiro* for flute by Martino Traversa, *Due pezzi* for piano by Andrea Mannucci and *Aforisma* for flute by Ivan Fedele. On **May 20** the Aurora Ensemble (Ilaria Cavalca, piano, Sara Rozzi, guitar, and Jessica Gabriele, flute) will play *Improvviso* for guitar by Roberto Fabbriani, *Quattro aforismi*

for flute and piano by Andrea Mannucci and, in its world premiere, *Con impeto trattenuto* for flute, guitar and piano by Gilberto Bosco. Finally, on **May 27**, the soloists of the Ned Ensemble will play *Airy*, concert studies for clarinet by Davide Anzagli, *Degl'incanti* for cello by Alessandro Solbiati, *Bok* for clarinet by Luis de Pablo and *B.A.C.H.* for piano by Aldo Clementi.

Trilogy inspired by the visionary poetry of Francesco Permunian and 10th Festival of the Ned Ensemble

Sándor Veress

The ensemble Musica Vitae directed by Malin Broman will play the *Quattro danze transilvane* for string orchestra during their Swedish tour, on February 2 in Dunkers Kulturhus in Helsingborg, on February 4 at the Utvandarnas Hus in Växjö and at the Söderportkyrkan in Tingsryd, on February 5 at the Skissernas Museum in Lund, on April 6 at the Konserthuset in Växjö, on April 7 at the Berwaldhallen in Stockholm, on April 8 at the Ytterjärna Konserthus in Järna, and finally on April 9 in Varberg. The work will also be played during the French tour of the Orchestre Régional de Normandie conducted by Xavier Gagnepain, at the Renaissance in Mondeville on May 12, at the École de Musique of Les Pieux on May 13 and at the Abbaye of Juaye-Mondaye on May 14.

Adriano Gaglianello

The first performance of *Rush* for ensemble will be given on **January 15** at the Museo Ettore Fico in Turin, during "In Scena! Rassegna di musica contemporanea", by the Fiari Ensemble directed by Marilena Solavagione. On **February 4** at the Domkyrkan in Lund (Sweden), during "Lund Contemporary 2017", Robert Bennesh will give the first performance of *Cretto I* for organ; in the same context, again on **February 4** but at the Skissernas Museum, *Cretto II* for male voice and horn will be played by Anders Edström and Martino Torquati. On **March 24** in the Conservatorio "G. Verdi" in Turin, *Malbork* for solo

percussionist, harp, piano and strings, commissioned by De Sono, will be premiered by the percussionist Simone Rubino and the Archi De Sono directed by Helena Winkelmann. Another first performance will take place on **May 4** at the Konserthus in Helsingborg (Sweden), where *Kollapsen* for chamber orchestra will be played by the Helsingborgs Symfoniorkester conducted by Mikael Bartosch. Finally, the new version of *Gagudju II* for ensemble will be premiered on **May 15** by Carlo Boccadoro directing Sentieri Selvaggi at the Teatro Elfo Puccini in Milan.

Goffredo Petrassi

Tre per sette, three performers for seven wind instruments, was played on **January 17** in the Sala Verdi of the Milan Conservatory, during the season of the Società del Quartetto, and on **January 19** at the Teatro Palladium in Rome during the season of the Accademia Filarmonica Romana, by the ensemble Sentieri Selvaggi. *Flou* for harp can be heard on **March 6** in the Sala Affreschi of the Accademia Filarmonica Romana, with Augusta Giraldi. The *Mottetti per la Passione* will be performed on **April 14**, during the series "Micat in Vertice"

of the Accademia Musicale Chigiana, in Palazzo Chigi Saracini in Siena, by the Coro della Cattedrale di Siena "Guido Chigi Saracini" directed by Lorenzo Donati. *Elogio per un'ombra* for violin will be played on **April 21** in the Sala Affreschi of the Accademia Filarmonica Romana, by Rebecca Raimondi. On **May 5** the Orchestra di Padova e del Veneto conducted by Marco Angius will play the *Récréation concertante (Terzo Concerto)* for orchestra at the Auditorium Pollini in Padua.

Jean-Luc Hervé

The Ensemble Court-circuit played *En dehors* for clarinet, violin, cello and piano on **January 6** in the Auditorium of the Conservatoire à Rayonnement Régional in Rueil-Malmaison. *Germinations* for ensemble and live electronics can be heard on **February 3** at the Opéra de Lille with the Ictus Ensemble. *En découverte* for two violins, electronics and video will be performed on

February 19 by the Quatuor Meta4 in Paris during the Festival Présences of Radio France. Finally, on **July 22** Daniel Kawka will conduct the Ensemble Orchestral Contemporain in the world premiere of *À l'air libre* for ensemble in La Grave, during the Festival Messiaen au Pays de la Meije.

Luciano Berio

Sequenza I for flute can be heard on April 11 in the Sala Affreschi of the Accademia Filarmonica Romana, with Alessandra Amorino.

Aldo Clementi

Tre ricercari for three players was performed on **January 13** at the Kunstraum Walcheturm in Zurich by the Trio Accanto. On **March 17** in the Hochschule in Berne, *L'orologio di Arcevia* for 13 players will be performed by pupils of the Berner Fachhochschule and the Sinfonieorchester Bern. *Cantilena* for voice and

doublebass can be heard in Berlin during the series "Unerhörte Musik" at the BKA Theater, with the duo Anna Clementi and Matthias Bauer. *B.A.C.H.* for piano will be played by Alexandra Stradella on **May 27** in the Auditorium Celesti of Desenzano del Garda, during the 10th Festival of the Ned Ensemble.

First World Performances

FEBRUARY

Javier Torres Maldonado
OLTRE
for oboe, violin and ensemble
(Commission by Divertimento Ensemble)
Milan, Rondò, Teatro Litta, February 1
Luca Avanzi, oboe
Lorenzo Gorli, violin
Divertimento Ensemble
conductor: Sandro Gorli

Michele dall'Ongaro
MANUALE D'ESORCISMO
for choir and orchestra
(Commission by Maggio Musicale Fiorentino)
Florence, Opera di Firenze, February 2
Orchestra e Coro del Maggio Musicale Fiorentino
conductor: Juraj Valcuha

Marco Quagliarini
COUPLES
for flute, clarinet, violin and cello
Brescia, Sulle Ali del Novecento, Teatro
Sancarlino, February 4
Dèdalo Ensemble
conductor: Vittorio Parisi

Marco Quagliarini
THREE COUPLES
for flute, clarinet, piano, percussion,
viola and cello
Brescia, Sulle Ali del Novecento, Teatro
Sancarlino, February 4
Dèdalo Ensemble
conductor: Vittorio Parisi

Adriano Gaglianello
CRETTO I
for organ
Lund (Sweden), Lund Contemporary Festival,
Domkyrkan, February 4
Robert Bennesh, organ

Adriano Gaglianello
CRETTO II
for voice and horn
Lund (Sweden), Lund Contemporary Festival,
Skissernas Museum, February 4
Anders Edström, bass
Martino Torquati, horn

Alessandro Solbiati
LE CORDE DI NICOLÒ
for violin with piano
Tours, Salle Ockeghem, February 7
New Made Ensemble:
Raphael Negri, violin
Rossella Spinosa, piano

Maurizio Azzan
WASTELAND_APPARENT EMPTINESS
for ensemble
(Commission by Ensemble Proton Bern)
Bern, Dampfzentrale, February 13
Ensemble Proton Bern
conductor: Matthias Kuhn

Michele dall'Ongaro
NEW WORK
for violin and piano
Rome, Università Tor Vergata, Auditorium
"E. Morricone", February 15
Marco Fiorentini, violin
Laura Pietrocini, piano

Pasquale Corrado
AFTER LAST OCTOBER
for orchestra
Basel, Basel Composition Competition, Theater
Basel, Foyer, February 17
Basel Symphony Orchestra
conductor: Francesc Prat

Luca Antignani
COSA ARCANA
First invention for chamber orchestra
Kiev, Plivka, February 18
Ukho Ensemble Kyiv
conductor: Luigi Gaggero

Alessandro Solbiati
NEVE
Version for 16 instruments
Kiev, Plivka, February 18
Ukho Ensemble Kyiv
conductor: Luigi Gaggero

Maurizio Azzan
CONCETTO DI AURA II
for accordion
Graz, Impuls Festival, February 19
Ghenadie Rotari, accordion

Ivan Fedele
LEXIKON III (1. Lightness - 2. Quickness)
for orchestra
(Commission by Orchestra Haydn)
Bolzano, Auditorium, February 21
Orchestra Haydn
conductor: Benjamin Bayl

MARCH

Michele dall'Ongaro
DUE CANZONI SICILIANE
for cello and piano
Milan, Serate Musicali, Teatro Dal Verme,
March 3
Luigi Piovano, cello
Antonio Pappano, piano

Riccardo Panfili
L'OSPITE INSONNE
for cello and piano
Milan, Serate Musicali, Teatro Dal Verme,
March 3
Luigi Piovano, cello
Antonio Pappano, piano

Carmine Emanuele Cella
RANDOM FORESTS
for orchestra
Venice, Teatro Malibran, March 4
Orchestra del Teatro La Fenice
conductor: Marco Angius

Camillo Togni
VARIAZIONI op. 27
for piano and orchestra
(Premiere of the critical edition edited by Angela
Ida De Benedictis and Giovanni Cestino)
Venice, Teatro Malibran, March 4
Aldo Orvieto, piano
Orchestra del Teatro La Fenice
conductor: Marco Angius

Maurilio Cacciatore
SO LOUD
for bass saxophone, piano and live electronics
Karlsruhe, ZKM Kubus, March 4
IEMA - International Ensemble Modern Academy

Gabriele Cosmi
MUSICA PER 9 STRUMENTI
(Commission by Fondazione Merz)
Turin, Merz Prize, Villa Tesoriera, March 8
Ensemble De Sono Futura
conductor: Willy Merz

Alessandro Solbiati
INSIEME
for ten instruments
Strasbourg, Auditorium de la Cité de la Musique,
March 13
Accroche Note and FontanaMIX Ensemble

Ivan Fedele
LEXIKON III (3. Exactitude - 4. Visibility)
for orchestra
(Commission by Orchestra di Padova e
del Veneto)
Padova, Auditorium Pollini, March 16
Orchestra di Padova e del Veneto
conductor: Marco Angius

Maurilio Cacciatore
THE WAYS YOU CRY
for string quartet and live electronics
Brussels, Klara Festival, March 16
Quatuor Amôn

Alessandro Solbiati
SONATA
for guitar
Milan, Società dei Concerti, Incontri Musicali,
Auditorium Gaber, March 20
Andrea Monarda, guitar

Alessandro Solbiati
CROSSFADE
for alto recorder and prepared piano
Modena, Amici della Musica, Teatro San Carlo,
March 22
Tommaso Rossi, recorder
Ciro Longobardi, piano

Adriano Gaglianello
MALBORK
for solo percussion, harp, piano and
string orchestra
(Commission by De Sono)
Turin, Conservatorio "G. Verdi", March 24
Simone Rubino, percussion
Archi De Sono
conductor: Helena Winkelmann

First World Performances

Federico Gardella
ALTOPIANI/ALTRI SPAZI

for tenor recorder

Tokyo, Yodobashi Church, March 25
Tosiya Suzuki, recorder

Stefano Gervasoni
EUFAUNIQUE

for ensemble

(Commission by Ensemble Intercontemporain)
Paris, Philharmonie de Paris, Salle des Concerts,
Cité de la Musique, March 30
Ensemble Intercontemporain
conductor: Matthias Pintscher

Javier Torres Maldonado
INOLTRE

for piano and electronics

Brest, Festival Electr()cution, Passerelle Centre
d'Art Contemporain, March 30
Vincent Leterme, piano

Luca Antignani
IL CANTO DELLA TENEBRA

for six voices and ensemble of ancient music

Marseille, Salle de Concert Musicatreize, March 31
Musicatreize & Concerto Soave
conductor: Roland Hayrabedian

APRIL

Stefano Gervasoni
CAPRICCIO OSTICO

for ensemble

(Commission by Lemanic Modern Ensemble)
Geneva, Festival Archipel, Alhambra, April 1
Lemanic Modern Ensemble
conductor: William Blank

Marco Quagliariini
RICERCARE III

for violin

Rome, Accademia Filarmonica Romana, Sala
Affreschi, April 21
Rebecca Raimondi, violin

Nicola Sani
FALCONE - IL TEMPO SOSPESO DEL VOLO
Musical theatre of our history, opera in a
prologue, 26 scenes and a finale for three bass
voices, two narrating voices, female choir, 13
instruments and 8-channel digital system
Libretto by Franco Ripa di Meana

(Premiere of the new version)

Berlin, Staatsoper im Schiller Theater, Werkstatt,
April 28

Staatskapelle Berlin

conductor: David Robert Coleman

direction: Benjamin Korn

Giorgio Colombo Taccani
ROSSO FUOCO

for ten-string guitar

Nova Milanese, ChitArsNova, Villa Brivio, April 29
Leonardo De Marchi, ten-string guitar

MAY

Caterina Di Cecca
ANOTHER PART OF THE HEATH.
STORM STILL

for voices and ensemble

(Commission by Divertimento Ensemble and
Ernst von Siemens Foundation)
Milan, Rondò, Teatro Litta, May 3
Neue Vocalsolisten
Divertimento Ensemble
conductor: Sandro Gorli

Adriano Gaglianello
KOLLAPSEN

for chamber orchestra

Helsingborg (Svezia), Konserthus, May 4
Helsingborgs Symfoniorkester
conductor: Mikael Bartosch

Francesco Hoch
TRIÀDIA

(I. Dapprima - II. Nel mezzo - III. Alla fine)

for orchestra

St. Petersburg (Russia), Music Hall Theatre,
May 5

Music Hall Theatre Orchestra

conductor: Fabio Mastrangelo

Malika Kishino

OCHRES II

for large ensemble

(Commission by WDR 3 and Ensemble Orchestral
Contemporain)

Witten, Wittener Tage für neue Kammermusik,
May 6

Ensemble Orchestral Contemporain

conductor: Daniel Kawka

Federico Gardella
LABYRINTH OF VOICES

for trombone and ensemble

Tel Aviv, Tel Aviv Museum, May 6

Benny Sluchin, trombone

Israel Contemporary Players

conductor: Zsolt Nagy

Riccardo Panfili
PER OGNUNO DI NOI...

for orchestra

(Commission by Human Rights Orchestra)

Lucerne, KKL Lucerne, May 8

Human Rights Orchestra

conductor: Alessio Allegrini

Adriano Gaglianello
GAGUDJU II

for ensemble

Milan, Teatro Elfo Puccini, May 15

Sentieri Selvaggi

conductor: Carlo Boccadoro

Ivan Vador
SILENCES HORIZONS ESPACES
for chamber orchestra

(Premiere of the revised version)

L'Aquila, Festival L'Aquila Contemporanea Plurale,

Auditorium del Parco, May 18

Orchestra Sinfonica Abruzzese

conductor: Fabio Maestri

Pasquale Corrado

SOLO IL TEMPO

for choir and orchestra

(Commission by Accademia Nazionale di Santa
Cecilia)

Rome, Accademia Nazionale di Santa Cecilia,

Auditorium Parco della Musica, May 19

Orchestra e Coro dell'Accademia Nazionale

di Santa Cecilia

conductor: Antonio Pappano

Gilberto Bosco
CON IMPETO TRATTENUTO

for flute, guitar and piano

Desenzano del Garda, Festival del Ned

Ensemble, Auditorium Celesti, May 20

Aurora Ensemble:

Jessica Gabriele, flute

Sara Rozzi, guitar

Ilaria Cavalca, piano

Daniela Terranova
A LANDSCAPE IN MY HANDS

for piano

Milan, Piano City, May 21

Anna D'Errico, piano

Daniela Terranova
SOLO ANDATA

for children's choir and ensemble

(Commission by Divertimento Ensemble)

Milan, Rondò, Teatro Leonardo, May 21

I Piccoli musicisti di Divertimento Ensemble

Divertimento Ensemble

conductor: Sandro Gorli

Gabriele Cosmi
SO ANCORA CHE VISSE
for soprano and ensemble

Rome, Accademia Filarmonica Romana,

Sala Casella, May 28

Imago Sonora

Pasquale Corrado
BABELISH

Opera in one act on a libretto by Julio García

Clavijo, Ugo Giacomazzi, Luigi Di Gangi.

New version for one voice, two actors, group

of actors and electronics

(Production Teatro Franco Parenti, Fondazione

Teatro Massimo, Compagnia dei ragazzi del

Circolo Porta Romana)

Milan, Teatro Franco Parenti, May 31

Maurizio Leoni, baritone

Luigi Di Gangi e Ugo Giacomazzi, actors

Compagnia dei ragazzi del Circolo di Porta

Romana

direction: OperAlchemica

Luca Mosca
OTTAVO CONCERTO

for piano and orchestra

Florence, Opera di Firenze, May 31

Anna D'Errico, piano

Orchestra del Maggio Musicale Fiorentino

conductor: Marco Angius