

Edizioni Suvini Zerboni - Four-monthly Newsletter

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Satirical Singspiel

On **June 29** at the Castello Caetani in Sermoneta (Latina), during the Incontri Internazionali di Musica Contemporanea of the 46th Festival Pontino, the first performance will be given of *Bus 130*, a canzonetta for mezzo-soprano and five instruments on a text by Gianluigi Melega, with Alda Caiello and the Ensemble Algoritmo under Marco Angius. The composer tells us of the inspiration behind his new work: «What interested me immediately about Gigi Melega's text was the poetic journey drawn from the stops of the 130 bus in Rome that leaves from Largo Argentina and goes along Via del Teatro Marcello, Via Marmorata, Stazione Ostiense, Via Cristoforo Colombo... The passenger, each time the doors open and close, sees contrasting scenes passing before his eyes; the course of this canzonetta, which follows precisely the pressing rhythm of the bus that travels inexorably towards its final destination, is characterized by surprising turns and unexpected musical images». Towards the end of the Summer the first performance will be given of a Singspiel in a prologue and five days, on a libretto by Pilar García, *Un uomo di vetro*. It will be premiered on **September 2** at the Fondazione Ludovico Ragghianti, in the Complesso di S. Micheletto in Lucca,

with the soloists of the Atelier of "Opera Nova" and the Contempoartensemble conducted by Mauro Ceccanti, under the direction of Aldo Tarabella. Its debut is part of the three-year project "Opera Nova" 2008-2010, a creative workshop for the production of contemporary musical theatre, co-produced by the Compagnia Sperimentale Opera Bazar in Lucca directed by Aldo Tarabella and the Contempoartensemble of Florence, an association for the promotion and divulgation of contemporary music directed by Mauro Ceccanti, and will coincide with the conclusion of the "Opera Nova" 2010 Summer workshop, supported by a series of Tuscan institutions (Regione Toscana, Provincia di Lucca, Teatro Colombo, Comune di Borgo a Mozzano, Fondazione Cassa di Risparmio di Lucca and Cassa di Risparmio di Firenze). Mosca introduces his eighth opera, the fifth on a libretto by Pilar García, as follows: «The initial idea for this work dates back to 2000, immediately after the double opera on Kafka (*America and K.*). In the end the project didn't go ahead and I put the vocal and piano score away in a drawer. In reality I wasn't satisfied either with the libretto or, more especially, with the music. The opera had a dramatic tone, one that Pilar and I had already tried to avoid in Kafka. The new *Uomo*

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New theatre piece in Lucca and chamber canzonetta at the Festival Pontino

Crystals and Mosaics

On **September 3** at the Fondation Royaumont the premiere of *Cristaux de temps* for choir will be given by Les Cris de Paris. Ivan Fedele introduces his new work in these terms: «This is my third work for 32-voice chamber choir after *Odós* and *Stabat Mater*. It takes its inspiration from the French philosopher Gilles Deleuze's concept of "time crystal": each of its parts follows a different formal path by means of which the sound is crystallized in time in a perceptual dimension that is no longer narrative but "contemplative". This aesthetic point of view is based on the theoretic analysis made by Deleuze in his book on cinema *Image temps* in which the philosopher no longer considers the frame as a part of the whole, but rather as the very essence of the whole. In music this is translated into a reversal of roles: it is no longer the sound and figures that contribute to the "narration", but it is they themselves that are disclosed to the listener, narrating themselves. It is the sound that tells us of its constitution and its nature in an analytical dimension. It is as if we had entered the sound with a microscope and discovered its most intimate nature in a journey that, in itself, tells us of its form and its essence». Ivan Fedele is currently working on a research project at Ircam, with a view to composing a new work for string quartet as soloist, percussion, orchestra and live electronics which will be presented at the Festival Agora in June 2011. Live interaction is one of the historically most important areas of the work of Ircam, today applied in the sense of sound spatialization, the capturing and recognition of the gesture, of sound synthesis and the analysis and transformation of sound. Fedele will work in particular on the gestuality of the percussionist and on the memorizing of gestures, which will be exploited to

generate sequences. On **April 26** the video recording was made in the studio of the web tv Limen Music (<http://95.110.199.13/>) of *Nohtar* for string orchestra, with Yoichi Sugiyama conducting the Limen Music String Orchestra. On **June 17** the Accademia Musicale Pescarese will play, at the Conservatorio "d'Annunzio", *Mixtim* ritual music for seven players and *Immagini da Escher* for ensemble, directed by Marco Moresco. On **July 8** at the Wigmore Hall in London, during the season of the Kirckman Concert Society, a selection from the *Études Boréales* for piano will be played by Mariangela Vacatello. In the meantime the Stradivarius label has released a monographic Cd entitled *Mosaïque* (STR 33850), which offers four orchestral works covering the last decade of Fedele's output: *Concerto*



for violin and orchestra, *En archè* for soprano, violin and orchestra, *L'orizzonte di Elettra* in the new version for electric 5-string violin, live electronics and orchestra, and *Mosaïque* for violin and chamber orchestra. Marco Angius conducts the Orchestra Sinfonica Nazionale della Rai, with the soloists

Corinna Mogni, soprano, and Francesco D'Orazio, violin. The latter, who is the soloist in all four of the pieces, was the winner of the soloist category in the 2010 edition of the "Franco Abbiati" music critics awards, for which the jury expressly quoted the artist «as a point of reference in contemporary music, in collaboration with composers like Luciano Berio, Ivan Fedele and many others (participating in many first performances)».



New choral tour-de-force for 32 voices and a monographic recording with D'Orazio and the OSN Rai

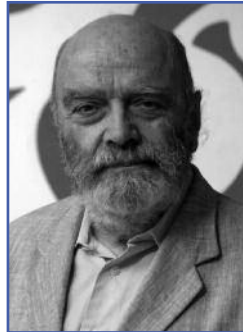
Two new instrumental works evoke, without explicit quotation, the great Western tradition

Luis de Pablo Memory Games

Franco Donatoni

Etwas ruhiger im Ausdruck for flute, clarinet, violin, cello and piano will be played on June 10 at the Auditorio Parco della Musica in Rome, by the pupils of the instrumental courses of the Accademia Nazionale di Santa Cecilia conducted by Marco Angius. The piece can also be heard on June 4 in the Sala Puccini of the Conservatorio "G. Verdi" during the event "Omaggio a Franco Donatoni" marking the tenth anniversary of his death, alongside *Ash* for eight instruments. The *Divertimento Ensemble* will be conducted by Sandro Gorli. *Lumen* for six instruments will be performed at the Venice Biennale, in the concert given by the Mdi Ensemble on September 28 at the Teatro Piccolo Arsenale conducted by Yoichi Sugiyama. *Voci* for orchestra can be heard on October 3 at the Palais de la Musique et des Congrès in Strasbourg during the Festival Musica, with the SWR Sinfonieorchester Baden-Baden/Freiburg conducted by Emilio Pomarico. Finally, *Duo pour Bruno* for orchestra can be heard on October 6 at the Teatro Filarmonico in Verona, during the series Verona Contemporanea 2010, with the Orchestra dell'Arena di Verona.

The events organized to celebrate Luis de Pablo's 80th birthday continue in Italy with a monographic concert that will form part of the Incontri Internazionali di Musica Contemporanea of the 46th Festival Pontino and will include a world premiere and a first performance in Italy. A meeting with the composer is also planned, along with a round table dedicated to de Pablo, during which he will be conferred with the honorary Presidency of the Campus Internazionale di Musica, the supporting body of the Festival Pontino. The programme, on **July 1st** at the Castello Caetani in Sermoneta (Latina), includes the world premiere of *Un diálogo cordial* for two clarinets in Bb, the Italian premiere of *Anatomías* for viola and five instruments, and a performance of *Epístola al transeúnte* for six instruments and *Música para Mario* for six instruments, featuring the viola player Gabriele Croci and the Ensemble Algoritmo conducted by Marco Angius. The composer introduces his new work in these terms: «Composed between April and May of this year, it is my most recent work, a gift for my dear friend, the architect D. Ricardo (in the Spanish manner) Cerocchi. The "dialogue" that appears in the title revisits another canonic – or perhaps it would be more correct to call it imitative – form in which all the devices and tricks of the old "canon" are present, with the exception of the retrograde, which is only alluded to in passing. In the central section the fauxbourdon is used for contrast. The finale, a hurried "coda", takes leave of the listener with a brief allusion to the rhythm that underpins the piece. It will be easy to notice the little bit of fun based on ancient techniques that have preserved their charm. The informed listener will recognize the brief underlying theme. A hint: Beethoven? Bartók? Schönberg? Chopin? Ravel?». Another first performance will take place during a seminar to be held by Luis de Pablo between **July 11 and 13** at the Escuela Superior de Música Reina Sofía in Santander, in the concert planned for **July 13** at the Palacio de Festivales de Cantabria in Santander. The pupils of the Academia de Santander, directed by Fabián Panisello, will undertake a performance of *Dibujos* for flute, clarinet, violin and cello as well as the first performance of *A la memoria de...* for ensemble, commissioned by the



Escuela Superior de Música Reina Sofía. The first public performance of the same work will be given in Bologna this Autumn by the Orchestra Mozart conducted by Pascal Rophé, in a concert that will also present another new work, *En tono menor* for chamber orchestra, commissioned by the R. Accademia Filarmonica in Bologna. This is how de Pablo describes the circumstances surrounding the composition of *A la memoria de...*: «The work is made up of three parts: *Las voces*, *La muerte* and *Después*. Both the title of the piece and those of its three parts confer maybe some element of darkness. But the music is not "gloomy", although it is melancholy and also sad (they are not the same thing). It refers to the demise of a mascot which, having lived with us for so long, had in the end turned into an inseparable member of the family. It would be an exaggeration to talk about Verdi or Berlioz (!), maybe Fauré and his *Pie Jesu...* I prefer to think of the death of Mélisande or the song of Erigone in the "Sebastianesque" *Martyre...* which obviously doesn't imply any quotation, but rather my drawing near to a world that I have always felt close to». On **June 18, 19 and 20**, at the Teatros del Canal in Madrid there will be a new production of the one-act chamber opera *Un parque*, taken from the theatre text *Sotoba Komachi* by Yukio Mishima, featuring the soloists of the Orquesta y Coro de la Comunidad de Madrid conducted by José Ramón Encinar. *Anatomías* for viola and five instruments and *Dibujos* for flute, clarinet, violin and cello are to be played on **June 22** at the Sala Joaquín Turina of the Centro Cultural Cajasol in Seville by the Zahir Ensemble under Juan García Rodríguez. The concert constitutes a prelude to a Cd due to be produced next September with a programme completed by *Eros* for cello, piano and six players and *Concierto da camera* for piano and eighteen instruments. Finally, the Quincena Musical de San Sebastián offers a double tribute to de Pablo in two concerts to be given at the Auditorio Kursaal in San Sebastián, featuring *Un día tan solo* for flute and clarinet, *Il violino spagnolo* for violin and *Dibujos* for flute, clarinet, violin and cello on **August 24** with the Smash Ensemble, and *El manantial* for soprano and instruments on texts by J. Guillén on **August 26**, with the Krater Ensemble conducted by Iker Sánchez Silva.

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di vetro isn't a rewriting, but a completely new work with an old title. The libretto uses the protagonists of the first version, Blas and Adele, and introduces four others: the two impertinent characters (the "Vicine"), Amando (Adele's lover), and Tito, a pupil of Blas. Thanks also to

this new blood, the opera has perceptibly changed in character, to the point that none of the music of the first draft remains except for a passage of just a few seconds; the rest will stay forever in a drawer, that is not even mine, but of a friend whom I gave it to».

"Un uomo di vetro": Synopsis

Blas, a clever idler and self-proclaimed philosopher, leads a monotonous and solitary life absorbed in reading and meditation; he has never had friends and, most probably, neither a woman. A rigid routine marks his days, which are spent at home except for his daily walk to acquire new books. However, a little at a time his paper life starts to vacillate: the only pieces of furniture he hasn't sacrificed to make room for his books, the sofa on which he sleeps and the desk where he tries to write with terrible results, become increasingly hostile; he realizes that he has nobody, that he means nothing to anyone, except perhaps to his only pupil Tito and his house-keeper, Adele. The mid-life crisis seems unavoidable. But lazy as he is, instead of facing up to it and trying to mend his ways or make up for his mistakes, he turns his back on the problem and tells himself that he is turning to glass: it isn't his fault if

destiny has decided that he should become fragile and vulnerable. Adele, a very practical and shrewd woman, has always nurtured the idea of becoming the owner of the house, and makes no attempt to dissuade him, and not only endorses his paranoia by lavishing him with loving care, but makes use of a series of tricks and devices to feed and enliven it. The siege tightens on the arrival of a letter in which the uncle of Blas tells his nephew that he has become the only heir to the family's imbecility and to its millions. Adele makes sure he doesn't get the letter and perfects her plan until finally Blas, overcome with gratitude and amazement, asks her to marry him. Straight after the wedding the woman removes her mask and advances her conjugal rights, laying bare the difficulties of the unsuspecting new groom, to whom there remains no other than to try the most ancient and natural route...

Stefano Gervasoni

Obedience to the Weather

Two first performances for Stefano Gervasoni: on **May 5** at the Théâtre am Stram Gram in Geneva, *Nube obbediente* for trombone and percussion was premiered by Jean-Marc Daviet and François Volpé. The composition will form the basis for another work for trombone, percussion and ensemble, scheduled for the 2011 season of the Ensemble Contrechamps. The composer explains the genesis of the work: «I have always been interested in meteorology. As a child I wanted to be a meteorologist. I am very sensitive to changes in the weather, to the point of being meteoropathic; any upsets in the climate upset me too, especially when it is man who is behind the changes in the climatic equilibrium. In “Ciel! Ça tonne!” I deal with a concept that lies at the basis of human behaviour towards the weather, and it could be considered for its ethical implications: respect and rule. Respecting a rule implies conforming to a law considered as superior to the particular requirements and needs of an individual and as the basis of a relationship between human beings. As far as the weather is concerned, it is a natural law, accepted more or less willingly, that dictates its own rules: it's raining, so I take an umbrella or my hat or raincoat; it's cold so I have to wrap up in warm clothes. Conforming to the weather requires a form of obedience towards natural phenomena that is above all discussion and the more the weather becomes extreme (very cold, very hot, too much rain, a storm) the more this obedience is shared. Learning this discipline in the context of the weather is spontaneous. This idea of acceptance lies at the basis of the education of a child who is gradually learning the discipline of a series of imposed rules, useful for his evolution and his individual and social development, he interiorizes them and enacts them almost spontaneously, as if they had become natural. It is very interesting, for a meteoropathic musician, to note that the verb *obéir* in its Latin etymology contains the word *ouïr* (*obœdire*, derived from *ouïr*, with the prefix *ob* as an intensifier). *Ouïr*, then, in order to better understand and accept the secret laws of sound. In the Italian version it seems to want to go even further: *ouïr* in order to *say* (*dire*). And this is how the work of a composer resembles that of a meteorologist: scrutinizing the voices of the sky to foretell what the weather has decided to be like, just as a composer scrutinizes the laws of sound, what its sonic vibrations bring, like the wind, and speak to him – like a good mother speaks to her children and the weather to men – to obey these rules and pass it on to his listeners». On **September 4** the Moving Sound Festival in New York will include the premiere of the *Dodici sonetti di Camões* from *Com que voz* for baritone and twenty instruments, with the Ensemble Argento conducted by Michael Galante. They consist of the original compositions by the great Portuguese Renaissance poet that form part of the cycle *Com que voz*, which was jointly commissioned by the Ircam, the Casa da Música of Porto, the Ensemble Modern and Radio France, and was originally a double vocal cycle for female voice, baritone, ensemble and electronics in which the two singers present 24 songs with instrumental links, alternating between the traditional *fado* of Amália Rodrigues, with the original texts and melodies but

with freshly composed accompaniments, and other pieces sung by the baritone that represent an exploration of Portuguese classical poetry with new music by Gervasoni. The new version is without the traditional *fado* and offers the twelve sonnets in the order conceived for the very first version of the work. The live electronics of the original are now absent, and the instrumentation of the third piece is completely new, now featuring the baritone and a brass trio. Recently, on **May 12** in the Academiezaal di Sint-Truiden (Belgium) and on **May 13** at the Muziekcentrum De Bijloke in Gent, it was possible to hear *Gramigna* for cymbalom and ensemble, played by Luigi Gaggero and the Spectra Ensemble conducted by Philip Rathé. This composition is still in evolution: after the partial first performance, on September 28 2009 at the Venice Biennale, Gervasoni prepared a new slightly extended version, but still not definitive. The original version recently won the 19th “Franco Abbiati” prize of the Italian music critics in the category “Best new work”. It was awarded for the following reason: «In the fanciful play of colours, in the brief and dazzling fragments of *Gramigna*, the composer's original conception of sound reaches a magical poetic intensity: in the inspired mobility, in the admirable exploitation of the cymbalom and in the masterful writing for the whole ensemble». The ceremony for the presentation of the awards by the Organizing Committee in collaboration with the International Piano Festival of Brescia and Bergamo, and with the support of the Municipality of Bergamo, will take place on **June 9** at the Teatro Donizetti in Bergamo. On **May 30** the Mostra Sonora in Sueca (Spain) will host a concert entirely dedicated to Stefano Gervasoni, which among other works will include *In nomine R.* for eight instruments and *Prato prima presente* for ensemble, with Voro Garcia conducting the Ensemble Espai Sonor. Gervasoni will also be honoured in Brazil with two monographic concerts. The programmes will include, at the Auditorium (Campos do Jordão) in San Paolo on **July 5**, *Sviete tihî* for two pianos and two percussionists, played by the Camerata Aberta Ensemble, and on **July 21** Bach's *Invenzioni a due voci* transcribed by Gervasoni for flute, violin and viola, with Eduardo Leandro and Paulo Álvares. On **July 14**, during the Settimane Musicali Gustav Mahler in Dobbiaco, the pianist Aldo Orvieto will play all the pieces composed until now in the series *Prés*, a cycle of short piano pieces that is still in progress; the programme will include *Pré-ludique*, *Pré-lubrique*, *Pré-publique* and two new *Prés* (*Pré-mice* and *Pré-cipice*) which will have their first performance during the Mahler Musikwochen. A work by Stefano Gervasoni, *Metà della ripa* for orchestra, opens a newly released Cd, belonging to the Milano Musica Festival series recently inaugurated for the Stradivarius label (STR 33872). It features the live recording of the work's premiere, which took place at the Conservatorio “G. Verdi” in Milan on November 4 2006, during the 15th Milano Musica Festival, with the Orchestra Sinfonica Nazionale della Rai conducted by Lothar Koenigs.



Two premieres and three monographic concerts on both shores of the Atlantic, Premio Abbiati and a new release of an orchestral work on Cd



Luigi Dallapiccola

On September 30 at the Teatro “G. Verdi” in Pordenone and on October 1 and 2 at the Teatro “G. Verdi” in Trieste, the Orchestra della Fondazione Teatro Lirico “G. Verdi” conducted by Paolo Longo will play the *Variazioni* for orchestra and the *Tartiniana seconda* for violin and orchestra. In the meantime a Cd has come out on Chandos entitled *Dallapiccola Orchestral Works 2* (CHAN 10561), with the BBC Philharmonic conducted by Gianandrea Noseda. The programme includes the *Partita* for orchestra, *Dialoghi* for cello and orchestra, *Quattro liriche di Antonio Machado* in the version for voice and chamber orchestra and *Three Questions with Two Answers* for orchestra.



Dear reader,
Starting from our next issue (no. 53, October 2010), our four-monthly newsletter *ESZ News* will be available only in the digital on-line version at our website
www.esz.it

If you wish, after a simple and brief registration (just your name and an e-mail address), it will be possible to receive a memo notifying you of the publication of each issue. In this way you will know exactly when *ESZ News* is available on-line and will have immediate access to the news about our latest acquisitions, details of new compositions, the dates of first performances and information about our very latest publications.

First performances for the 40th anniversary of the Campus of Latina, for Francesco Leprino's new film on Bach and for Les Percussions de Strasbourg

Alessandro Solbiati Fanfares and Counterpoints

Aldo Clementi

Triplum for flute, oboe and clarinet can be heard on June 3 at the Queen Elizabeth Hall in London, played by the London Sinfonietta Collective. Still in London, on June 18 in the Whitechapel Gallery, during the Spitalfields Festival, there will be a concert entirely dedicated to Aldo Clementi, in which the Elision Ensemble will play *Fantasia su frammenti di Michelangelo Galilei* for guitar, *Lento* for solo cello, *Blues (Fantasia su frammenti di Thelonius Monk)* for piano, *Dodici variazioni* for guitar, *Dedica* for clarinet, piano and cello, *Texture* for trombone and recorded trombone, and *B.A.C.H.* for piano. On June 29 at the Castello Caetani in Sermoneta (Latina), the 46th Festival Pontino will include 2003 (Goffredo Petrassi in memoriam) for voice and seven instruments, featuring the voice of Alda Caiello and the Ensemble Algoritmo conducted by Marco Angius. Finally, *Sinfonia da camera* for chamber orchestra will be taken on tour in July to the Netherlands and Sicily by the Ensemble Ricciotti.

Gian Francesco Malipiero

The soloist Henri Demarquette and the Orchestre National de Lille under Andreas Spring are taking Malipiero's *Concerto* for violoncello and orchestra on tour to Denain, Théâtre, on May 28; to Gravelines, Arsenal, on May 29; to Lille, Nouveau Siècle, on May 31; to Baisieux, Salle Ludovic Torres, on June 2; to Vendin le Vieil, Chalet des Sports, on June 3; and finally to Auxi le Château, Salle de Sports, on June 5.

On **June 29** in the Castello Caetani in Sermoneta (Latina), the Incontri Internazionali di Musica Contemporanea of the 46th Festival Pontino will include the first performance of *Slanci*, 40 short variations for three trumpets in C, to be played by a trio made up of Andrea Camilli, Francesco Catania and Massimo Novelli. Written to celebrate the 40 years of the Campus Internazionale della Musica di Latina, the piece is the outcome of a series of artistic and personal aspects: «The history of the Campus is strictly linked with my own career as a composer, as in 1980, exactly 30 years ago, it was the same Festival Pontino that represented "my first festival" and after that it included a great many of my works, until I became its artistic consultant and in 2007 held the Composition Course in Sermoneta. And so the opening concert, which should offer a clear taste of festivity, will start with Petrassi's *Fanfara*, performed for the first time in 1976, and will close with the same ensemble of three trumpets which, spaced out in the courtyard of the Castle, will play my *Slanci*, 40 very short variations (the numerical reference is clear). Variations of what? The fourth movement of my *Sinfonia* for orchestra opens with a flamboyant proclamation on three solo trumpets, whose material then becomes the centre of interest for the whole movement. That "proclamation on six notes" (G - D - F - Ab - Db - Gb), lasting about twenty seconds, has now been taken up again and varied 39 times. It also returns four times, always easily recognized, followed by a series of increasingly shorter cycles of 10 - 9 - 8 - 7 - 6 variations. Each variation, lasting only twelve seconds, is made up of a different figure that is sharply defined and immediately perceptible, of a generally extrovert character and also light-hearted (they have subtitles like *Jazzy I*, *Jazzy II*, *Giga I*, *Giga II* and so on). The title, then, clearly reflects my best wishes for the next 40 years of the Campus». Between **July 6** and **8**, at the Auditorium in Milan, the video and audio recording will be made of *Linee*, eight counterpoints and preludes for various instruments taken from Bach's *Die Kunst der Fuge*, destined for Francesco Leprino's film *Sul nome B.A.C.H.*, and played by an illustrious selection of performers: the Divertimento Ensemble, the Trio Magritte, the Quartetto Prometeo, Luigi Gaggero on the cymbalom, Enzo Porta on violin and Annamaria Morini on flute. Solbiati introduces the new work with these words: «Francesco Leprino continues his "cinematographic exploration" of the great composers of the past by turning his attention to one of the most singular works in the history of music: J.S. Bach's *Art of Fugue*, the epitome of his contrapuntal thought, abstract to the point of not being written for any instrument in particular and thus to be contemplated rather than heard. The film's "sound track" will consist of instrumental elaborations of their innumerable counterpoints, written partly by me and partly by Ruggero Laganà. The "rule of the game" was to not subtract or add any notes to Bach, but to exploit the extreme variety of the instruments selected (ranging from classical groups such as the string quartet or trio with piano to an ensemble of six instruments, or the cymbalom, oboe and bassoon or else the vibraphone and marimba and so on) allowing us each time to re-read Bach's lines from very different angles, recreating them in some way: shifting the octave, splitting the phrases between instruments and recomposing them, bringing out virtual internal lines, creating true and proper counterpoints based on timbre, with the occasional addition of extraneous material from which Bach is made to emerge; all this is just a part of the

operations carried out and gives me grounds for speaking of a genuine "act of composition". To cap it all, I have preceded each counterpoint with a very short and absolutely personal "prelude", each time for the same instruments as the counterpoint, which introduces and is

made up of a variation on the name B.A.C.H., in homage to the actual title of Leprino's film». Another premiere for Alessandro Solbiati will take place on **October 8** at the Thália Theatre in Budapest during the "Festival Music of Our Age", when Les Percussions de Strasbourg will perform *Thai Song* for 52 Thai gongs (six players). The first performance in Europe of the complete *Interludi* for piano will be given by Alfonso Alberti on **October 2** in Cologne. During the "Fête de l'Alto" in Provence, on **August 25** in Le Poët-Laval and on **August 31** in Lassalle, the viola player



Pierre-Henri Xuereb and the violinist Dejan Bogdanovic will play Alessandro Solbiati's very recent transcription of four of Schubert's *Lieder* from the *Winterreise (Die Wetterfahne, Die Krähe, Der Wegweiser and Der Leiermann)*. *Pape Moe* for guitar and accordion has been taken on tour to Australia by Luigi Attademo and Francesco Gesualdi, with performances on **May 25** at the Istituto Italiano di Cultura and on **May 27** at the Monash University in Melbourne, on **June 1st** in St. Patrick's Church and on **June 2** at the Conservatory in Sydney. The two artists also featured in a broadcast on the Melbourne Radio SBS which included a performance of *Pape Moe. I quattro punti* for twelve cellos, with the strings of the Nomos Ensemble, was played on **May 16** in the Auditorium du CRD in Evry and will be repeated on **July 7** at the Festival in Cluny. On **July 25** the Cantiere Internazionale d'Arte in Montepulciano will host a performance of *Hölderlin Lieder* for soprano and piano, with the Duo Alterno (Tiziana Scandaletti soprano and Riccardo Piacentini piano). The *Quattro pezzi* for piano and percussion will be played on **September 7** in the Sala Puccini of the Conservatorio "G. Verdi" in Milan during the Festival MITO/Settembre Musica, with Clelia Cafiero on piano and Lorenzo D'Erasmus on percussion. The *Sinfonia da camera* for fifteen instruments will be played on **September 23** in Saint-Étienne by the Ensemble Orchestral Contemporain de Lyon under Daniel Kawka. Luigi Gaggero will join the Staatskapelle Schwerin under Matthias Foremny in a performance of *Nora* for cymbalom and orchestra on **September 27, 28** and **29** at the Staatstheater in Schwerin. Solbiati's music also featured prominently in concert programmes throughout the Spring. *Dies* for clarinet and piano was played on **March 14** at the Auditorium Pollini in Padua during the season Amici della Musica, with Selene Framarin and Aska Carmen Saito. Marco Fusi played the *Due adagi* for violin on **March 18** at the Istituto Italiano di Cultura in Brussels. Luigi Attademo played the *Quattro studi* for guitar on **April 17** in the Ex Mattatoio in Rome during the series Atlante Sonoro XXI. On **April 26** Yoichi Sugiyama made a studio recording of the *Sette pezzi* for string orchestra for the web tv Limen Music, conducting the Limen Music string orchestra. *Mondnacht* for clarinet, cello and piano on "nocturnal" *Lieder* by Schumann was played on **May 7** at the Théâtre de Saint-Quentin-en-Yvelines (France), during the Festival Île de Découvertes "Escalaes en Italie", with the soloists of the Orchestre National d'Île de France. On **May 14** the Chamber season of the Orchestra Sinfonica di Roma included *Variazioni Felix* for cello and piano on an unpublished piece by Felix Mendelssohn-Bartholdy, with Attilia Cerniori Kiyoko and Désirée Scuccuglia.

Ennio Morricone Capitoline Homage

Frescobaldi inspires a vocal chamber work for the Pontino Festival

On **June 29** at the Castello Caetani in Sermoneta (Latina), during the Incontri Internazionali di Musica Contemporanea of the 46th Festival Pontino, will feature the premiere of *Roma (Pensando al Ricerzare cromatico di Girolamo Frescobaldi)* for soprano, speaker and seven instruments on a text by Valentina Morricone, commissioned by the Campus Internazionale di Musica in Latina, with Alda Caiello, voice, Mariano Rigillo, speaker, and the Ensemble Algoritmo under Marco Angius. Morricone explains: «The material used for the melologue *Roma* is the outcome of a meditation on the



six notes of Girolamo Frescobaldi's *Ricerzare cromatico*. A "series" that has always fascinated me and that I have admired ever since I was a student at the Conservatory. In their chronological exposition A - Bb - Cb - Gb - F - E and their various transpositions, Frescobaldi's notes form the backbone of the work: the female voice presents them almost always in their original order, without the poetic text, recited by a male voice».

On **June 16** and **17** the Sala Santa Cecilia of the Auditorium Parco della Musica in Rome will host a performance of *Immobile n. 2* for mouth-organ and strings: the composer will conduct the Orchestra of the Accademia Nazionale di Santa Cecilia.

Goffredo Petrassi

On June 29 at the Castello Caetani in Sermoneta (Latina), during the celebrations of the 40th anniversary of the Campus Internazionale della Musica di Latina, a performance will be given of the *Fanfare* for three trumpets in C, played by Andrea Camilli, Francesco Catania and Massimo Novelli.

Michele dall'Ongaro Crossed Tributes

The composer celebrates the Campus of Latina, the Festival MITO/Settembre Musica dedicates a monographic concert to him

On **June 29** at the Castello Caetani in Sermoneta (Latina), during the 46th Festival Pontino, *Cadeau* for small ensemble will celebrate the 40th anniversary of the Campus Internazionale di Musica, with the Ensemble Algoritmo conducted by Marco Angius. In the words of dall'Ongaro: «the piece is simply intended as a (modest) mark of recognition towards an event (and the people who organize it) to which many of us owe much: for the music, the intelligence, the beauty and the many happy occasions to meet up that it has offered and continues to offer to the world of music, of today but not only». A monographic concert dedicated to the composer will be held on **September 7** at the Piccolo Regio in Turin, during the Festival MITO/Settembre Musica. The Ex Novo Ensemble, again conducted by Marco Angius, will play *Zero* for flute,



clarinet, violin, cello and piano, *Variazioni su nulla* for soprano and ensemble on a text by Giuseppe Ungaretti, *Danni collaterali* for cello and small ensemble, *Grimoire* for soprano, violin, magnetic tape and live electronics, *Mise en abyme* for ensemble, and a new work for fourteen instruments that pays homage to the sodality with the Ex Novo Ensemble, the group of reference for the composer's music. *Babelé* for speaker and orchestra on a text by Pier Luigi Berdondini can be heard on **June 2** at the Festival Estate Regina 2010 in Montecatini Terme, with David Riondino, speaker, and the Orchestra Regina conducted by Giovan Battista Varoli. The *Trio n. 2* for violin, cello and piano will be played on **June 7** in Merano by the Trio David. The *Quartetto n. 5* can be heard on **October 1st** during the Venice Biennale, at the Teatro Malibran, played by the Arditti String Quartet.

Francesco Hoch

Canti e danze dai nuovi gironi for thirteen instruments is scheduled to be played on September 8 in the Sala Rachmaninov of the Čajkovskij Conservatory in Moscow, featuring the Ensemble Studio for New Music.

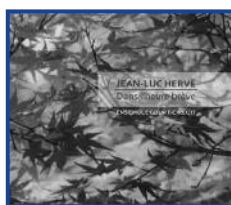
Jean-Luc Hervé Music in Nature

New work for eight cellos written for a unique place

Au loin for eight cellos and electronics will be given its first performance on **August 3** at the Carrière Normandoux in Tercé (France) by the Ensemble Nomos, with a repeat performance the following day, **August 4**, at the same venue. The composer explains: «The piece was written for the Carrière Normandoux, a unique location with a space especially conceived for open-air concerts, on the water and surrounded by forest. The music is built on three levels of sound that go from near to far: two cello soloists, the ensemble of cellos and the electronic system situated "far away" within the nature that enshrouds the place. The musical material, moving from the soloists to the ensemble and then to the electronics, passes through three types of time from the musical to the natural, while the music ends up becoming petrified inside the ambience. For some days after the first performance it will still be possible to hear traces of the sound from the piece in the electro-acoustic system set within the natural environment». *Entlöse* for speaker, string trio and piano on a text by Ulrich Schlotmann was played by the Kammerensemble Neue Musik Berlin with the role of the speaker taken by Schlotmann himself, on **May 6** in the Bartók Saal of the Donauhallen in Donaueschingen,



and can be heard again on **June 2** at the Haus 13 aus dem Pfefferberg in Berlin. *En dehors* for clarinet, violin, cello and piano was performed on **May 27** at the Kyoto Art Center, by the Ensemble Kujoyama directed by Valerio Sannicandro. *Alternance/topographie* for ten musicians and electronics can be heard, still in Japan, on **August 23** at the Suntory Hall during the Tokyo Concerts of the "Music Today 21" Festival, with the Nomad Ensemble directed by Norio Sato. Finally, on **September 24** at the Festival de Música de Alicante, Renaud Déjardin will conduct the Ensemble Sillages in a performance of *En découverte* for two violins, electronics and video, and *In sonore* for ensemble. These months have also seen the release of a monographic Cd entitled *Dans l'heure brève*, the fruit of the composer's residence in Berlin. Played by the Ensemble Court-Circuit and produced by the label L'Algarade (CC874722) it contains *Dans l'heure brève* for ensemble, *Amplification/propagation III* for violin, viola, cello and piano, *In sonore* for ensemble, *Déjà* for piano, disklavier and electronics, *Amplitude* for cello solo and *Dans l'ombre des anges* for flute, clarinet, cello and percussion.



Chamber premiere in Madrid
inspired by García Lorca

Javier Torres Maldonado

The Progress of the Flower

Rosa mutabile for flute, viola, guitar, bass clarinet and percussion will be given its first performance on **October 20** at the Auditorio Nacional in Madrid during the Festival Puentes. The composer describes his new work: «Written for two groups of instruments (A: flute, guitar, viola; B: bass clarinet, percussion), the cycle is divided into four short movements. The idea came to me after reading a poem contained in Federico García Lorca's marvellous drama, *Doña Rosita la soltera o el lenguaje de las flores*, where the writer makes an allusion to the four stages of a flower created by Rosita's uncle: a rose that lives for just one day and changes its state in line with the natural variations in the light, brought about by the intensity or lack of sunlight. The poetic images described by Lorca can be summarized as follows: 1. opening in the morning (red like blood); 2. maximum opening at midday (resplendent and hard as coral); 3. at sunset, while the birds are singing and the evening "faints into the violets of the sea", it turns white; 4. in the night it gradually fades, as the stars advance, the winds drop and the night plays its "white metal horn". As always happens in my music, in the four movements that make up this cycle there are no programmatic elements alluding to the beautiful images described by Lorca, but rather the music describes four differing "states" of the opening material, which undergoes transformations related to what I might call the expressive state of the object in the poem. An interesting challenge was to succeed in obtaining "organic" musical material, constructed almost like the growth of a molecule, which is born from the relations between the open strings of the guitar and of the viola, and the pitches corresponding to their chromatic negative. It is the only case in my music so far where the proportions deduced from the pitches – and their transformations – have also been used to determine the proportions of the values assigned to the rhythmic sequences, so that the correspondence between the intervals and the rhythmic values is absolute as far as the musical objects forming the basis of the piece are concerned. However, the transformations performed on the material do not always necessarily correspond to the combinatory art or to techniques of molecular transformation, but more



especially to ideas linked to criteria of how to transfer the expressive states of the poetic object to the musical object». *Hemisferios artificiales* for six players was given its first Italian performance on **February 15** in the Auditorium Rai in Turin by the Ensemble Geometrie Variabili of the OSN Rai under Francesco Pomarico, during the Festival Rai Nuova Musica 2010. The piece was repeated on **May 29** by the Ensemble L'Instant Donné at the Colegio de España in Paris. The *Cuarteto de cuerdas n.1* for string quartet was given its first performance in Germany by the Arditti String Quartet, who commissioned the work, on **April 23** during the 40th edition of the Wittener Tage für neue Kammermusik. On **March 24** the Auditorium of the Conservatoire in Reims hosted a performance of *Reflejo espiral* for flute and percussion, with the soloists of L'Instant Donné. On **August 12**, during the Festival Internacional de Santander, in the Iglesia de San Pedro, the Trio Arbós will present *Sones* for violin, cello and piano. In the meantime Torres Maldonado has been commissioned by the GRAME to write a piece for piano, electronics and video, to be premiered at the Lyon Opera, in **May 2011**, and scheduled for a repeat performance at the Festival Manca in Nice. The performers will be Candida Felici, piano, and Yi-Ping Yang, percussion. The commission also implies periods of residence at the institution in question. Another commission, from the Ensemble 2e2m and the Centre National de Création Musicale "La Muse en Circuit", similarly foresees periods of residence at the institution's studios: it is for a multiformat spectacle, almost a radio drama, for female voice, eleven players, video and electro-acoustic system. The first performance is scheduled for **May 2011** during the Festival Extensions of "La Muse en Circuit" at the Théâtre Romain Rolland of Villejuif, with a repeat performance at the Festival Cervantino in Mexico in **October 2011**. It will be played by the Ensemble 2e2m directed by Pierre Roullier. Finally, *Atlacualo*, a multidisciplinary project, is the work commissioned by the Navarrete x Kajiyama Experimental Theatre and Dance Company in San Francisco. The project, which foresees the creation of 50 minutes of electro-acoustic music, will be staged at the Forum of the Yerba Buena Center for the Arts in San Francisco by the Navarrete x Kajiyama Experimental Theatre and Dance Company.

Henri Pousseur

La seconde Apothéose de Rameau for chamber orchestra can be heard on September 13 at the Philharmonie in Berlin during the Musikfest Berlin, with the Ensemble MusikFabrik under Peter Eötvös.

Francisco Guerrero

Acte Préalable for four percussionists will be played on September 25 in the Place de la Cathédrale in Strasbourg during the Festival Musica by the percussion classes of the Strasbourg Conservatoire and the Hochschulen of Freiburg, Karlsruhe, Bremen and Basel coordinated by the Les Percussions de Strasbourg.

Exploration of timbre continues
between traditional instruments
and digital technology

Nicola Sani

Peripheries of Sound

On **April 29** at the Musikhochschule Hanns Eisler in Berlin the first performance was given of *AchaB II* in its new version for saxophone and 8-channel digit system. It was played by Enzo Filippetti, with Giorgio Nottoli as sound engineer. The composer tells us: «This new version takes its starting point from the previous composition *AchaB II* for bass clarinet, which has been completely re-elaborated on the basis of the specific timbral and expressive qualities of the soprano saxophone. This results in a type of expression that is completely turned upside down in the direction of the highest components of the spectrum, expanding the sonic horizon present in the deep resonances of the digital part. The new score is the fruit of collaboration with Enzo Filippetti, a player of extraordinary sensitivity towards the exploration of the peripheries of sonic matter». On **June 14** the same artist will give another performance of the new version of *AchaB II* at the



Conservatorio in Matera. On **May 20** in the Palazzina Liberty in Milan, Alfonso Alberti played *A Lina Bucci Fortuna* for piano, for the series of concerts of the Amici di Musica/Realtà. Two important advance announcements for Autumn: in Jerusalem, at the Henry Crown Hall, Jerusalem Theatre, on **October 11** (with replicas on **October 14** in the Wix Auditorium, Weizman Institute, Rehovot and on **October 15** at the Tel Aviv Museum of Art) the Israel Camerata conducted by Avner Biron will play *Riflessioni sull'indifferenza* for alto flute and strings, with Esti Rofé on alto flute. It will be the first performance of the work in Israel. On **October 14** (with a replica on **October 15**) the Teatro dell'Opera National de Lorraine in Nancy will open its orchestral season 2010/11 with the performance of *Al folle volo* for orchestra, with Paolo Olmi conducting this first performance in France.

The Synthesis of the Trill

New vocal chamber work in Strasbourg, in search of an equilibrium between calm and frenzy

On **October 5** in the Salle de la Bourse, the Strasbourg Music Festival will host the first performance of *Diadème* for soprano, Bb clarinet and piano on lyrical poems by Pierre Jean Jouve, with the soprano Françoise Kubler and the Ensemble Accroche Note, who commissioned the work. The composer tells us: «The piece, dedicated to Frédéric Durieux, consists of four movements split by a piano cadenza. Writing the piece proved to be a real dilemma for me: I'm actually attracted by speed, by instrumental virtuosity, by frenetic energy, but the poems I chose emanate nothing but sweetness, gentleness, calm and formal perfection like that of a diamond. And so I needed to find a compromise between these two antagonisms, and I chose the trill, because the trill represents both rapidity and linearity. Each of the four movements therefore develops a trill model. The first consisting of "bisbigliandi" on the clarinet, while the piano, from one note, gradually builds up an arpeggio in a process of dynamic and spatial broadening. The second features microtonal oscillations on the clarinet and rhythmically written trills on the piano, both interrupted by arpeggios in constant metamorphosis and increasingly more spaced out, passing from the range of a minor seventh to one of almost seven octaves. The piano cadenza is made up of the harmonies of the first two pieces and consists of a continuous trill, very regular and always in

12 : 8. The cadenza ends on a brief "carillon" motive that returns later, a micro-signal that aids the unity of the overall piece. The third movement combines written "bisbigliandi" and repeated notes, fused by the use of the piano pedal. Lastly, the fourth movement features a complex play of counterpoint between the voice and the clarinet, a love duet in which the two parts intertwine. The piano plays a continuous trill, like a pedal note, until the three parts drop viscously towards the lowest notes of the voice and clarinet and conclude the work in silence. The voice line is written in an uneven manner where the sensation of pulsation is totally imperceptible and it blends with those of the other instruments, just as the piano and clarinet merge into the vocal part: the three parts are in some ways symbiotic. As is often the case with Pierre Jean Jouve, whom I have already set to music in *Kamenaia* for twelve voices, the poems, taken from *Diadème* (1949), *Présences* (1912), *Sueur de Sang* (1933-1935), *Kyrie* (1938), mix the themes of woman, Eros, melancholy, sex, death and God». On **August 23** at the Suntory Hall in Tokyo, the Festival "Music Today 21" will include *Satka* for six instruments, played by the Nomad Ensemble under Norio Sato. Finally, *Iôa* for female choir and crotales is featured on the recently released miscellaneous Cd *Voix de Strass*, with the Chœur de Chambre de Strasbourg under Catherine Bolzinger (<http://voixdestrass.free.fr>).



Luca Antignani

The tour of the Orchestre des Pays de Savoie under Nicolas Chalvin continues in June with a programme that includes the first performances of *Edelweiss*, fantasia on the birth of a flower for speaker and orchestra. The tour will take the work to Thonon-les-Bains on June 4, Passy on June 8, Paris (Palais du Luxembourg) on June 10, Seynod on June 12, Maurienne (La Chambre) on June 13 and Chambéry (Estivales du Château) on June 15. The speaker will be Valérie de la Rochefoucauld. A miscellaneous Cd recently released by Voix de Strass (<http://voixdestrass.free.fr>) includes *Veggio senz'occhi* for ten mixed voices, performed by the Chœur de Chambre de Strasbourg directed by Catherine Bolzinger.

Giovanni Verrando

Inharmonicity as a Metaphor

On **May 18** at the Teatro Elfo Puccini in Milan, the Ensemble Sentieri Selvaggi conducted by Carlo Boccadoro played *Dulle Griet* for amplified chamber ensemble. The composer offers this brief summary: «Disorder, multiplicity, anthropomorphous. The high degree of inharmonicity inside Pieter Bruegel's painting means that we must make our way through colours that are too similar and indistinguishable in order to see its fundamental criteria. At the same time, his dense imagination discloses a mental order, revealing a closed and well-organized system in which each single element builds a network made up of coherent and unlikely relations. "Not a single myth exists that describes music as the substantiation, the domestication, the ritualization of noise, into a simulacrum of ritual murder, a metaphor of the



fundamental sacrifice of every social order" (J. Attali)». On **July 30** the Cantiere Internazionale d'Arte in Montepulciano will feature Giovanni Verrando's *Second Born Unicorn (Remind me what we're fighting for)* for piano solo, played by Ciro Longobardi. From **May 11 to 14** the composer was a guest of the Conservatoire de Musique et d'Art Dramatique du Québec in Montréal, while on **May 16** he held a meeting-talk in the Salone del Libro in Turin for La Radio Svizzera RSI - Rete Due. Finally, the ensemble RepertorioZero has made a documentary Dvd of the concert they gave at the Zurich Tonhalle in November 2009 which included Verrando's *Triptych #2* for electric ensemble. The video is published on their official Youtube channel (<http://www.youtube.com/user/Repertoriozero>).

Press Cuttings

On *Alex Brücke Langer* at the Nuovo Teatro Comunale in Bolzano, 19 February 2010

Emilia Campagna, «Amadeus», May 2010

The figure of Alexander Langer dominates the recent history of the complex Upper Adige community, but also that of Europe, on account of the insistence and depth with which the pacifist and ecologist politician approaches the idea of multiculturalism and multilingualism. [...] We owe to Giovanni Verrando an opera that pays homage to this figure: composed in 2003 on a libretto by Vito Calabretta [...], the opera was recently staged at the Teatro Comunale in Bolzano, with the direction of Yoshi Oida and the scenes and costumes of Tom Schenk. The work's brevity and aesthetic intentions preclude any type of narrative or biographical thread: the opera outlines the figure of Langer through the language, his own and, by contrast, that of the murky political bureaucracy, with a nimble polyglottal libretto (Italian,

French, German and English) that underlines the importance of language but also how it can become a possible obstacle to communication. [...] The highly essential music, based on a dry and almost ascetic vocal writing, is extremely delicate, tending towards the upper register and avoiding any temptation of rhetoric. The voices, moving in a very light counterpoint, find a contrasting outlet in the spoken parts, with humorous effects and a rap intermezzo with words repeated and deformed to the point of losing all sense and substance. Finally, in the context of quotations, references to Mozartian and 19th Century Italian opera incarnate the puppet-theatre of politics, in a grotesque and farcical sham that culminates dramatically in the tearing up of the posters bearing the politicians' face. An excellent performance from Michael Bennet as the protagonist, [...] alongside Alda Caiello in the role of his companion and Markus Misenberger and Stefania Abbondi in those of the political secretary friend and his secretary.

A painting by Bruegel inspires a chamber work for Sentieri Selvaggi

Chamber premiere and a sacred quartet radically rethink the respective instrumental groups

Valerio Sannicandro Timbral Transfiguration

On **May 28** in Cottbus the first performance of Valerio Sannicandro's *Lasco* for four strings, piano (with assistant) and percussion, was given by the Ensemble Mosaik and members of the Philharmonisches Orchester Cottbus under Evan Christ. The composer tells us about the title and nature of the new work: «*Lasco* is the Italian expression for "slacking" the sail of a boat. It is a way of moving faster but also more "dramatically" if you think that, due to the tension of the wind, you not only have the impression of "gliding" over the waves, but you can also hear the sounds produced by the enormous energy released from a fragile equilibrium. *Lasco*, in four sections, recalls and transfigures the images (above all those of the sound) associated with this experience: once again, as in *Odi di Levante*, I have returned to a work that lies somewhere between the chamber and ensemble genre to continue a sort of diary. A return also of an instrumental group focusing once more on the strings (violin, viola, cello and doublebass) which are explored in all their multifarious timbres and in the relations (that I call "spatial" because they have the property of creating foregrounds and backgrounds) between the various mutes, as well as in the use of "preparations" (bottleneck, from the electric guitar, and metal clip) that lend a certain "imponderability" to the resulting sound and broaden the wealth of timbre. The writing, and also in a certain sense the way of playing this piece, has something experimental about it, if you think of the actions that one of the two percussionists has to perform, with extreme precision, inside the piano so as to transform its sonorities, while the pianist is playing his part. Instead, the overall temperament – consisting initially of vibrations and trembling sounds and, in the middle sections, of sudden waves of sound followed by a total calm, until reaching the end, a last



imaginary path across the "fluid" sounds of the strings – is broad, natural and at the same time full of a tension that in my opinion (despite the great abstraction) is highly evocative». Another first performance will take place on **July 14** in Fribourg, in Switzerland, where the Kuss Quartett will play *Sequentiae* for string quartet, the composer's first attempt at this venerable genre, to be read «as a textless "Mass": within the folds of a writing whose character is "meditative" but timbrally advanced, are hidden fragments of a Gregorian sequence (*Victimae Paschali Laudes*). The two fragments chosen symbolize two aspects of a religiosity that goes beyond the commonly established rite. "Mors et vita duello confluxere mirando: dux vitae mortuus, regnat vivus", transcends the purely religious sense (the theme of Life and Death constant presently in literature), while the "Amen. Alleluia" recalls the Jewish origins of Christianity. The concept of a string quartet (apart from the writing that calls for non traditional techniques of sound production) has been drastically rethought and widened on the basis of an "extended" view of the player (violin and viola change instruments that are untuned and prepared). This allows not only the taking up of a decisive stance with regards the meaning of a string quartet today (four distinct players and with a vast and countless number of sonic possibilities), but also a "transcendental" sound design, caught between timelessness and intimate reflection». Several performances, conducted by the composer himself, are scheduled during his residence at Villa Kujoyama in Kyoto, which will continue until the end of June: *Epistolae III* for bass flute, percussion and live electronics and *Odi di Levante* for six instruments on **May 27**, and again *Epistolae III* on **May 29**, both in the Kyoto Art Center and played by the Kujoyama Ensemble. On **June 1st** at the Festival Mondì Sonori in Trento, Aldo Campagnari and Mari Fujino will play *Renaissance* for violin and piano.

Sándor Veress

Threnos (In memoriam Béla Bartók) for orchestra will be played on June 3 at the Romhányi Hall of the University of Pécs, in Hungary, by the Pannon Philharmonic Orchestra under Gilbert Varga, and twice, on July 30 and 31, at the Triphony Hall in Tokyo by the New Japan Philharmonic Symphony Orchestra conducted by Christian Arming.

New production at the Teatro Piccolo Arsenale and an imminent monographic Cd of concertante works

Matteo Franceschini Two Universes at the Biennale

On **September 24** at the Teatro Piccolo Arsenale, during the 54th Festival Internazionale di Musica Contemporanea Biennale di Venezia, who commissioned the work along with Musik der Jahrhunderte Stuttgart and Operadhoj Madrid in the context of the project ENPARTS (European Network of Performing Arts), the first performance will be given of *Il gridario*, opera for soprano, folk choir, speaker and live electronics on a libretto by Andrea Franceschini; the work will be repeated on **October 6** at the Theaterhaus in Stuttgart and on **November 4** at the Teatro Canal in Madrid during the season Musicadhoj. The production will involve the soloists Laura Catrani, soprano, Guillaume Marquet, speaker, Samuel Faccioli, actor, the Coro Croz Corona, the musical direction of Renzo Toniolli, Luca Franceschini on video and stage elements, Nicolas Roger, lights, Thierry Leproust, stage-design, Claude Masson, costumes, Sebastien Naves, sound engineer and the direction of Christian Gagneron. As well as Franceschini the project also involves two other composers, César Camarero and Hannes Seidl, from the countries of the other organizing bodies. In the words of the composer, «*Il gridario* is about the seven proclamations of 18th Century Trentine prohibitionism, filtered through the imagination of a child who interprets them on the basis of his own experience and his way of seeing the world. The posters proclaimed a series of prohibitions that the



Prince Bishop issued against certain aspects of the behaviour of the populace that were believed to be dangerous and contrary to the interests and morals of those who governed. In this way, the reading and interpretation of the proclamations give rise to the contraposition of two worlds: on the one hand the high, aristocratic, apparently untouchable and refined world of princely power; on the other the low, rough and, also for this reason, spontaneous and genuine world of the populace, forced to follow the edicts of the posters. Each of the two universes is represented by a group of singers, differing in timbre, number and characteristics depending on the reality to which they belong, not only from a musical point of view, but also aesthetic and theatrical». Matteo Franceschini has been nominated composer in residence at the Orchestre National d'Île de France for the two-year period 2010/2012. Finally, a monographic Cd dedicated to the composer by the Divertimento Ensemble under Sandro Gorli and produced by Edizioni Suvini Zerboni and the Divertimento Ensemble will shortly be released on the Stradivarius label. It features four works for solo instrument and ensemble: *Legenda* for violin and ensemble, *Sequel* for viola and ensemble, *A long time ago* for cello and ensemble, and *Sine qua non* for piano and ensemble, with the soloists Lorenzo Gorli, violin, Maria Ronchini, viola, Relja Lukic, cello and Maria Grazia Bellocchio, piano.

Michele Tadini

Sonic Flux

Premiere on Radio France, opening and closing of the Venice Biennale

On **June 27** in the Salle Olivier Messiaen of the Maison de Radio France the first performance will be given of Michele Tadini's new work, *Di rive e di corsi d'acqua* for flute in G, cello, wiimote and electronics, commissioned by the GRM and La Grande Fabrique, for the season "Multiphonies 09/10", with Anne Cartel on flute, Martina Rodriguez, cello, Francis Faber, wiimote, Michele Tadini and Tom Mays, musical informatics. A preview performance will be held on **June 10** in the Auditorium of Villa Simonetta in the Accademia Internazionale della Musica in Milan. In the words of the composer, «the development of this piece stems directly from the instruments involved: an electro-acoustic trio in which each player is connected independently to a computer and an amplification system. The flute and cello, through frequency and amplitude analysis, autonomously control their own electronic sound; a double course, a waterway that multiplies its flow and load through its own, similar, affluents. The electronics is the third instrument, which plays live in a varied and constant chamber-like interaction with the other elements of the trio: from the river bank, it observes and freezes certain instants of the flux that flows in front of it. The flux and the instant, co-present, the one listening to the other, allowing its dialogue to be heard through the artifice of a time paradox made possible by the informatic



programming». Tadini will be present at the 54th Festival Internazionale di Musica Contemporanea of the Venice Biennale on **September 23, 24 and 26** at the Conservatorio "Benedetto Marcello", with the opera/installation *Don Giovanni a Venezia*, a triple commission for variations on Don Giovanni assigned to Pierre Jodlowski, Michele Tadini and Gabriella Zen, in collaboration with the Conservatorio, the Accademia di Belle Arti in Venice and the Fondazione Teatro La Fenice. It will be the opening event of the Festival, consisting of a substantial sonic and visual installation/performance that for three days will spread throughout all the various areas of the Conservatorio Benedetto Marcello. Altogether there will be a composition for female choir and electronics, a piece for two pianos and a disklavier, three sonic installations and three pieces for the whole ensemble involving all the various components present: the string orchestra, three chamber orchestras, soloists, choir, keyboards, percussion instruments and electronics. Michele Tadini will also be in charge of the coordination and composition of the sonic installations for the concluding event, Exit 3, on **October 2** at the Teatro alle Tese of the Arsenale. Finally, on **September 29** the Académie Opus XXI directed by Fabrice Pierre will present *Miroir écrasé, doucement* for oboe, viola, harp and live electronics at the Auditorium de France 3 Alsace in Strasbourg during the Festival Musica.

Federico Troncatti

The 2010 edition of the Venice Biennale sees Federico Troncatti involved on September 23, 24 and 26 in the opera/installation *Don Giovanni a Venezia* at the Conservatorio "B. Marcello", and on September 26 in the presentation of the premiere of a new piece for orchestra, commissioned by the Biennale and part of the project "Variazione su Serenata per un satellite". André de Ridder will conduct the Orchestra di Padova e del Veneto at the Teatro alle Tese of the Arsenale.

Vittorio Montalti

Encounters in Orbit

Vittorio Montalti, born in 1984, is a new composer for Edizioni Suvini Zerboni. After gaining a piano Diploma at the Conservatorio di S. Cecilia with Aldo Tramma, he is now a composition pupil of Alessandro Solbiati and is currently attending courses in composition and electronic music at the Paris Conservatoire. His background boasts studies in the science of sound at the Faculty of Mathematical, Physical and Natural Sciences of the University of Tor Vergata, an important series of masterclasses (among others with de Pablo, Fedele, Gervasoni, Antignani, Corghi, Francesconi and Bonifacio), numerous recognitions and awards, as well as commissions from the Biennale di Venezia and the Festival Pontino. It was in fact the Biennale that recently commissioned him to write a new work for orchestra for the "Variazione su Serenata per un satellite" project, scheduled for **September 26** at the Teatro Piccolo Arsenale during the 54th Festival Internazionale di Musica Contemporanea, with the Orchestra di Padova e del Veneto under André de Ridder. Montalti explains:



«The starting-point of the piece is Bruno Maderna's *Serenata per un satellite* (1969) which acts as an improvisation scheme for a group of young musicians. These improvise on the fragments that are arranged in the score as if to delineate the possible orbits of a satellite. My work is based on the exploration of the different fragments taken from Maderna's work in an attempt to achieve my own interpretation of each of them and to turn them into characters. These can then appear in isolation but also in combination: there will be encounters, clashes, metamorphoses and other various types of interaction between these musical objects. That is to say, I am in a certain sense substituting for a moment the conductor, who, as Berio said when talking about the work, "ensures the continuity between the various fragments and gives the event a form: in other words, he guides this amusing and innocent satellite along the right course". The piece is also a reflection of the relation between written text and improvisation».

A new composer takes part in the Biennale's Maderna project

Andrea Mannucci

The opera in one act and twelve scenes *Kiki de Montparnasse* on a libretto by Marco Ongaro was staged at the Théâtre de la Ville de Moulins on May 13 to celebrate the twinning between the towns of Moulins and Montepulciano. It was performed by the Atelier de Création Lyrique "Appel d'Airs": Lucie Mouscadet, soprano, Arnaud Le Du, tenor, Vincent Billier, baritone, Florestan Boutin, piano and with the direction of Chloé Latour.

Federico Gardella

Japanese Night

Federico Gardella will again take part in the Takefu International Music Festival as winner of the Takefu International Composition Award 2009. The Festival will feature a new work commissioned especially for the occasion: *An die Nacht* for female voice and percussionist, on a text by Novalis, will be given its first performance on **September 11** by Ryoko Aoki and Isao Nakamura. The composer speaks of the symbology of the new work: «Day and night, light and darkness, represent the alpha and omega of the *Hymnen an die Nacht* by Novalis: every form of life tends naturally towards the light, but it is the poetic



word that looks towards darkness; it is thus at the margins of night that song is born. In *An die Nacht* several fragments of the text by Novalis are recomposed with a view to highlighting the profound irreducibility of the night compared to the day. This irreducibility also effects the structure of the piece, which is made up of two sections characterized by a different concept of sound; the use of different percussion instruments underlines the diversity of the vocal routes and their reciprocal alterity, but with a common polarized note, imagined as the barycentre of these two apparently irreconcilable worlds, and also represents their point of synthesis which, ritually, always returns».

Commission for a new vocal work inspired by Novalis for the winner of Takefu 2009

Packed schedule throughout Spring and Summer for a new ESZ composer

Pasquale Corrado

Instrumental Individuality

Mario Ruffini

Stradivarius have released a monographic Cd entitled *Musica scolpita* (STR 33857), which includes two works marking the antipodes of the composer's career: *Immotus - Magno silentio audire* for soprano, guitar and chamber orchestra, and *Inni di terracotta - Sequenze e neumi per Giuseppe Gavazzi* for trumpet and live electronics, featuring Antonia Brown soprano, Andrea Botto guitar, the Gruppo Italiano di Musica Contemporanea directed by Mario Ruffini, Andrea Dell'Ira trumpet, and the Multimedia Meeting Group, live electronics.



Carlos Roqué Alsina

Belcanto for harp and vibraphone will be played on June 9 at the Église luthérienne Saint Marcel in Paris and on June 23 in Barleduc (Metz) by Brigitte Sylvestre and Gaston Sylvestre, soloists of the Ensemble MusicAvanti.

In Montepulciano part of a deliberately dense piano series



Edizioni Suvini Zerboni have begun a collaboration with Pasquale Corrado, a pupil of Alessandro Solbiati at the Conservatorio "Giuseppe Verdi" in Milan, of Ivan Fedele at the Accademia di Santa Cecilia and of Stefano Gervasoni in a Master course at the Conservatoire Supérieur in Paris, where he will also attend the next Cursus 1 of Ircam. The winner of many composition and orchestral conducting awards, he has conducted numerous opera productions, writes sound tracks and arrangements for the cinema and television, and regularly collaborates with the Orchestra Rai "Suoni del Sud". The ESZ catalogue will therefore include *Arcipeloghis* for saxophone and ensemble, commissioned by the Divertimento Ensemble and premiered by the same ensemble under Sandro Gorli, on **February 27** at the Teatrino di Corte of the Villa Reale in Monza, for the "Rondò 2010" season, and repeated on **March 3** in the Palazzina Liberty in Milan. In the words of the composer, the inspiration behind the work «are the elements of the Ensemble seen as islands differing one from the other, all having their own history, their own individual reality, and yet closely and inevitably interconnected to the point of forming a single unit that is indivisible and unimaginable in any other way. The narration proceeds in a space where I wanted to bend the timbres, modulate the instrumental techniques, spread out the melodic figures of each single instrument along a harmonic route that is rigorously planned and based on the frequencies of the saxophone. The piece is made up of two distinct sections, where the passage from one to the other is marked by a switch between the baritone sax and the soprano sax, a ritual that is also visible on stage during which the saxophone becomes the focal point of the musical circle». A direct offspring of this score is *Arcipeloghis solitaire* for saxophone (baritone, soprano), which was given its first performance by Hélder Alves on **April 23** at the Fonoteca Municipal in Lisbon, during the series "Viagens pelo som e pela imagem", and repeated on **May 21** at the Université Saint-Denis in Paris, with the soloist Miguel Lorente. On **April 11**, again for the "Rondò 2010" season, the first performance was given of *Nous* for piano and melodica, with Maria Grazia Bellocchio at the keyboard. Corrado explains: «*Nous* is an expression introduced by the Greek philosopher Anaxagoras to indicate the motive power that gave origin to the universe. It succeeded in imposing order on original chaos, and is responsible for the creation and differentiation of the elements. My *Nous* is the harmony of five notes that is maintained by the melodica and is introduced through rough, sforzato, vertiginous, unstable strokes that come from the central range of the instrument». In **May** the Recorder Ensemble directed by Antonio Politano will take *Spray* for Peatzold flutes and electronics on tour in a rich series of concerts that will culminate in the recording of a Cd, on the following dates: **May 13** Lausanne, Église St. Jacques; **May 14** Geneva, Salle de Spectacle of the Institut Jacques



Dalcroze; **May 16** Zurich, Grosser Saal della Zürcher Hochschule der Kunst; **May 17** radio broadcast for WDR Köln; **May 18** still in Cologne, Kölner Gesellschaft für Neue Musik; **May 21** Venice, Fondazione Cini; **May 25** Leipzig, Hochschule F. Mendelssohn. The composer explains: «The title of this work was suggested to me by the elastic quality of the timbre of the wind instruments, the real protagonists of the piece. But I wanted to try to give the structure of the piece the image of a very light jet of compressed, rarefied air. Air released from a physical space, filled with a limpid, clear structure, composed of thin, impalpable, imperceptible lines, that blend, like chemical elements, expand, extend, wrinkle, furl, only to return and converge all together in that single point of origin». This Spring also saw the performance of *Quintessence*, for wind quintet, on **April 21** at the Conservatorio "G. Verdi" in Turin during the season of the Unione Musicale, and the same piece can be heard again on **October 6** in the Sala Puccini of the Milan Conservatory during the Milano Musica Festival, played on both occasions by the Quintetto Bibiena. It will, however, be the wind quintet of the Accademia Nazionale di Santa Cecilia directed by Marco Angius that will play the same work on **June 10** at the Auditorium Parco della Musica in Rome. The composer tells us, «*Quintessence* is the distillation of all the elements that characterize the five wind instruments, whose individual characters blend to form a single voice. In the first part the notes dance together and this mesh gives rise to new and unique musical figures. The elation of these timbres give the sensation of a double quintet, thus creating echoes that are scattered into the air, like a scent transported by a light breath of wind. The fifth element of the second part is the clarinet, which explodes into frenetic fragments that recall the atmosphere of free jazz. The clarinet style is like a written improvisation against which the chords of the other instruments mark the time, with rapid and unexpected changes in harmony. From this, brief interruptions ensue, also involving the other instruments, that represent the triumph of individuality». This Summer will see the first performance *Lente* for clarinet, saxophone, piano and viola on **July 2** at the Castello Caetani in Sermoneta (Latina), during the Incontri Internazionali di Musica Contemporanea of the 46th Festival Pontino, with a preview hearing on **June 25** in the Église Saint Merry in Paris, and a repeat performance on **July 3** at Villa Medici, in Rome, played in each case by the Ensemble Multilatérale. Then, *Sovrainciso* for ensemble of thirteen instruments will be given its first performance on **July 16** at the Académie Acanthes in Metz, by the soloists of the Orchestre National de Lorraine conducted by Jean Deroyer. July will also see the presentation of two further works: one for Peatzold flute and live electronics on **July 25** in Urbino, with the soloist Antonio Politano, and the other for solo voice, on a date still to be defined at the Paris Conservatoire, and subsequently to be recorded on Cd.

Martino Traversa

Return to Thought

On **July 30** at the Cantiere Internazionale d'Arte in Montepulciano Ciro Longobardi will play the partial first performance of the first three movements of *6 Annotazioni* for piano. Traversa introduces his series of short piano pieces as follows: «This composition is intended as a precise response to the cultural drift and the mediocrity that characterizes the music (and not

only) of our days. It expresses in a clear fashion the desire for a return to a kind of writing that is meaningful and historically rooted. Virtuosity not so much from a prevalently technical point of view, but also conceptual. Music written intentionally in a style that is able to disclose, albeit just for a fleeting moment, a possible level of listening extraneous to banality».

From Light to Dark

Experiments in colour from
Tintoretto to Chopin

On **June 23** in the Sala dei Cavalli of the Palazzo Te in Mantova, during the Festival Eterotopie, the first performance will be given of Manfrin's *Crystal light... just black light* for piano, percussion and electronics, with Leonardo Zunica, piano, Carlo Miotto, percussion, Massimo Biasioni and Luigi Manfrin, electronics. The composer explains the origins of the piece: «*Crystal light... just black light*, which will be given its first performance alongside Chopin's three *Notturmi* op. 15, takes its inspiration from the main theme of this year's Festival Eterotopie, darkness and light in their many-sided forms of expression. There are at least three independent prompts linked to the theme of darkness and that, taken all together, jointly inspired the genesis of this piece. The first comes from my reading Paolo Mauri's book about darkness which gave rise to a guiding image, a sort of visual metaphor: thinking of sonic space as a film or a surface that is continuously withdrawing itself, so to speak, from the "light" and visibility; this withdrawal is never completely achieved, however, because paradoxically it is destined to be overturned by the relaunching of the light from which the surface was trying to hide. From a musical point of



view, this image is translated into a constant, almost periodical fading of sound textures made up of crystalline, agile and restless figures, set at the highest extreme of the piano and punctuated by the luminous timbre of the glockenspiel, and the immediate and rapid precipitation towards the lowest ranges, with dark sound effects conjured by the percussive timbre of the skins, the metal plates and electronic sound. The second prompt, fuelled by the visual nature of the first, derives, more vaguely, from my personal passion for the chiaroscuro tensions, the vertiginous movements and sudden dazzling effects present in the great works of Tintoretto in Venice, which in musical terms are translated into rapid, energetic and intrusive figures featuring sudden leaps from the highest extreme to the lowest in the sonic space. Finally, the third influence, in the last section the piece moves towards figures (*Gestalten*) emerging from a complex spectral material characterized by a dilated tempo and a semi-obscure hue, and that seems to anchor itself increasingly onto the sinking and melancholy atmosphere of Chopin's *Notturmo* in G minor which will follow, immediately and without any pause, the performance of *Crystal light... just black light*».

Marco Momi

Sonic Ecosystems

On **June 13** in the Amphithéâtre of the Cité de la Musique, during Ircam's Agora Festival, the first performance will be given of *Iconica IV* for string trio, flute, clarinet, prepared piano and live electronics, with the soloists of the Ensemble Intercontemporain and musical informatics by Ircam. Marco Momi introduces his work thus: «With *Iconica IV* a short involuntary series comes to a close. It consists of six miniatures for ensemble and electronics which continues my critical research into the depths of musical language: sculpted sonic ecosystems where reflections on the need to reconnote linguistic features that have now become *koiné* assume the role of regulator of the very act of composing. The icon in the meaning proposed by Pierce: "a state that is always present at every moment in time" and thus something



that induces the listener to create a perceptual pathway by himself, encouraging abduction rather than deductive dynamics. Not, then, "reconstructing" but instead "discovering"; each icon is a macro figure in which time is to be conquered. Icons therefore for a direct perception, to instigate a primary phase of communication that opens its doors to the unforeseen interrogatives of our memories. Icons to remind us of the need for anonymity. This work is an anti-manifesto. The piano is the main subject that only at the end is deprived of the gold or silver plate that covered it, so that it is left naked and hybrid, between itself and what it has lived through and what in the end changed it». New performances of *Ludica II* for ensemble and electronics will be given by the Ensemble Nikel on **July 2** at the Felicja Blumental Center in Tel Aviv, and on **September 19** at the Warsaw Autumn Festival.

Girolamo Frescobaldi

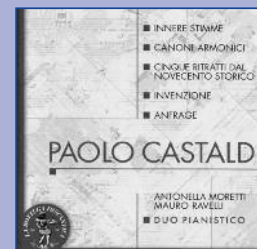
Organ in Flower

Still fresh from the press, the 12th volume in the "Complete works" of Girolamo Frescobaldi is now available to players and scholars: the *Fiori musicali di diverse composizioni, Toccate, Kyrie, Canzoni, Capricci e Recercari in partitura a quattro* (Venice, 1635), edited by Luigi Ferdinando Tagliavini in collaboration with Étienne Darbellay and Christine Jeanneret, and published by Edizioni Suvini Zerboni in the series «Monumenti Musicali Italiani» of the Società Italiana di Musicologia (vol. XXVII). The only work by Frescobaldi conceived exclusively for the organ, written for the declared purpose of being «of use to scholars of the music profession», it is offered here, as in the volumes already published, in the double format of a four-part score, in accordance with the original, and in tablature form on two staves, thus preserving, in the first case, the philological accuracy and the composer's explicit desire, who saw the ability to read the open score as a distinctive mark of the true virtuoso; and the second as an aid to the modern player: a double format that

makes it possible to satisfy on the one hand the requirements of a critical edition and, on the other, the more strictly "practical" aspects. Any errors or gaps in the original edition of 1635, the only one ever published in printed form, have been clearly marked, corrected or integrated by using different graphics to distinguish the original and integrated text. The present edition has also tried to resolve problems arising from the procedures used by the printer to make fresh inks and new runs, often resulting in differences between the fifteen surviving copies, which were all carefully compared to produce the new edition, with the assistance of Piero Gargiulo and Mariateresa Dellaborra, who was also responsible for the proof reading of the score. The edition is preceded by an exhaustive preface dealing with the contents and destination of the work in the context of liturgical organ practice and investigates the problems linked to the musical forms, the canti fermi and the instrument itself.

Paolo Castaldi

The Bottega Discantica has released a monographic Cd (Discantica 218) that includes a recording of *Invenzione* (1969) in the transcription for two pianos made in 2007. It features the piano duo Antonella Moretti and Mauro Ravelli.



The exploration of the icons of
perception continues with a
series of chamber miniatures

Double edition of the only work
by Frescobaldi dedicated
exclusively to the organ



First World Performances

JUNE

Marco Momi

ICONICA IV

for string trio, flute, clarinet, prepared piano and live electronics

Paris, IRCAM, Festival Agora, Cité de la Musique,

Amphithéâtre, June 13

Solistes de l'Ensemble Intercontemporain

Live electronics, IRCAM

Luigi Manfrin

CRYSTAL LIGHT... JUST BLACK LIGHT

for piano, percussion and electronics

Mantova, Festival Eterotopie, Palazzo Te, Sala dei Cavalli,

June 23

Leonardo Zunica, piano

Carlo Miotto, percussion

Massimo Biasioni and Luigi Manfrin, electronics

Michele Tadini

DI RIVE E DI CORSI D'ACQUA

for flute in G, cello, wiimote and electronics

Paris, Groupe de Recherche Musicale, Multiphonies 09/10,

Maison de Radio France, Salle Olivier Messiaen, June 27

Anne Cartel, flute

Martina Rodríguez, cello

Francis Faber, wiimote

Michele Tadini and Tom Mays, electronics

Luca Mosca

BUS 130

Canzonetta for mezzo-soprano and five instruments on a text by Gianluigi Melega

Sermoneta (Latina), Castello Caetani, 46° Festival Pontino,

Incontri Internazionali di Musica Contemporanea, June 29

Alda Caiello, voice

Ensemble Algoritmo

conductor: Marco Angius

Ennio Morricone

ROMA (Pensando al "Ricerca cromatico"

di Girolamo Frescobaldi)

for soprano, speaker and seven instruments

on a text by Valentina Morricone

Sermoneta (Latina), Castello Caetani, 46° Festival Pontino,

Incontri Internazionali di Musica Contemporanea, June 29

Alda Caiello, voice

Mariano Rigillo, speaker

Ensemble Algoritmo

conductor: Marco Angius

Michele dall'Ongaro

CADEAU

for small ensemble

Sermoneta (Latina), Castello Caetani, 46° Festival Pontino,

Incontri Internazionali di Musica Contemporanea, June 29

Ensemble Algoritmo

conductor: Marco Angius

Alessandro Solbiati

SLANCI

for three trumpets in C

Sermoneta (Latina), Castello Caetani, 46° Festival Pontino,

Incontri Internazionali di Musica Contemporanea, June 29

Andrea Camilli, Francesco Catania and Massimo Novelli,

trumpets

JULY

Luis de Pablo

UN DIÁLOGO CORDIAL

for two clarinets in Bb

Sermoneta (Latina), Castello Caetani, 46° Festival Pontino,

Incontri Internazionali di Musica Contemporanea, July 1

Soloists of the Ensemble Algoritmo

Pasquale Corrado

LENTE

for clarinet, saxophone, piano and viola

Sermoneta (Latina), Castello Caetani, 46° Festival Pontino,

Incontri Internazionali di Musica Contemporanea, July 2

Ensemble Multilatérale

Alessandro Solbiati

LINEE

Eight counterpoints and preludes for various instruments from Bach's "Die Kunst der Fuge"

Milan, Auditorium di Milano, July 6-8

Audio and video recording for the film "Sul nome B.A.C.H."

directed by Francesco Leprino

Divertimento Ensemble

Trio Magritte

Quartetto Prometeo

Luigi Gaggero, cymbalom

Enzo Porta, violin

Annamaria Morini, flute

Valerio Sannicandro

SEQUENTIAE

for string quartet

Fribourg (Switzerland), July 14

Kuss Quartett

Stefano Gervasoni

PRÉS (IV - V)

for piano

Dobbiasco, Settimane Musicali Gustav Mahler, July 14

Aldo Orvieto, piano

Pasquale Corrado

SOVRAINCISO

for thirteen instrument

Metz, Académie Acanthes, July 16

Soloists of the Orchestre National de Lorraine

conductor: Jean Deroyer

Pasquale Corrado

NEW WORK

for Peatzold flute and live electronics

Urbino, July 25

Antonio Politano, Peatzold flute

Martino Traversa

6 ANNOTAZIONI (I - II - III)

for piano

Montepulciano, Cantiere Internazionale d'Arte, July 30

Ciro Longobardi, piano

AUGUST

Jean-Luc Hervé

AU LOIN

for eight cellos and electronics

Tercé (France), La Carrière Normandoux, August 3

Ensemble Nomos

Franz Schubert/Alessandro Solbiati

QUATTRO LIEDER DA WINTERREISE

for violin and viola

Le Poët-Laval (France), August 25

Dejan Bogdanovic, violin

Pierre-Henri Xuereb, viola

SEPTEMBER

Luca Mosca

UN UOMO DI VETRO

Singspiel in a prologue and five days

on a libretto by Pilar García

Lucca, Complesso di S. Michele, Fondazione Carlo

Ragghianti, September 3

Soloists of Atelier "Opera Nova"

Contempoartensemble

conductor: Mauro Ceccanti

Ivan Fedele

CRISTAUX DE TEMPS

for choir

Royaumont, Fondation Royaumont, September 3

Les Cris de Paris

Stefano Gervasoni

DODICI SONETTI DI CAMÕES

from "Com que voz" for baritone and twenty instruments

New York, Festival Moving Sounds, September 4

Ensemble Argentó

conductor: Michael Galante

Michele dall'Ongaro

NEW WORK

for fourteen instruments

Turin, Festival MITO/Settembre Musica, Piccolo Regio,

September 7

Ex Novo Ensemble

conductor: Marco Angius

Federico Gardella

AN DIE NACHT

for female voice and percussion

Takefu (Giappone), Takefu International Music Festival,

September 11

Ryoko Aoki, female voice

Isao Nakamura, percussions

Michele Tadini

Opera/Installation "Don Giovanni a Venezia"

Venice, La Biennale di Venezia, 54° Festival Internazionale di

Musica Contemporanea, Palazzo Pisani, Conservatorio

B. Marcello, September 23, 24, 26

In collaboration with Conservatorio di Venezia B. Marcello,

Accademia di Belle Arti di Venezia, Fondazione Teatro

La Fenice

Federico Troncati

Opera/Installation "Don Giovanni a Venezia"

Venice, La Biennale di Venezia, 54° Festival Internazionale di

Musica Contemporanea, Palazzo Pisani, Conservatorio B.

Marcello, September 23, 24, 26

In collaboration with Conservatorio di Venezia B. Marcello,

Accademia di Belle Arti di Venezia, Fondazione Teatro la

Fenice

Matteo Franceschini

IL GRIDARIO

Opera for soprano, folk choir, speaker and live

electronics on a libretto by Andrea Franceschini

(Commission by La Biennale di Venezia, Musik der

Jahrhunderte Stuttgart e Operadhoj Madrid for the

project ENPARTS - European Network of

Performing Arts)

Venice, La Biennale di Venezia, 54° Festival Internazionale di

Musica Contemporanea, Teatro Piccolo Arsenale,

September 24

Laura Catrani, soprano

Guillaume Marquet, reciting voice

Coro Croz Corona conducted by Renzo Tonioli

Samuel Faccioli, speaker

Christian Gagneron, direction

Luca Franceschini, video and stage elements

Nicolas Roger, lights

Sebastien Naves, sound engineer

Thierry Leproust, stage-design

Claude Masson, costumes

Vittorio Montalti

NEW WORK

for orchestra

(Commission by La Biennale di Venezia)

Venice, La Biennale di Venezia, 54° Festival Internazionale di

Musica Contemporanea, Teatro alle Tese dell'Arsenale,

September 26

Orchestra di Padova e del Veneto

conductor: André de Ridder

Federico Troncati

NEW WORK

for orchestra

(Commission by La Biennale di Venezia)

Venice, La Biennale di Venezia, 54° Festival Internazionale di

Musica Contemporanea, Teatro alle Tese dell'Arsenale,

September 26

Orchestra di Padova e del Veneto

conductor: André de Ridder