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## Interior Song

Commissioned by the Teatro alla Scala, *33 noms* for two sopranos and orchestra will be given its first performance in the Sala del Piermarini on **26, 27 and 28 April** by Julia Henning, Valentina Coladonato and the Filarmonica della Scala under David Robertson. Ivan Fedele describes the genesis of the work: «I was standing in line at the cashdesk of a bookstore I often go to. While I was waiting, my attention was caught by a small pile of little books with a straw-coloured cover on the counter. They had the fascinating title: *I trentatrè nomi di Dio*. The author was Marguerite Yourcenar. Curious, I picked up a copy and started to look through it. Short poems, sometimes single names, cascaded out like pearls on a simple but elegant necklace. These verses came from the depth of the soul and resounded like something always known, like a prayer, a sacred text or an ancient prophecy which is finally heard. The thing that struck me most was that I realised how, on rereading some of the verses, the poetry had already been transformed into music inside my head. While I went through some of the most prominent passages, I found that I was intent on looking for melodic contours or means of production that could match the

sound and sense of the text, that would best represent it. The naturalness and spontaneity with which all this took place convinced me that one day I would use these verses which, in the space of a few minutes, I had totally identified with. A couple of months later, when Stéphane Lissner asked me to write something for the Filarmonica della Scala I had no hesitation in proposing the *33 nomi*. Fedele's orchestral-vocal work uses the whole of Yourcenar's text in the original language, integrating it with passages from the Italian translation that stand out on account of their "resonance" with the original. The composer goes on to describe how the piece was written: «Right from the start the verses seemed to dictate the path I should take, the musical course to follow, the regions and reasons for the expression that would best suit the poetry. Alongside the main instrumental techniques, one can find hints, here and there, of archaic atmospheres (the *cantus planus*), onomatopoeia, allegories and instrumental metaphors (especially regarding natural phenomena), always dictated by a deep desire for abstraction. All 33 of the short poems were, in fact, conceived and composed

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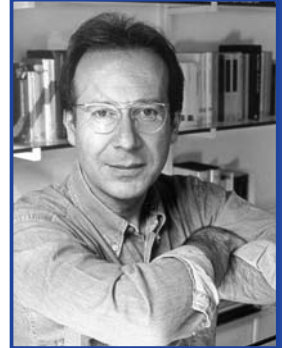


photo by Roberto Masotti

Prestigious orchestral-vocal commission from La Scala on a text by Marguerite Yourcenar

## Theatre Début

This Spring sees Alessandro Solbiati's début in musical theatre. The one-act opera *Il carro e i canti*, freely adapted by the composer from the microdrama *The Feast in Time of Plague* by Aleksandr Puškin in the original Italian translation by Silvia Canavero, was commissioned by the Fondazione Teatro Lirico Giuseppe Verdi in Trieste and will be given at the same theatre on **April 17**, with replicas on **18, 19, 21, 22, 23 and 24 April**. Paolo Longo will conduct the Orchestra della Fondazione Teatro Lirico Giuseppe Verdi in Trieste, with Alda Caiello, soprano, in the part of Mary; Maurizio Leoni, baritone, as Walsingham; Sonia Visentin, soprano, as Luisa; Gianluca Bocchino, tenor, as Il Giovane; Gianluca Buratto, bass, Il Sacerdote and the soloists Luigi Gaggero on cymbalom and Corrado Rojac on accordion. Solbiati speaks about his approach to musical theatre: «Ever since I was a teenager, at high school, I have been captivated by Aristotle's concept of theatre. To envisage theatre as a chance to project one's own energies, one's own "ghosts" onto the stage, in an attempt to free oneself of them by purging them, but also to come to terms with them, represents an amazing concept, eternal and still valid today. As far as I was concerned, writing for musical theatre would only make sense if I could work on an idea that transcends the purely narrative element, that aims to reach beyond the word and the events, in a region that is usually the special territory of absolute music, without images and with no plot. My aspiration, then, was to construct an opera whose meaning goes beyond the spectacle itself. I finally accepted the idea of turning to musical theatre when I was sure that the means and ways of composing music that I had built up over many years of activity were sufficient to tackle the breadth of structure and design that an opera requires. Within a short space of time not only one, but two ideas came to me. Of these //

*carro e i canti* was the second to be conceived. The commission from the Teatro Verdi was for an opera lasting no more than 50 minutes. My close friend, and publisher, Gabriele Bonomo, suggested I should read the four microdramas by Puškin. I was greatly impressed by *The Feast in Time of Plague*, by its crude but highly topical theme. The central situation of the *Feast* is not so far removed from Rilke's idea of the modern world as a huge amusement park, a notion I had already explored fifteen years ago in my tenth *Elegia Duinese* for soloists, choir and orchestra: while all around them the plague is running wild, a group of friends meet for a party that turns out to be a mixture between an orgy and a rite, a tragic carnival and revelry, in an attempt to forget about the encroaching threat. Not knowing Russian, I asked a highly trustworthy acquaintance, Silvia Canavero, a young musician and scholar who has specialized in Russian, to translate quite literally, word for word, the original piece; her work was excellent and indispensable for me. My libretto follows Puškin's text, in translation, very closely, but "dries it out" and synthesizes it as much as possible, as in my opinion music needs very few words to be really expressive. In this opera, each character incarnates almost archetypically one or more possible reactions to the imminent threat. I tried to construct a sort of counterpoint of interior states of minds, since I was interested in creating a "human comedy" about a group of people shipwrecked from existence. The relationship between voices and orchestra is very close, continuous, reciprocally nourishing. I have always thought of this work as a sort of "stage symphony" and this is why I wanted to avoid any help from electronics. The orchestra, the sound, the timbre, the musical gesture often say what words cannot, at times integrating, at others dramatically contradicting a conceptual idea in order to

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Henri Pousseur's 80<sup>th</sup> birthday celebrated at the Ars Musica Festival (continues on p. 4)



One-act Puškin and five other chamber and orchestral premieres

Ivan Fedele

Alessandro Solbiati

# Francesco Hoch

## Poem for Percussions



The Exodus entrusted to a choir of 300 and a new work for an orchestra of 150 percussion instruments

On **April 1 and 2** at the Gymnasium Neufeld in Bern, during a concert with the theme "Il vitello d'oro", the first performance will be given of *L'oro della montagna* for a choir of four mixed voices and organ, on a text by the composer freely adapted from the book of *Exodus*. Already awarded a special prize in the Corale St. Cecilia Lugano sacred polyphony competition 2004, the composition will be performed by the Choir of the Gymnasium Neufeld, 300 voices strong, directed by Christoph Marti. In the same concert the same artists will perform Hoch's *Der hoffnungsvolle Jean und der Moloch* for two reciters, spoken chorus and two percussions, on a text by the composer freely adapted from Jean Ziegler's *Die Schweiz wäscht weisser* ("Kammersprechchor Zürich" award 1995). The composer introduces the work as follows: «Written especially for non professional performers, it tells of a leader who had promised his people to return from his solitary mountain retreat with new laws. After much waiting, the people decide to create their own idols and honour them with feasts, banquets, singing and dancing. The leader, on descending the mountain and seeing such great tumult, breaks and destroys the idols and, after calming down, sets out once more for the mountain in order to keep his promise. Without naming the biblical characters – Moses and the people of Israel –, the choir, against a counterpoint on the organ, sings of the resolve of the leader, his wrath and his calm return to solitude, as well as of the uncertainty of the people who are waiting and their orgiastic feasts in honour of the new idols they have created». On **April 23**, during its 2008/09 season of contemporary music, the Staller Center of Arts in Stony Brook, New York, will host the first performance of *Poema orchestrale* for an ensemble of six percussionists, with the Contemporary Chamber Players conducted by Eduardo Leandro. In the words of

Hoch, «this work is the fruit of an idea that I had been toying with for many years, an experiment with percussionists involving an orchestra made up entirely of percussion instruments. In 2007 the challenge was enthusiastically met by Eduardo Leandro who agreed to put on the piece in New York. In the 20<sup>th</sup> Century, ever since the idea of writing for percussion instruments alone was conceived, the percussion orchestra true and proper where instruments are doubled, has been completely replaced by ensembles of varying sizes, always made up of soloists. The idea of a percussion orchestra, however, makes it possible to exploit the differences between the instruments themselves that the percussionists are playing, as well as the differences between each of their ways of playing. In this way the performer can study the techniques and obtain a fusion of sound with the other performers, thus creating a new typically orchestral timbre as foreseen by the score. Of all the numerous possibilities available for the orchestra I preferred, for my *Poema orchestrale*, to choose an ensemble adapted to the Contemporary Chamber Players, which consists of six percussionists who play the same 21 types of instruments – wood, metal, skin, all with indefinite pitches – making a total of 150 instruments. *Poema orchestrale* tries to expound, within quite a large space of time (22 minutes), like a poem, characteristic orchestral ideas that are stated, transformed, developed and contrasted in a free succession of moments, and, as in a sort of fresco, experiment within great spaces different homogeneities, displacements, heterophonies, counterpoints, polyphonies and contrasts, both in the rhythms and the melodies, and especially in the shades of colour, by passing from the new dimensions available in the whole orchestra to the individual dimensions of the soloists grouped in various smaller combinations».

### Luigi Dallapiccola

On February 8 in the Cappella Paolina of the Palazzo del Quirinale in Rome, the *Sex Carmina Alcaei* for soprano and eleven instruments will be played by the Chamber Music Ensemble of the Accademia del Teatro alla Scala conducted by Giorgio Bernasconi. *Sicut umbra* for mezzo-soprano and four groups of instruments can be heard on March 11 at the CBSO Centre in Birmingham, UK. *Rencesvals* for soprano and piano, and the *Due Studi* for violin and piano, will be played by the pianist Jean-François Heisser and the Ensemble Recherche on April 7 at the Festival Printemps des Arts de Monte-Carlo. The *Due pezzi* for orchestra can be heard on May 9 in Mexico City, played by the Mexico City Philharmonic under Stefano Mazzoleni. Aldo Ceccato, conducting the Orquesta Filarmonica de Málaga, has recorded a Cd for the label "La bottega discantica" entitled *Ricreazioni* (Discantica 181), dedicated to neoclassical reworkings by 20<sup>th</sup> Century Italian composers of works by earlier Italian composers. Dallapiccola is represented with *Tartiniana*, a divertimento for violin and orchestra, soloist Josef Horvath.



### from page 1 (Fedele: Interior Song)

like small icons plucked from the poetic thread of the author. The use of two female voices allowed me to diffuse onto two different planes those fragments of sense projected by the text like rays of blinding sun; it allowed me to create chiaroscuro effects, thick polyphonies, internal resonances, echoes, reverberations, two-part *organum*, complex melopoeia and barely uttered whispers in a succession of scenes as changeable as the atmospheres that each brief poem evokes. As far as the form is concerned, there is no going back. They are 33 *apax legòmena*, or *unica*, each of short duration: from 30 seconds to 2 minutes at the most. With the exception of number XII (in the original a drawing which depicts a starlit night; at least that's how I interpreted it...) written exclusively for the orchestra, which curiously returns between numbers XXIII and XXIV like a sort of meditation and of purely orchestral respite. The orchestra is the large area of resonance in which the singing vibrates and which the singing, in turn, sets vibrating; it's a sort of harmonized *natura naturata* with the nature of the world finding its highest expression in the voice. The orchestral space also becomes a metaphor for discovery. The discovery of a simple and immediate perception of the universe, both through our senses and through our sentiments, which man attains by means of an extreme effort of synthesis and humility». Between the end of Winter and early Spring there are numerous chances to hear works by Fedele. *Due notturni con figura* for piano and electronics was played by the pianist Maria Grazia Bellocchio with MartLab on live electronics, on **January 31** at the Teatrino di Corte of the Villa Reale in Monza, and on **February 4** at the Palazzina Liberty in Milan, during the season "Rondò 2009". *Donacis ambra* for flute and live electronics will be played on **February 14** in the Concert Hall of the Sibelius Academy in Helsinki during the Musica Nova Festival, soloist Hanna Kinnunen. A performance of *Imaginary Skylines* for flute and harp will be given by Tara O'Connor and June Han on **February 18** in the Merkin Concert Hall, New York,

during the NYC Winter Festival, and on **February 21** in the Paine Hall of Harvard University in Cambridge, Massachusetts, during the Fromm Concerts. On **February 24**, the Ensemble Contrechamps under Jurjen Hempel will play *Notturmo* for eleven players in the Studio Ernest Ansermet in Geneva. On **March 6** the Warner Concert Hall in Oberlin, Ohio, will be the venue for *Imaginary islands* for flute, bass clarinet and piano, and *Profilo in eco* for flute and ensemble, with the flutist Claire Chase and the Contemporary Music Ensemble under Tim Weiss. *Carme* for chamber orchestra will be taken on tour by Luca Pfaff and the Orchestra della Toscana, to the Teatro Verdi in Florence on **March 12** and the Teatro Signorelli in Cortona on **March 13**, with a replica at another venue on **March 14**. In Udine, on **March 23**, an entire day will be devoted to Fedele and his music, organized by the "Jacopo Tomadini" Music Conservatory. In the morning the composer will hold a masterclass, while in the afternoon there will be an open rehearsal and a meeting with the public, and in the evening a concert in the Teatro Giovanni da Udine, featuring the soprano Valentina Coladonato and the Ensemble Algoritmo conducted by Marco Angius, in a programme that includes *Arcipelago Moebius* for clarinet, violin, cello and doublebass, *Immagini da Escher* for ensemble and *Maya* for soprano and ensemble. On **May 9** Marco Angius will again play music by Fedele, this time in Bari with the Orchestra Sinfonica di Bari and the Ianus Piano Duo (Orietta Caianiello and Antonio Sardi de Letto), in a programme including *De li duo soli et infiniti universi* for two pianos and three orchestral groups. *Arcipelago Moebius* can be heard again on **May 11** at the Los Angeles County Museum of Arts with the Xtet New Music Ensemble under Victoria Bond. Another masterclass by Ivan Fedele will take place at the Latina Music Conservatory, concluding on **May 28** with a piano recital by Silva Costanzo, who will play *Études boréales*, *Études australes* and *Cadenze*.

arrive at a fresh meaning. From the point of view of instrumentation there is a continuous interplay of reverberations of timbre so that the voice is realized and completely fulfilled only through its relationship with the orchestra. My voices find themselves singing melodic phrases or else breaking up neurotically, whispering as if they were vibrating or becoming cold and mechanical, on the basis of the needs arising during the course of the text. In addition I have constantly tried to make the vocal lines "thematic", making them easy to recognize, and sometimes reintroducing them in order to establish relations, hopefully clear, between different moments of the work». During these months there will be several other first performances of music by Solbiati. The version for cymbalom and orchestra of *Nora* will be played by Luigi Gaggero and the Orchestra I Pomeriggi Musicali under Julien Salemkour on **March 19** and **21** at the Teatro Dal Verme in Milan. Composed in the summer of 2008 on commission of the same orchestra, *Nora* concludes a long personal path dedicated to the cymbalom, started in 1998 after meeting Luigi Gaggero. Solbiati's fascination with the countless possibilities of timbre and articulation offered by the instrument led him, in 2002, to compose the *Quaderno d'immagini*, eight short pieces for cymbalom, revised many times over the years. The same short pieces were again brought together in 2003/04 in a sort of unitary suite for cymbalom and seven instruments, this too being revisited in a second version called *Nora*. It was precisely the wide range of reverberations and possible relations with the instruments encompassing the soloist in *Nora* that led Solbiati to plan a version that is even more ambitiously vast, the last possible, where a whole chamber orchestra engulfs the cymbalom, which is necessarily amplified. The pianist Alfonso Alberti will give the first complete performance of the cycle of *Interludi* on **April 3** in Berkeley, California, during the Primavera Italiana di Nuova Musica. A series of sixteen short pieces for piano composed between 2000 and 2006, the *Interludi* are a sort of personal notebook, a diary of figures and images entrusted to the piano over the years. The composer accepts any type of partial performance; however it will be their complete performance by Alfonso Alberti that reveals the true anatomy of these pieces, even though conceived separately, by displaying their entire span culminating in the 16<sup>th</sup> piece, the longest and most complex, never yet performed. On **April 26** Roberto Fabbriciani will give the first performance of *Ibi, bone fabricator!* for solo flute, during the 25<sup>th</sup> Muzicki Biennale Zagreb in Croatia. Having reached the threshold of a very important birthday, Roberto Fabbriciani, indisputable point of reference for the contemporary flute, and a dear friend of the composer, will for the first time play a piece by Solbiati. The title, a slightly imperfect anagram of the flutist's name, alludes to the symbolic, archetypical ability of the flute to create sound, a sound that is pure and impalpable, which gives form and colour to the air. It is this very aptitude that provides the inspiration for the piece. *Vox II* for female voice will also receive its first performance, with soprano Laura Catrani, on **May 7** at the Teatro Mohole in Milan. The composer introduces the new work: «A short piece dedicated to the voice of a dear, young friend with whom I have often worked, Laura Catrani, even more so because her voice has changed considerably since she became a mother a few months ago. The piece is actually written as a homage

to this transformation, as well as to another wonderful aspect of Laura, her capacity for gestures, for movement and thus for abstract theatre». Another chamber premiere: *Und nun* for baritone and 7 instruments on a line by R.M. Rilke. Due to be played at the Ittingen Festival (**May 20-24**) by a prestigious ensemble that includes Heinz Holliger, oboe, Ursula Holliger, harp, Felix Renggli, flute, and the Soloists of the Ittingen Festival, the piece is a homage to Haydn's *Die Schöpfung* on the bicentenary of his death: Solbiati comments, «a huge composer but never known well enough. The proposal made to me by Heinz Holliger for the Festival of Ittingen, of which he is the artistic director together with Andras Schiff, filled me with joy: to base a piece for voice and instruments on the famous opening 60 bars of the oratorio *Die Schöpfung*, whose amazing mysterious, dissonant and unresolved nature stems from the depiction of chaos at the start of time. For the text I chose a single line by Rilke: it is God who is speaking and says, with great concision, "Und nun will ich ganz geschehen", "And now I shall attain total fulfillment". I do hope I am up to it». To mark another bicentenary (this time of a birth) a new Cd has come out on Decca (4763259) dedicated to the complete collection of Felix Mendelssohn Bartholdy's sonatas for violin and piano, played by Francesco D'Orazio and Roberto Prosseda. The three sonatas by Mendelssohn are supplemented with the *Sonata Felix* for violin and piano by Alessandro Solbiati after Mendelssohn, in its first world recording. The work was played by the same artists on **February 1<sup>st</sup>** for the Fondazione Teatro Petruzzelli in Bari and on **February 3** at the Teatro Politeama in Palermo during the season of the Amici della Musica. On **February 5** Prosseda will also play the XIV Interludio (*Fuga Felix*) at the Auditorium of Barcellona Conservatory. A selection of the *Interludi* can be heard on **February 11** in Milan, during the season of Musica d'Insieme, with Alfonso Alberti. *Pour Ph.B.* for clarinet, violin, cello and piano will be taken on tour by Vittorio Parisi's Dèdalo Ensemble, during the Musica Nuova Festival, Sulle Ali del Novecento: on **February 14** at the Teatro Sancarlinio in Brescia and on **February 21** in the Sala Alfredo Piatti in Bergamo. On **February 20** another performance will be given of the *Sonata Felix*, this time at the Teatro Sociale in Lecco, with Mario Hossen on violin and Emanuela Piemonti at the piano. The *Sette pezzi* for string orchestra can be heard at the Teatro Palladium in Rome on **March 4**, with Pietro Mianiti conducting the Roma Tre Orchestra. David Milnes will direct the San Francisco Contemporary Music Players in the *Sestetto a Gérard* for ensemble, on **March 29** in the ODC Dance Commons and on **March 30** at the Yerba Buena Center for the Arts Forum, both in San Francisco. On **April 2** Sergio Armaroli will play *Bois* for marimba at the Teatro Mohole in Milan; Alessandro Solbiati's transcription for thirteen players of Schubert's *Moments Musicaux D 780 Op. 94* can be heard between **May 2** and **9** in Sarteano (Siena), with Renato Rivolta conducting the Orchestra Giovanile Italiana; Ruggero Laganà will give a partial performance of *Undici variazioni per Ruggero* for harpsichord on **May 20** at the Casa Paganini in Genoa. Finally, Massimo Incarbono will conduct the Ensemble L'Offerta Musicale in *Flos* for six instruments in Catania during the month of **May**.



## Goffredo Petrassi

During the 2008/09 season of the GOG (Giovine Orchestra Genovese), a concert was devoted entirely to the music of Goffredo Petrassi. Held on January 29 in the Sala del Minor Consiglio of the Palazzo Ducale in Genoa, the programme included the *Ottetto di ottoni* for four trumpets and four trombones, *Fanfare* for three trumpets, *Seconda Serenata-trio* for harp, guitar and mandolin, *Flou* for harp, *Alias* for guitar and harpsichord and *Nunc* for guitar. The works were performed by Laura Papeschi, harp, Katsumi Nagaoka, guitar, Carlo Aonzo, mandolin, Valentina Messa, harpsichord, and the Makebrass Ensemble.

## Ernest Bloch

The three-act opera *Macbeth* will be staged on March 23, 25, 27 & 28 at the Bloomsbury Theatre in London, produced by the University College Opera under Charles Peebles.

## Stefano Gervasoni

The first performance of the definitive version of Stefano Gervasoni's *Anadromous coda* for one percussionist is scheduled for February 5 in the Salle Maurice Fleuret at the CNSMD in Paris. Two performances of his music will take place in New York: on April 3 the New Juilliard Ensemble under Joel Sachs will play *Godspell* for mezzo-soprano and nine instruments at the Juilliard School, while on May 15 the ensemble Yarn/Wire will play *Svieta Tihî - Capriccio dopo la fantasia* for two pianos and two percussionists, at the Tenri Cultural Institute.

## "Il carro e i canti": Synopsis

Freely adapted from Aleksandr Puškin's *The Feast in Time of Plague*, the opera opens in a funereal atmosphere, recalling the paintings of Goya. Within this framework, four characters – il Giovane (the Young Man), il Presidente (the President), Mary, Luisa – who are always on stage, and a fifth, il Sacerdote (the Priest), who enters only in the finale, incarnate the different possible ways of reacting to threat: both boldness and nostalgia, sarcasm and melancholy, seriousness and dogmatism and hallucination. Everyone and everything is dominated by il "carro" (the cart), a

crude symbol of death that makes all attempts at distraction impossible, and which ominously appears several times until finally dominating the scene, transfigured into a carnival of orgy and death. Partying, drinking, stupefying oneself in a thousand ways while all around a cruel menace is on the rampage: this is the key image of Puškin's tragedy, a metaphor of the contemporary world, like an amusement park in Rilkean style, where superficiality, frivolity and a thousand interior and exterior "sensations" induce us to forget about its perils and contradictions.

# Henri Pousseur

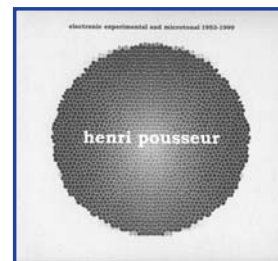
## 80 Years of Frontiers

Ars Musica Festival in Brussels dedicated to the composer's birthday



Destined from birth to frequent frontiers, Henri Pousseur – who this year celebrates his 80<sup>th</sup> birthday – went through much of the 20<sup>th</sup> Century systematically cultivating a dialogue between different voices belonging to a cultural and musical landscape in dramatic, exultant evolution. Born in 1929 in Malmédy, in one of the critical and most eventful axis zones in Europe, he spent his childhood and youth alternatively under the state of Belgium and German occupation, until, with the end of the war, he finally settled in Liège. At the Conservatory he studied polyphony, discovered dodecaphony, and met Pierre Froidebise, thanks to whom he came into contact with Pierre Boulez and Karlheinz Stockhausen. In 1952 his *Trois chants sacrés* were played at the ISCM Festival in Salzburg, he received commissions from the Domaine Musical, composed *Séismogrammes* at Cologne Studio, wrote for «Die Reihe», was played in Donaueschingen, collaborated with Luciano Berio at the Studio di Fonologia Musicale in Milan, signed a contract with Edizioni Suvini Zerboni, started teaching in Darmstadt, founded the Electronic Music Studio in Brussels, and presented *Rimes pour différentes sources sonores* at the Universal Exhibition. In other words, within the space of a decade the young Pousseur had turned into one of the most authoritative voices in post-Webernian serialism, characterized in particular by a marked inclination towards experimentation. The Sixties were dominated not only by his opera *Votre Faust*, which generated a multitude of satellite compositions, but also by the founding of the Ensemble Musiques Nouvelles, together with an interest in the question of aleatory music and in hybrid forms combining various traditions. In the meantime, his teaching took on increasing importance: he taught for three years at Buffalo University, USA, then at the University and Conservatory of Liège, of which he eventually became director, subsequently taking on the directorship of the Institute of Music Pedagogy and Choreography at the Cité Musicale de La Villette; he later returned to Liège to work in the organisational side of teaching, until being nominated *compositeur en résidence* at the University of Louvain. In the Seventies Pousseur's interest took another turn: the investigation of sound *continuum* – a metaphor of history in music – a frontier very far the atomization of the world of Webern. With Pousseur, in fact, the concept of frontier is ever present. Frontiers crossed, experienced and re-experienced, with the insatiable curiosity of the researcher able to disorientate anyone trying to set him within a too limited frame. The Ars Musica Festival is dedicating their 20<sup>th</sup> edition to the 80<sup>th</sup> birthday of Henri Pousseur. There are as many as nine appointments featuring his work. The entire day of **March 13** will be devoted to the celebration of the composer's 80 years: in the morning, the "Café Musicologique Henri Pousseur" in Brussels/Flagey, with the participation of the composer Pierre Bartholomé, the musicologists Mark Delaere and Pascal Decroupet, and the pianist Philippe Terseleer; at 12:30 the "Concert de midi" will include his *Litanie du miel zénithal* for piano, *Confidences des roseaux* for flute, viola and harp, *Tables* for piano and *Sur le qui-vive* for female voice and five players on texts by Michel Butor, with the Trio Médicis, Philippe Terseleer (piano), Georges Elie Octors (conductor), Marianne Pousseur (voice), Jean-Pierre Peuvion (clarinet), Michel Massot (tuba), Brigitte Focroulle (keyboard), Gerrit Nulens (percussion); in the

evening the Ensemble Musiques Nouvelles under Pierre Bartholomé, with Jean-Pierre Peuvion (bass clarinet) and Dominica Eyckmans (viola), will play the *Quintette à la mémoire d'Anton Webern* for violin, cello, clarinet, bass clarinet and piano, *Madrigal III* for clarinet, violin, cello, two percussionists and piano, *Stèle à la mémoire de Pierre Froidebise* (création for bass clarinet, commissioned by the Ensemble Musiques Nouvelles and Ars Musica) and *La seconde apothéose de Rameau* for chamber orchestra. The day concludes at the Théâtre Marni in Brussels, with a concert, in honour of Pousseur among others, featuring Les Enfants de Liège, Michel Massot, Garret List and the classes of Liège Conservatoire. On **March 15** in Flagey there will be a showing of the film *Hommage au sauvage: Un portrait d'Henri Pousseur* by Guy Marc Hinant and Dominique Lohé, followed by a meeting with the director Guy Hinant. On the same day Marianne Pousseur and the Brussels Philharmonic under Michel Tabachnik will play *Couleurs croisées* for orchestra. On **March 17**, still in Flagey, Marianne Pousseur and the Ensemble Remix directed by Peter Rundel will perform *Mnésosyne* and *En leur saison*, extract from the French version of the opera *Procès du jeune chien*. On **March 19** the Caserne Fonck in Liège will host the Orchestre Philharmonique de Liège conducted by Pascal Rophé, with sound and live electronics by the CRFMW. The programme includes *Séismogrammes* and *Scambi* for magnetic tape, and *Rimes pour différentes sources sonores* for orchestra and magnetic tape. On **March 21**, at the same venue, the Nouvelle Musique de Chambre de Liège and the Ensemble des Sopranos du Conservatoire Royal de Liège directed by Jean-Pierre Peuvion and joined by Brigitte Focroulle (piano), Michel Massot (tuba), Hugues Kolpe (guitar), Vincent Royer (viola) and the CRFMW (sound and live electronics), will perform *Mnésosyne*, in the version for 19 sopranos, *Stèle à la mémoire de Pierre Froidebise*, *Trois visages de Liège* for magnetic tape and *Les éphémérides d'Icare 2* for piano and ensemble. In addition to the birthday celebrations, this Spring will also see a double performance of *Zeus joueur de flûtes* for flute and live electronics by Henri Pousseur and Roberto Fabbriciani, played by the flutist/co-author: on **March 24** in the Aula Magna of the Università La Sapienza in Rome, during the season organized by the Istituzione Universitaria dei Concerti, and on **April 26** in Croatia for the 25<sup>th</sup> Muzicki Biennale Zagreb. An important Cd of Pousseur's music has recently come out, entitled *Henri Pousseur -*



*Electronic Experimental and Microtonal 1953-1999* (Sub Rosa SR289) featuring various top-level performers: Rohan de Saram, Evert van Tright, Brigitte Focroulle, Danielle Dubosch, Isabelle Schmit, Sumila Goto, Mikoto Jakahata, Shuzan Morita and Henri Pousseur himself. The Cd includes *Prospection*

for three sixth-tone pianos, *Racine dix-neuvième de huit-quarts* for cello solo, *At Moonlight, Dowland's Shadow Passes Along Ginkau-Ji* for three traditional Japanese instruments, *Ex Dei in machinam memoria* for oboe and live electronics and *Figures enlacées* for organ.

### Luis de Pablo

A concert of music by Luis de Pablo will be given on March 6 and 7 at the Cervantes Institute in Bremen. Alda Caiello and the Plural Ensemble under Fabián Panisello will play *Pocket zarzuela* for mezzo-soprano and five players, *Circe de España* for mezzo-soprano

and six instruments, *Tres de dos* for mezzo-soprano, violin, cello and piano, all on texts by José Miguel Ullán, and *Epistola al transeúnte* for flute, clarinet, violin, viola, cello and piano. The four compositions will also be recorded for a Cd produced by the Instituto Cervantes.

### Ennio Morricone

The first volume in a series of Cds dedicated to Ennio Morricone is due for release, featuring the Camerata dei Laghi (OCL Records OCL007). Conducted by Sandro Pignataro, it includes *Quattro anacoluti per A. V.* for strings, *Se questo è un uomo* for violin, soprano, reciting voice and strings, *Braevissimo* for doublebass and strings, *Esercizi* for strings, *Per i bambini morti di mafia* for soprano, baritone, two reciting voices and ensemble, and *Grido* for soprano and strings. Another Cd, *Allegro danzante. Cent'anni di musica italiana per clarinetto e pianoforte* (Concerto CD 2005), will include the recording of Morricone's *Ipotesi*, with Rocco Parisi and Gabriele Rota. The disc also contains Vittorio Fellegara's *Wiegenlied* and Michele dall'Ongaro's *Errata corrige*. On March 24 the Istituzione Universitaria dei Concerti will present *Cadenza* for flute and magnetic tape, from the *Secondo Concerto* for flute, cello and orchestra, in the Aula Magna of the Università La Sapienza in Rome, with Roberto Fabbriciani.



# Matteo Franceschini

## A Theatre of Form

Premiere for cello and ensemble and a portrait Cd

On **January 21**, at the Palazzina Liberty in Milan, during the concert series Rondò 2009, the cellist Relja Lukic and the Divertimento Ensemble conducted by Sandro Gorli gave the first performance of *A Long Time Ago* for cello and ensemble. In the words of the composer: «The first performance of *A Long Time Ago* marks the culmination of an important period of collaboration with Sandro Gorli and the Divertimento Ensemble, which will be sealed with the recording of a Cd. The piece is basically a revisitation of *The Greatest Hist*, written in 2005, for cello and piano. Thanks to my collaboration with the soloists of the ensemble and keeping in mind the idea of a recording of a Cd featuring works for solo instruments and ensemble, I was particularly interested in making an orchestral version of a previous piece. This gave rise to the idea of reworking the duo and expanding the instrumentation, but without damaging the structure and semantic nature of the original piece. The basic physiognomy of the piece has therefore remained unchanged. The central idea is to gather various different musical images, combinations of sounds and expressive figures within a single narrative span. They appear as a sort of collection, a succession organized into a controlled formal discourse, highly theatrical, like a play intrinsic within the musical writing, a theatre of form, animated by the musical "characters" that move within it. Thus the title *A Long Time Ago*, a reference to the *ante litteram* narrative structure. The common thread that links the different musical images is the role taken on by the cello with respect to the ensemble; the soloist and the group are almost set in antithesis, even though the piece is not without moments of encounter between the solo and tutti. Each section is strongly characterized by the attempt of the cello to attract the other instruments towards it, and vice versa, modifying the other's expressive features, the register, character and the dramaturgical-theatrical connotation». *A Long Time Ago*



is currently being recorded for the label Stradivarius, in a co-production between Edizioni Suvini Zerboni and the Divertimento Ensemble. The disc will contain four works by Matteo Franceschini for solo instrument and ensemble: *Legenda* for violin, *Sequel* for viola, *A Long Time Ago* for cello and *Sine qua non* for piano. On **April 22**, during the season of the Unione Musicale, the Trio di Parma will play *Set* for violin, cello and piano at the Conservatorio "Giuseppe Verdi" in Turin. On **May 7** the soprano Laura Catrani will perform a new work by Franceschini for solo voice at the Teatro Mohole in Milan, during the series "Il corpo del suono". On request of the Orchestre National d'Île de France the composer is working on a didactic project with the students of the Collège "Claude Debussy" in Aulnay-sous-Bois with the aim of encouraging the pupils to create a spectacle that involves the musicians of the orchestra. The project is based on Beethoven's Ninth Symphony and will culminate in a performance on **May 26** in the Espace Jacques Prévert in Aulnay-sous-Bois. For the 2008/09 season Matteo Franceschini has been nominated composer in residence at the ARCAL, a National Company of Lyric Theatre based in Paris. The project involves working with the singer/actress Stephanie Felix to produce a work for theatre entirely centred on a single character. The theatre piece resulting from the collaboration will be a sort of "monologue" for female voice and ensemble on the figure of the scarecrow, with Christian Gagneron as director and stage-design by Edouard Sautai. A first draft of the work will be presented at the ARCAL on **May 27** and **28**. In **April** Matteo Franceschini begins his residence at the Château du Grand Jardin, in the Haute-Marne, in collaboration with Arts Vivants 52; the experience will conclude on **July 20** with the first performance of a piece for ensemble by the Ensemble Multilatérale from Paris conducted by Kanako Abe.

## Michele dall'Ongaro

# Concerto for Voice

Michele dall'Ongaro's *Babelé* for reciting voice and orchestra, on an idea and text by Pier Luigi Berdondini, is to be premiered on **April 2** and repeated on **April 4** at the Teatro Dal Verme in Milan, with Paolo Bessegato and the Orchestra I Pomeriggi Musicali under Howard Shelley. The librettist explains the initiative: «*Babelé* is a route that along its course constructs, bit by bit, a city of sounds where words and music attract each other, follow each other, separate and get back together. A rainbow that modulates like a helix in combining stone and cloud through a network of homeless sonorities that entrust their destiny to the course of love. The voice and the orchestra lead these fragments beyond their own essential limits, in an attempt to anchor/separate the sounds within the indefinable, and vivacious, matter of sense. A continuous back-and-forth moves the sound towards imaginary, and quite concrete colours, a city, Babelé, of words and notes that are trying, inside the sound, to become matter. Thus, more than a melologue, it is almost a concerto for voice and orchestra. The text also makes use of brief vocal interludes that recall the ancient languages of our history, such as Sanskrit, ancient Macedonian, Persian, Akkadian, Hittite, Sumerian and Etruscan». On **February 26** at the Teatro Studio of the Auditorium



photo by Momymomyx

Parco della Musica in Rome, during the series "Convergenze", Flavio Emilio Scogna and the Ensemble Contemporaneo of the Accademia Nazionale di Santa Cecilia will play *Mise en abyme* for ensemble. The Trio Jalina will play the *Trio n. 2* for violin, cello and piano, and *Opus Felix* for cello and piano on **March 24** in Rome, at the Accademia di Danimarca, as part of the Progetto Calliope. On **March 27** Vittorio Ceccanti and Corrado Greco will give a further performance of *Opus Felix* at the Cultuurcentrum De Adelberg in Lommel, Belgium. Three pieces by dall'Ongaro can be heard on **April 15** at the Teatro Palladium in Rome: the pianist Emanuele Arciuli, the cellist Michele Chiapperino and the Roma Tre Orchestra under Pietro Mianiti will play *La primavera* for piano and strings, the *Concerto* for piano and strings, and *Linea nigra* for cello and strings. Still in **April** the ConTempo Quartet and RTÉ Vanbrugh Quartet will play *L'apparenza sensibile* for string octet, in the Ballroom suite of the Meyrick Hotel in Galway, Ireland, during the Music for Galway Chamber Music Festival. On **May 28** and **29** Francesco D'Orazio and the Orchestra Sinfonica di Sanremo conducted by Tonino Battista will play Michele dall'Ongaro's new *Concerto* for violin and orchestra at the Teatro dell'Opera del Casinò in Sanremo.

### Nicola Sani

*Verso un altro occidente* for flute, clarinet, viola, piano and percussion will be played during the Festival Musica Nuova, Sulle Ali del Novecento, on February 14 at the Teatro Sancarlinio in Brescia and on February 21 in the Sala Alfredo Piatti in Bergamo, with the Dèdalo Ensemble under Vittorio Parisi. Pietro Mianiti will conduct the Roma Tre Orchestra in *L'indifferenza* for reciting voice and twelve strings on February 18 at the Teatro Palladium in Rome. *Sonore image de mon absence* for cello and magnetic tape will be given its first performance in Italy on March 1<sup>st</sup> in the Auditorium "Nino Carloni" in L'Aquila, organized by the Società Aquilana dei Concerti "B. Barattelli", with the soloist Francesco Dillon. Finally, *Dove arrivano le nuvole più vaste* for doublebass recorder, live electronics and magnetic tape will be played on May 6 in Bordeaux by a soloist of the Ensemble Dissonanzen (Tommaso Rossi), with Agostino Di Scipio on sound engineering.

Premiere for reciting voice at the Dal Verme while awaiting the Concerto for violin

### Luciano Berio

*Allelujah* for orchestra can be heard on May 23 in the Philipszaal, the Hague, played by the Residentie Orkest under Sylvain Cambreling.

Three chamber premieres  
and a work for contrabass  
clarinet and strings

## Giorgio Colombo Taccani Fresh Chambers



### Luca Mosca

A concert featuring his music will be given on March 12 at the Auditorium Comunale in Frosinone. The programme will include the *Sinfonia concertante n. 4* for cello, doublebass and strings, *A Lie in High C* for tenor and seven instruments, and of the first book of *Words to Score a Rhyme*, thirteen haikus for female voice, violin, cello and piano, all on texts by Gianluigi Melega, and performed by Alda Caiello and the Gruppo Strumentale Musica d'Oggi directed by Francesco Lanzillotta. Luca Mosca's *Quartetto* for strings will be played on May at Wiltons Music Hall in London by the Kreutzer Quartet.

### Roberto Fabbriciani

*Suoni per Gigi* for flute and live electronics will be performed by the composer on April 26 during the 25<sup>th</sup> Muzicki Zagreb Biennale Festival in Croatia.

A new work for electric violin, a two-year research project and an award for Pierre-André Valade for the orchestral Cd

On **February 9**, in the Kammersaal Friedenau in Berlin, Anne Seifert and Ada Tanir will give the first performance of *Dichters Genesung* for alto recorder and harpsichord. Colombo Taccani introduces the work: «*Dichters Genesung* takes both its title and basic material from Robert Schumann's *Lied* of the same name, op. 36, which, without explicit quotations, provides the ideal point of reference for the expression. This visionary and changing environment is organized here into three extensive parts, which present the return of recurrent elements, constantly subjected to an extreme exploitation of the potentials offered by their characteristics and possible development against a climate of great instability. These are joined by new materials, the most important of which is a sort of precise and constant pulsation that, during the third part, progressively gains prominence, temporarily providing the course of the piece with an element of stability; however, after a while this regularity is assailed by an implacable intrigue of elisions and distortions, bringing the piece back towards zones of extreme aggression and excitement. The return of a long drawn-out episode leads to the conclusion, marked by static chords on the harpsichord above which the recorder utters its last whispers». On **March 14**, at the Officina Arte Contemporanea in Gorgonzola (Milan) there will be a performance of *Nox*, *Tellus*, *Amans*, *Supplex* and *Diana*, *Luna*. The first two works, for solo voice, will be sung respectively by Akiko Kozato and Sakiko Abe. The two singers will then join for the first performance of the third piece, introduced as follows by the composer: «With *Diana*, *Luna* I have concluded, at least for now, the short cycle of vocal pieces based on Ovid's *Metamorphoses*. The two female voices that sang the previous *Nox*, *Tellus* and *Amans*, *Supplex* are now united in a brief meditative piece, where, in an expressive mood that is set and maintained within extremely soft dynamics, two short ideas taken from previous solo pieces are exploited and variously contraposed; the text is dominated almost exclusively by the theme suggested by the title, a double face of the same identity». Still in **March**, at the Auditorium "Ennio Morricone" of the Università Tor Vergata in Rome, during the series "Migranta", Marco Colonna and Francesco Ciocca will give the first performance of *Vocativo*, for baritone sax and contrabass clarinet. Colombo Taccani says: «*Vocativo* was written especially for Marco Colonna and Francesco Ciocca, and represents a new stage in my now long-term exploration of unusual instruments and groupings, with particular attention to the low and very low registers. It is mostly based on the statement of

quite simple and well-defined fragments, thus taking on the character of a constant invocation, with changing and often opposing accents. While the major third of the beginning appears coarsely, almost recklessly, obstinate, other episodes see the instruments retreating into rarefied murmurs, trying, among other things, to exploit the fascinating timbre possibilities of the two instruments in this ambience; elsewhere the discourse moves towards zones of extreme violence, almost paradoxical in its crude simplicity». During the same concert Marco Colonna will also give the performance of *No Time Zone II*. In the words of the composer: «*No Time Zone II* is the title given to the result of passing the previous *No Time Zone* for bass clarinet to a contrabass clarinet; while the piece remains mostly unchanged, some minor adaptations have made it more effective for its new destination». On **May 6** at the Teatro Santuccio in Varese and on **May 7** at the Fondazione Bandera in Busto Arsizio, Gareth Davis and the Camerata dei Laghi conducted by Sandro Pignataro will give the first performance of *Ice and Steel* for contrabass clarinet and string orchestra; the same concert will also include the first performance of *Serenata* for string orchestra, written some years ago for the same orchestra. The composer explains: «When some years ago I had the chance, thanks to Sebastian Borsch, to get to know the possibilities of the contrabass clarinet, I was immediately astounded, especially since in this case my particular interest in bass instruments would not have to come to terms with the otherwise uncomfortable limits of agility and dynamics. It was thus with great enthusiasm that I accepted the invitation from Gareth Davis to write a new work for contrabass clarinet and string orchestra, in particular after learning of the interest shown by Sandro Pignataro and the Camerata dei Laghi. And so *Ice and Steel* was born, its title, with no other references, simply evoking the extremely bitter and aggressive character of most of the piece. Formally the piece is based on the contrast of two opposing situations, the first based on the humorally cadential and violent march of the soloist in stark contrast with the resonant and tendentially lyrical nature of the second, though still pierced, in a more or less underhand way, by nudges towards disintegration. The piece concludes with the soloist being apparently, almost paradoxically, spellbound on a high note, held for a long time thanks to the use of circular breathing, beneath which the strings play their last offerings». Finally, we remind readers that from **September 20-27 2008**, *Sibilla d'autunno*, a new work for solo electronics, was presented during the Festival Música Viva - Sound Walk 2008, in the Centro Cultural de Belém, Lisbon.

## Giovanni Verrando New Sounds

The first performance of Giovanni Verrando's *Third Born Unicorn (Remind Me What We're Fighting For)* for violin and live electronics, will be given by Jacopo Bigi on **March 15** at the CNMAT in Berkeley, California. On **April 4** Pierre-André Valade will conduct the Orchestre Philharmonique du Luxembourg in *Triptych* for large orchestra, during the Festival Ars Musica in Brussels. *Triptych* is also featured on the recording that won Pierre-André Valade the Gran Prix du Disque 2008 of the Académie Charles Cros. The Cd of Verrando's music, *Orchestral Works* (Stradivarius STR 33788), was recorded in July 2007 by the Orchestra Sinfonica Nazionale della Rai, and presents all of the



composer's works for orchestra: *Triptych* (2005/06) for large orchestra, *Sottile* (1996/97) for chamber orchestra and electronics, *Agile* (2004) for orchestra and *Polyptych* (2007) for three electrified orchestral groups. From January 2009 to December 2010 Giovanni Verrando will be working at the Conservatorio della Svizzera Italiana in Lugano on a research project focusing on new stringed instruments, spectrum composition and modern orchestration. The final aim of the project is

to produce a treatise on modern orchestration and new stringed instruments (electronic, computerized, etc.), and a theoretical essay on composition based on the spectrum, and no longer or not only on the stave.

# Re-reading of an Intimate Page

New chamber work and a portrait concert in Germany and two Italian premieres

A monographic concert including a first performance will be dedicated to the music of Valerio Sannicandro. On **March 7** the Soloists of the Philharmonisches Orchester Cottbus under Evan Christ will play, at the Kunstmuseum Dieselkraftwerk in Cottbus, a programme that includes ...*all shadows of red and yellow* for alto flute, viola and harp, *Renaissance* for violin and piano, *Odi di levante* for flute, clarinet, violin, viola, cello and piano, and the new work ...*all shadows of red and yellow II* for alto flute, clarinet, viola, cello and harp. The composer introduces his latest work as follows: «My interest in forms, experiences and “multiple” musical processes recently gave me the idea of reworking a piece I wrote in 1999, a trio for flute in G, viola and harp. The new version aims on the one hand to bring out certain aspects of the previous work, and on the other, to follow new paths which were not apparent when I first wrote the piece. Even though it tends, a matter of personal taste, towards a greater “superimposition” of sound events, the idea of a satellite piece (almost an appendix to the first piece)

nevertheless seems to highlight a certain type of interest: apart from answering various questions posed by the structure of the composition, the new work also multiplies the valences or interpretative channels. Over and above these technical considerations, however, ...*all shadows of red and yellow II* remains transparent and immediately comprehensible, as in fact the open ending of the trio ...*all shadows of red and yellow* secretly suggested: a “letter” of an intimate nature, notes like those in a diary, atmospheres and images that inspired the original composition». This first performance will be followed shortly after by two Italian premieres: *Odi di levante* is to be played on **March 25** at the Palazzina Liberty in Milan, during the series Rondò 2009, by Sandro Gorli conducting the Divertimento Ensemble, while on **May 16**, again in Milan, in the Ridotto dei Palchi “A. Toscanini” of the Teatro alla Scala, the Ensemble da Camera of the Accademia del Teatro alla Scala conducted by Jonathan Stockhammer will play *A Book of Myths* for eight instruments.



## Jean-Luc Hervé

# From Space to Place

Commande d'État for two ensembles and electronics to be premiered in Paris

A “Commande d'État” of the French Republic, Jean-Luc Hervé's *Alternance/Topographie* for two ensembles and electronics will be given its first performance on **May 14** at the Auditorium Marcel Landowski of the Conservatoire à Rayonnement Régional de Paris, during the season of the Ensemble 2e2m, which will be conducted by Pierre Rouiller. Hervé describes his new work: «Two ensembles are placed at two extremes of the concert hall. In the first part of the piece, each idea played by the first ensemble is repeated in inversion by the second, in a rapid exchange. The sounds go back and forth along a line that crosses the hall. In the second part, two further points of emission are supplied by the electronics, forming a second line between the loudspeakers, in the opposite direction to that of the two ensembles. Consequently the sounds cover the whole area of the hall. In *Alternance/Topographie* the sound moves as if it were trying to describe the topography of the place. To take its measurements. Like someone wandering through the different paths in a garden, the music slowly discovers the area of the hall. And it is

through this movement of sound that the music reveals to us the place where we are situated. It gives character to the abstract space of the concert hall, makes it present, changes the “space” into “place”. Unlike the idea of nomadism aimed at selling the latest technological products, *Alternance/Topographie* offers a residential type of aesthetics. It is a rereading of the antiphony that guides us towards local perception, with the aim, in the well chosen words of the sociologist Marc Augé, of “regaining the awareness of ourselves and of the places in which we live”. Further performances of music by Jean-Luc Hervé include a performance of *Réplique* for five musicians and electronics on **January 30** at the Conservatoire de Boulogne, by the Ensemble Le Balcon; *En découverte* for two violins and electronics on **April 2** at the Académie de Musique Française in Kyoto and again on **April 4** in Yokohama, given by Gérard Poulet and Yuko Mori; finally, *En dehors* for clarinet, violin, cello and piano will be played by the Ensemble Télémaque on **February 8** in the Église de Venelles and on **April 17** in the Église de Trets.



photo by Jean-Marie Legros

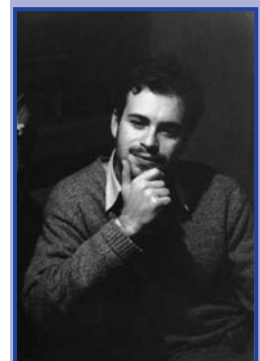
## Luca Antignani

# Leonine Struggle

Third string quartet, monographic concerts and prestigious commissions

*Il re della foresta* for string quartet, commissioned by the Société de Musique de Chambre de Lyon, will be given its first performance on **March 18** in Lyon, in the Salle Molière of the commissioning body, by the Quatuor Debussy. The composer presents his new work as follows: «*Il re della foresta* is my third string quartet and it was written for the Quatuor Debussy to celebrate the sixtieth anniversary of the Société de Musique de Chambre de Lyon. The work is based on a single and very elementary musical idea, which reappears in various different guises during the course of the piece, each time seen in a different light. The formal archetype is a theme and variations, although the idea of variation is considered not so much as a mere decorative artifice in a virtuoso sense, but rather as a new and regenerative point of view. The successive reappearances of the subject, with no break between them, follow a logic so well expressed by Glenn Gould regarding the Goldberg Variations: “...the theme is not terminal but radial, the variations circumferential not rectilinear”. The title is taken from a painting by Antonio Ligabue, cruelly showing a chain of dominations: the

snake over the lion, the lion over man. It seemed to sum up quite well the fierce struggle and the tense and frenetic spirit that characterizes my music; it is, at the same time, a veiled homage to the city that commissioned the work». As residence composer at the CRR of Annecy and Chambéry, and the MIA in Annecy, Luca Antignani gave two concerts of his music, on **November 20** and **25**, 2008, respectively in Annecy (Seynod) and Chambéry. The pieces performed were: *Les murs de Jean* for ensemble, *Trio* for violin, cello and piano, *Reiten, reiten, reiten* for guitar (first performance), *The icy light of the moon* for piano (another first performance) and a work for electronics alone with a new video. Antignani is working on three important commissions: the Commande d'État for the ballet *The Pit and the Pendulum* for orchestra with electronics and cimbalom soloist, to be performed on **June 3** and **5** in Annecy and Chambéry, in a total of four performances; a commission from the Orchestre des Pays de Savoie for a work for string orchestra, foreseen for 2010; finally a commission from the EOC/Grame for a piece for large ensemble and electronics, again due for 2010.



# Jacopo Baboni Schilingi

## Three Monographs

The second quartet inaugurates a new cycle of seven works



### Luigi Manfrin

To the *End of Surfaces* for two pianos and electronics can be heard on March 19 during the 5<sup>th</sup> edition of the Festival Cinque Giornate per la Nuova Musica in the Sala Puccini of the Conservatorio "G. Verdi" in Milan, with the pianists Rossella Spinosa and Leonardo Zunica, and the sound engineer Massimo Biasioni.

Homage to Rosa Luxemburg in the form of a "teatro di stanza" and guitar premiere



### Niccolò Castiglioni

*Inizio di movimento* and *Cangianti* for piano will be played during a recital featuring Castiglioni's complete works for piano, given by Alfonso Alberti on April 3 at the Old First Church in San Francisco, during the Primavera Italiana di Nuova Musica.

Enigmatic premiere for voice and ensemble at Ircam



On **January 24**, in the castle of the Nothomb family in Metz, a monographic concert was given by the Ensemble de Musique Interactive conducted by Jacopo Baboni Schilingi in a programme which included his *Insana nocte* for harp (Pascale Delabrosse) and live computer, *Concubia nocte* for soprano (Dragana Serbanovic) and live computer, and *Decode II* for percussion (Bertrand Monneret) and live computer. On **February 22** his second string quartet will have its first performance. The concert will be in the Espace Gantner in Belfort, and will feature the young and talented Quatuor Léonis. The title of the piece is *Incipit Phoenix*, and is the first in a cycle of seven compositions for different combinations of instruments (from the string quartet to a solo piece, and a piece for orchestra) which Baboni Schilingi has been working on for some time. The main feature of the new cycle is that all the works were conceived through interactive models and so are all for instruments and live computer, including the one for orchestra, commissioned by the Orchestre Nationale d'Île de France. Still in **February**, Baboni Schilingi has been invited to Harvard University to hold several conferences, and also to the University of Winnipeg (Canada). On **March 14** a seminar will be held at the Ircam on a book by Baboni Schilingi entitled *La musique hyper-systémique*. On **March 21**, in the Salle "Barbara" in Paris, the Ensemble de Musique Interactive will give a concert of his music. This time the *Concubia nocte* for

soprano (Dragana Serbanovic) and live computer, and *Decode II* for percussion (Bertrand Monneret) and live computer, will be joined by *Shift II* for baritone sax (Philippe Bouveret) and live computer. On **April 2**, at the Conservatoire in Bordeaux, there will be another monographic concert, this time played by students and teachers of the Conservatoire. The pieces include *Spatio intermisso (temporis)* for oboe and live computer, *Quasi un silenzio* for bass flute and live computer, *Decode II*, *Insana nocte* and *Shift II*. The concert is organized in collaboration with the École de Beaux Arts de Bordeaux, where Baboni Schilingi will hold seminars about the interactive installations he has himself created. On **May 19**, at the Istituto Italiano di Cultura in Stockholm, there will be another monographic concert: *Decode II* will be followed by the first complete performance of the cycle *Il colore del buio (Il colore del blu)* for string quartet, *Il colore del rosso* for eleven instruments, *Il colore del bianco* for sextet, *Il colore del giallo* for piano and percussion and *Il colore del nero (Requiem in forma di musica)* for eleven instruments). Concluding with *Insana nocte* and *Spatio intermisso (temporis)*, the concert will be conducted by Ivo Nilsson with the Swedish KammarensembleN. Finally, on **May 29**, in the Auditorium of Audincourt (France), the Ensemble de Musique Interactive, conducted by the composer, will play the cycle *Il colore del buio* during a concert of 20<sup>th</sup> century music.

## Maurizio Ferrari

### Polyphonies from a Letter

The premiere of *Una voce di donna. Polifonia per Rosa*, a "teatro di stanza" for voice, reciter and ensemble (flute, clarinet, percussion, violin, cello, doublebass), will take place on **March 24** at the Teatro Verdi in Milan. It will be performed by Costanza Gallo, soprano, Laura Ferrari, reciting voice, and the Sarabanda Ensemble conducted by Alberto Lo Gatto. The composer describes the main idea behind the work: «How might it be possible to conceive a "teatro di stanza", in other words an unpretentious show, with just a few players, simple in its realization; a work that can be put on in different places, and so without any strict connection between the technical requirements and the available space? And organize a credible drama within a brief space of time, without resorting to the simple narration of a descriptive "fact", yet maintaining traces of "narrative", of a tale? The solution can be found in a situation typical of the history of opera, namely, the "letter scene": the voice writes the letter, but only isolated moments are heard, fragments that become meaningful islands: a narrative trace, in fact, upon which to set autonomous textual lines that form a polyphony with the song. A drama with different levels of listening, open to different possible

ways of performance and thus of listening. The text, a letter that Rosa Luxemburg wrote from prison to her friend Sonja Liebknecht, the wife of Karl Liebknecht, murdered along with Rosa in Berlin in 1920, and published by Karl Krauss in the journal "Die Fackel", tells of the maltreatment of animals used by soldiers to transport goods that the authoress can see from her cell, and the desperate condition of these animals becomes a metaphor of her own personal condition, but also that of a violated and desperate humanity. A counterpoint is set up with other writers – Leopardi, Giordano Bruno, Che Guevara – who interfere with one another, diversify the "meaning", thus creating a multitude of meanings. In the finale the instruments are rearranged within the theatre "space", creating together with the voice, a polyphony in space, free from any vertical relationships and the passing of time, but made up of lines that wander freely and that can be listened to in many different ways». From **March 18 to 22** in Milan, during the series Cinque Giornate per la Nuova Musica, Giacomo Baldelli will present the first performances of *...dal dolce canto. Quattro liriche greche* for guitarist (or for voice and guitar).

## Andrea Viganì

### The Truth?

A new work by Andrea Viganì will be given on **April 9** at the Espace de Projection of Ircam in Paris: *Tagli (sull'asprezza propria delle cose vere)* for female voice, bassoon, ensemble and live electronics, with Raphaële Kennedy, voice, Brice Martin, bassoon, and the Ensemble TM+ conducted by Laurent Cuniot. Manuel Poletti will be the musical assistant. The composer explains the sense of his new work: «A woman, an image, a voice. Truth, time, falsehood, space. One wonders what is real and what is false. Questions spoken and sung by a slightly crazy vestal. (...nowadays only crazy people ask such questions, real people have other problems to worry about...). Are those sounds

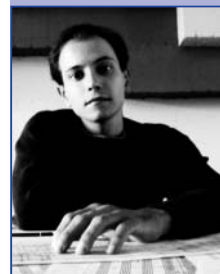
actually coming from the performers on stage, or have they been transformed and thrown into space by the loudspeakers? Does our sight reveal the truth or just resemblances? Does it confuse us? Perception or intellect? And our memories? Do we perceive with the intellect? With our senses? What are the mirrors that hide or pervert what is true from what is false? And are the reflections of sounds in a given space just images or are they real? Questions that can perhaps be answered only by saying or singing them, in this time, this space, happily a little crazy, in our future memory or more likely each time something new is born».

# Metamorphic Intrigues

New composer for ESZ, after Royaumont now offers a piano premiere

A new piece by Federico Gardella, a new entry in the ESZ catalogue, was recently given its first performance: *Di rami e radici* for piano was played by Maria Grazia Bellocchio on **January 31** at the Teatrino di Corte of the Villa Reale in Monza and on **February 4** at the Palazzina Liberty in Milan, during the series Rondò 2009. The composer explains the meaning of the work: «I have always been fascinated by the plants described by Italo Calvino in his stories: complex constructions where branches and roots entwine to form inextricable labyrinths; I imagined these tangles as counterpoints between two similar but different instruments, a piano and a prepared piano; the relationship between these two entities encloses a comparison between two worlds, conceived as places for listening, that are transformed one into the other. The contrasting of these two different ways of being of the same musical material, organized through two different routes of transformation, represents one of the keys for reading the composition in which the passing of time modifies the relative strengths of the two elements, arriving at the construction of a sort of "upside-down world", a different perspective of listening. Nature, taken as a process of change over time, is also at the basis of a second level of reading where an idea based on chords is contrasted with a rapid figuration of repeated notes; during the course of the composition these two different aspects undergo a metamorphosis which runs

transversally through the world of branches and that of roots and ends with the return of the two opening elements filtered through the course of time». *Di rami e radici*, commissioned by the Divertimento Ensemble and dedicated to Maria Grazia Bellocchio, will be played again one week later, on **February 11**, by Alfonso Alberti, again in Milan, during the season of Musica d'Insieme. The first work by Gardella appearing in the ESZ catalogue, *L'incanto delle voci lontane* for six voices, was given its first performance last year on **September 13** in the Abbey of Royaumont during the series "Voix Nouvelles", by the Neue Vocalsolisten Stuttgart. The composer comments: «To construct with sound using poetic language means having the possibility to transform perception through space; the space in question is Dante's Purgatory where laments and invocations are merged, giving rise to an imaginary place of resonance: from the network of these resonances emerges a *miserere*, whose construction ideally pervades the whole work. The three souls that present themselves to Dante are conceived through the elaboration of three different vocal models that are gradually combined, giving rise to a hyper-character, resulting from the stratification of the three elements: although coming from different places and different experiences of life, Dante's souls are united by the same yearning towards the absolute».



## Francisco Guerrero

On March 5 and 6 at the Teatro Monumental in Madrid, the Orquesta Sinfónica de RTVE under Adrian Leaper will play *El polo* from the Suite *Iberia*, a transcription for orchestra of Isaac Albeniz's piano work. *Erotica* for voice and guitar on texts by Ben Quzman will be taken on tour by Sylvia Nopper and Mats Scheidegger to Zurich (Musikhochschule, March 12), Wettingen (Gnom, March 13), St. Gallen (Tonhalle, March 14), Basel (Gare du Nord, March 15).

# Javier Torres Maldonado Works in Progress

Numerous new commissions for Javier Torres Maldonado. *Sidereus Nuncius* is the title of a new stage work commissioned and co-produced by the Festival Internacional Musica y Escena, the Festival Internacional Cervantino and GRAME (Centre National de Création Musicale in Lyon). To mark the International Year of Astronomy, organized to coincide with the fourth centenary of Galileo's telescope, Torres Maldonado has been asked to write a piece for eight dancers, three percussionists, electro-acoustic support and video, based on Galileo's *Sidereus Nuncius*, whose premiere will take place in Mexico City in September, during the Festival Internacional Musica y Escena, with a repeat performance in October in Guanajuato during the Festival Internacional Cervantino. The composition will be written during the composer's residence at the GRAME and will be performed by the percussionists Yi-Ping Yang and the Ensemble Tambuco, with Max Bruckert of the GRAME as sound engineer and assistant to the composer. GRAME, again, and the French Ministry of Culture have commissioned a

composition for percussion and electronics, which will be given at the Rendez-vous Interantionaux de la Timbales in Lyon. The soloist, once more, will be Yi-Ping Yang. In the meantime the Commande d'État 2008 for *Sinfonia mixta* for three instrumental ensembles and electro-acoustic support was premiered at the Biennale Musiques en Scène in Lyon in March 2008, while the Jeunesses Musicales de France have commissioned a new work for violin and accordion, which will be dedicated to Marianne Pikketi and Pascal Contet. Other performances of Javier Torres Maldonado's music include: *Alborada* for soprano, saxophone and live electronics, which was performed on **December 3** at the Escuela Nacional de Música during the Encuentro Nacional de Saxofones in Mexico City, with the saxophonist Jorge Hoyo, who will repeat the work on **February 14** in the Sala Ollin Yoliztli in Mexico City, and finally *Hacia el umbral del aire* for accordion and live electronics to be played by Christine Pate on **March 21** in the Salle Claude-Champagne of the University of Montreal.

Prestigious French commissions for stage and chamber works



# Andrea Mannucci Futurist Attic

On **February 14**, Andrea Mannucci's *Elegia II* for strings can be heard in the church of San Giovanni in Brescia, with the Ned Ensemble conducted by the composer. Mannucci will again be on the podium, directing the Soloists and Orchestra of the "Dall'Abaco" Conservatory in Verona on **May 6, 7 and 8** at the Teatro Nuovo in Verona, in a performance of *Notturmo*, a musical farce in one act on a text by Francesco Balilla Pratella. The performance constitutes the first part of "Notturmo futurista", a multimedia show devoted to the Centenary of Filippo Tommaso Marinetti's *Manifesto del Futurismo*. The performance will also see the participation of the Ballet Corps of the Fondazione Arena di Verona, with choreography by Maria Grazia

Garofoli and the direction of Paolo Valerio. *Notturmo* is the most famous theatrical "synthesis" by Pratella, which follows the typical trends of popular dramaturgy at the end of the 19<sup>th</sup> Century: a humble attic room, where at night a wife, stricken by cold and hunger, upbraids her husband who is fascinated by the stars in the sky, a passionate lover of the stars, but unmoved by any stimulus or provocation. The sudden intrusion of three thieves from outside is transformed from a situation of threat and terror into a positive episode, when the wife runs away with them. The husband, mocked, beaten and deprived of his wife, can at last dedicate himself to contemplating the stars.

Theatrical synthesis by Balilla Pratella to mark the Centenary of Marinetti's Manifesto



Critical edition of an orchestral work from 1954 built on popular songs

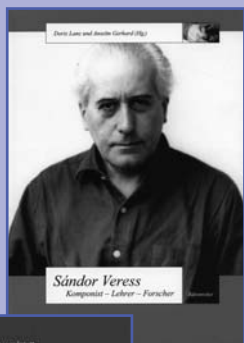


## Bruno Maderna Dodecaphony and Folklore

We are pleased to announce the publication of the critical edition of *Composizione in tre tempi per orchestra* (1954), prepared by Edoardo Bruni for the critical re-edition of the works of Bruno Maderna under the supervision of Mario Baroni and Rossana Dalmonte. The work was first performed in Hamburg on 8<sup>th</sup> December 1954 during the series "Das neue Werk", by the Nordwestdeutscher Rundfunk Symphonieorchester conducted by the composer, in a programme that included works by Varèse, Stockhausen and Zehden. «A real success», commented the composer writing to Luigi Rognoni. In a letter to Roman Vlad, Maderna states that the composition «is built on three popular songs from the Veneto. The first movement consists of a canon *ex unica* of the first stanza of *Biondina in gondoleta*, which however is used as the basis for the formal and rhythmic structure of the movement. Each line is used as a permutable whole. The second movement is based on the popular song from Trentino

*Splende la luna chiara sora Castel Doblin* [sic]. Here too, as in the first movement, permutational procedures are applied to the text, again at the level of the line. The third movement is based on the well known song from Friuli *L'allegrie le ven dai zòveni*. Once again the same procedure is applied. Except that all the lines of the song are used and in addition the song in its entirety gradually emerges on the guitar, mandolin, harp and marimba». Despite the diatonic nature of the original material and the preliminary non dodecaphonic elaborations, Maderna nevertheless makes intensive use of dodecaphonic procedures throughout the piece, evident from the series, charts and numerical schemes found in the sketches. On **March 24** Maderna's *Musica su due dimensioni* for flute and magnetic tape will be played by Roberto Fabbriciani in the Aula Magna of the Università La Sapienza in Rome, during the season organized by the Istituzione Universitaria dei Concerti.

Critical and performing acclaim in the re-evaluation of a master of the 20<sup>th</sup> Century



## Sándor Veress Rethinking and Relistening

Bärenreiter have published the proceedings of the conference held in Spring 2007 in Bern to mark the Centenary of the birth of Sándor Veress. Compiled by Doris Lanz and Anselm Gerhard, the book *Sándor Veress. Komponist - Lehrer - Forscher* gathers together a wide range of papers that shed light on the figure of the composer, covering his ideology and production, his relationship with dodecaphony, his style, and how he was viewed by his pupils. An appendix includes his correspondence and other documents. The Zürcher Bläserquintett has recorded a Cd entitled *Sándor Veress und seine Schweizer Schüler* for the series *Musiques Suisses* (MGB CTS-M 112). The disc, which also features music by Holliger, Moser and Wyttenbach, includes the composer's *Diptych* for wind quintet. Various appointments have been planned for this Spring: *Musica concertante* for twelve strings will be played on **March 24** at the Amsterdam Muziekgebouw, by the

Asko/Schönberg Ensemble under Reinbert de Leeuw, with a repeat performance on **March 25** in Antwerp. The *Sonatina* for oboe, clarinet and bassoon will be played by Heinz Holliger and the Soloists of the Orchestra dell'Accademia Nazionale di Santa Cecilia on **April 3** in the Sala Sinopoli of the Auditorium Parco della Musica in Rome, during the Stagione da Camera of the Accademia Nazionale di Santa Cecilia. The *Quattro danze transilvane* for string orchestra will be played on **April 25** at the Kleiner Goldener Saal in Augusta by the Bayerische Kammerphilharmonie, and on **April 29** at the Stadthaus in Winterthur, with the Musikkollegium Winterthur conducted by Willi Zimmerman. Finally, the *Passacaglia concertante* for oboe and strings can be heard on **May 2** at the Concertgebouw in Amsterdam, with Candida Thompson conducting the Amsterdam Sinfonietta.

Luisa Sello and Roberto Fabbriciani under the spotlight in Milan and in Rome



## Aldo Clementi Monologues for Flute

On **January 11** *Canzonetta* for alto flute and pre-recorded flute was performed at the Spazio Oberdan in Milan by Luisa Sello. The piece is dedicated to Sello, who included it in her new show, *Pierrot Solaire*, winner of the Start Cup 2008, in which she also performs as an actress, in a spectacle that aims to stress the gestural side of expression. Already seen at the Musikverein in Vienna, the Concert Hall of the Beijing Conservatory and the Agnelli Hall in Tokyo, the piece recuperates Arnold Schönberg's notions and emphasizes their gestural expression. The performance in Milan was part of a seminar called "La spettacolarizzazione della musica", which in turn was part of the "Seminari Artexperience

2009: La musica delle parole", which involved composers and poets including Ennio Morricone, Quirino Principe and Edoardo Sanguineti. On **March 24**, in the Aula Magna of the Università La Sapienza in Rome, Roberto Fabbriciani will play *Parafraasi 2* for alto flute, magnetic tape and live electronics, during the series of concerts organized by the Istituzione Universitaria dei Concerti. *Agnus Dei* (Dufay) for twelve instruments will be played by the Ensemble da Camera of the Accademia del Teatro alla Scala on **March 28** in the Ridotto dei Palchi "A. Toscanini" of La Scala directed by Fabián Panisello, and on **May 8** at the Teatro A. Ponchielli in Cremona under Giorgio Bernasconi.

Homage to the Centenary of Haendel commissioned and broadcast by Rai Radio 3



## Gilberto Bosco From Water to the Heavens

*Grazioso*, for flute, trumpet, violin, cello and harpsichord, is the latest chamber work by Gilberto Bosco, whose first radio performance will be broadcast by Rai Radio 3 on **April 19**, with the In Canto Ensemble conducted by Fabio Maestri. The piece was commissioned by Rai Radio 3 for the day that the Rai (along with many other radios across the world) will dedicate to the 250<sup>th</sup> anniversary of the death of Haendel. **April 19** will see a "Haendel Marathon", which will also include a series of works commissioned from various composers based on a short extract from the

*Water Music*. Bosco has divided it into fragments, following the Fibonacci series, broken it up, using many different and contrasting metronome markings, taken the harmonic fields that provide its colour and has drastically changed it, perhaps in a somewhat unexpected way. Finally, to accentuate the timbre he has exploited above all the trumpets. But also with the aid of the bridge of the strings, the tremolos and harmonics of the flute, and a sophisticated use of the high registers of the harpsichord, in an exercise of memory and imagination.

# The Harp Unveiled

An exhaustive study investigates every aspect of the instrument, with much attention to New Music

The need for a book about harp writing and notation has long been felt: the exhaustive book by Lucia Bova now published by ESZ (*L'arpa moderna. La scrittura e la notazione, lo strumento e il repertorio dal '500 alla contemporaneità*, Preface by Luis de Pablo, Milano, 2008, 636 pp.), ranging from the history of the repertoire to the specific details of contemporary harp writing, fills a longstanding gap in international literature. The first chapters describe the birth and development of a characteristic idiom for the instrument, highlighting the most significant moments from the 16<sup>th</sup> Century till today and include an analysis of some of the most important modern scores. The central chapters offer a more organological description of the harp, providing an explanation of the many peculiar aspects of the instrument and its technique, with the help of extracts taken from the solo or chamber repertoire. Finally the author looks into the new ways of producing sound and experimental techniques with the aid of examples, tables and extracts taken from the

repertoire of New Music. Numerous examples are given from works by Berio, Petrassi, Donatoni, de Pablo, Takemitsu, Crumb, Henze, Boulez and Stockhausen (and many other contemporaries) and by more historical composers including Mozart, Fauré, Ravel, Debussy, Stravinskij, Schönberg, Webern and Puccini, thus allowing us to become more familiar with the writing for the harp and understand the complex interaction between the structural peculiarities of the instruments and the physical qualities of the player. *L'arpa moderna* is a reference volume not only for new courses of instrumental specialization and composition, but also for performers, teachers, composers, historians and musicologists. Whoever wishes to deepen their knowledge of the harp repertoire from the 16<sup>th</sup> Century to today, and understand the singularity of the instrument and its writing, will find this book a complete and indispensable aid.



# Alessandro Rolla Milanese Salon

Two chamber works by the historical first violin of La Scala in the 19<sup>th</sup> Century

The critical edition of the works of Alessandro Rolla (1757-1841) continues with two new publications. The *Divertimento* for flute, violin, two violas and cello (S. 13194 Z.) was edited by Mariateresa Dellaborra, with a revision of the flute part by Mario Carbotta. Dellaborra also edited the *Divertimento ossia Sestetto* for flute, violin, two violas, cello and piano (S. 13192 Z.). The quintet of instruments used by Rolla boasted its own original repertory especially between the last two decades of the 18<sup>th</sup> Century and the first three decades of the 19<sup>th</sup> Century, written mainly by composers of the German area. Rolla's case is made extremely interesting by the fact that it not only enriches the repertory for this formation, but also allows us a glimpse of the environment of the academies and salons in Milan where opera extracts were played alongside instrumental pieces of various types, with a special preference for the fantasia on opera themes or arrangements or reductions of symphonies or other favourite pieces. However, the concerts also included pieces of a more personal stamp, in the spirit of the salon, but highly inspired and passionate. The quintet BI 427 bis presented here is dedicated to the aristocratic amateur flutist and music patron, Giovanni Ballabio. It has never been published and is not listed in the Bianchi-Inzaghi catalogue of Rolla's works; it exists

in a handwritten copy kept at the Northwestern of Evanston Music Library (Illinois), which purchased it from the Moldenhauer Archive in the early '70s. The *Divertimento ossia Sestetto* BI 433 was similarly written for private academy meetings and provides further evidence of the intense musical activity that took place at various levels in Milan in the first half of the 19<sup>th</sup> Century, involving both professionals and amateurs and confirming the undisputable primary role played by Rolla, «primo violino e direttore» of the orchestra of La Scala from 1802, in the organization also of important private concerts. The composition was conceived for six specific players (flute, violin, two violas, cello and piano, all with quite demanding parts) in a decidedly unusual and demanding combination of timbre of which only one other example has survived from the repertory of the time. Rolla himself took part in the performances, surrounded by enthusiastic pupils and amateurs but highly capable instrumentalists, as was probably the case with the dedicatee of the score, Giovanni Ballabio, a pupil of the famous flutist Giuseppe Rabboni.



# Johann Sebastian Bach The French Style

Six youthful works by Bach transcribed for guitar

We are pleased to announce the publication of Volume II of *Opere scelte* in the French style by Johann Sebastian Bach transcribed for guitar (S. 13239 Z.). The transcription and fingering is by Paolo Cherici, who has chosen BWV 820, 821, 822, 823, 832, 992. Cherici writes: «Playing the works of Bach is surely one of the most extraordinary and formative experiences that any instrumentalist could wish for. The pieces contained in this collection were selected and transcribed only after their suitability for the technical resources of the guitar, in terms of character and balance, had been carefully ascertained. The justification for this kind of undertaking can be found in the examples Bach himself left us, for he not only transcribed the works of other composers, notably those of Vivaldi, but also rewrote many of his

own pieces for different instruments. These versions served as a model for my work in establishing the criteria on which to base the task of transcription. The works contained in this collection were conceived for the harpsichord and are modelled, albeit with typical Bachian deviations, on the structures of the French suite and overture. The works were written some time between the years spent in Lüneburg and those in Weimar (1700-1717). They can therefore be considered youthful works, where the French influence can be explained above all by the contacts the composer made during his stay in Lüneburg with the nearby court of Celle».



# First World Performances

## JANUARY

**Matteo Franceschini**

**A LONG TIME AGO**

**for cello and ensemble**

(Commission by Divertimento Ensemble)

Milan, Rondò 2009, Palazzina Liberty, January 21

Relja Lukic, cello

Divertimento Ensemble

conductor: Sandro Gorli

**Federico Gardella**

**DI RAMI E RADICI**

**for piano**

(Commission by Divertimento Ensemble)

Monza, Rondò 2009, Teatrino di Corte della Villa Reale,

January 31

Maria Grazia Bellocchio, piano

## FEBRUARY

**Giorgio Colombo Taccani**

**DICHTERS GENESUNG**

**for alto recorder and harpsichord**

Berlino, Kammersaal Friedenau, February 9

Anne Seifert, alto recorder

Ada Tanir, harpsichord

## MARCH

**Valerio Sannicandro**

**ALL SHADOWS OF RED AND YELLOW II**

**for alto flute, clarinet, viola, cello**

**and harp**

Cottbus, Kunstmuseum Dieselkraftwerk, March 7

Solisti della Philharmonisches Orchester Cottbus

conductor: Evan Christ

**Henri Pousseur**

**STÈLE à la mémoire de Pierre Froidebise**

**for bass clarinet**

(Commission by Festival Ars Musica and Ensemble

Musiques Nouvelles)

Bruxelles, Festival Ars Musica, Flagey, March 13

Jean-Pierre Peuvion, bass clarinet

**Giorgio Colombo Taccani**

**DIANA, LUNA**

**for two voices**

Gorgonzola (Milan), Galleria Officina Arte

Contemporanea, March 14

Akiko Kozato and Sakiko Abe, voices

**Giovanni Verrando**

**THIRD BORN UNICORN (REMINDE ME WHAT**

**WE'RE FIGHTING FOR)**

**for electric violin and live electronics**

Berkeley, California, CNMAT, March 15

Jacopo Bigi, electric violin

**Luca Antignani**

**IL RE DELLA FORESTA**

**for string quartet**

(Commission by Société de Musique de

Chambre de Lyon)

Lyon, Société de Musique de Chambre de Lyon,

Salle Molière, March 18

Quatuor Debussy

**Maurizio Ferrari**

**...DAL DOLCE CANTO. QUATTRO LIRICHE**

**GRECHE**

**for guitarist (or for voice and guitar)**

Milan, Cinque Giornate per la Nuova Musica,

March 18/22

Giacomo Baldelli, guitar

**Alessandro Solbiati**

**NORA**

**Version for cymbalom and orchestra**

Milan, Teatro Dal Verme, March 19

Luigi Gaggero, cymbalom

Orchestra I Pomeriggi Musicali

conductor: Julien Salemkour

**Maurizio Ferrari**

**UNA VOCE DI DONNA. POLIFONIA PER ROSA**

**"Teatro di stanza" for voice, reciting voice and**

**ensemble**

Milan, Teatro Verdi, March 24

Costanza Gallo, soprano

Laura Ferrari, reciting voice

Sarabanda Ensemble

conductor: Alberto Lo Gatto

**Giorgio Colombo Taccani**

**VOCATIVO**

**for baritone sax and contrabass clarinet**

Roma, Università Tor Vergata, Auditorium

"Ennio Morricone", March [date to define]

Marco Colonna, contrabass clarinet

Francesco Ciocca, baritone sax

**Giorgio Colombo Taccani**

**NO TIME ZONE II**

**for contrabass clarinet**

Roma, Università Tor Vergata, Auditorium

"Ennio Morricone", March [date to define]

Marco Colonna, contrabass clarinet

## APRIL

**Michele dall'Ongaro**

**BABELÉ**

**for reciting voice and orchestra**

**on a text by Pier Luigi Berdondini**

Milan, Teatro Dal Verme, Aprile 2

Paolo Bessegato, reciting voice

Orchestra I Pomeriggi Musicali

conductor: Howard Shelley

**Alessandro Solbiati**

**INTERLUDI**

**for piano**

(First complete performance)

Berkeley (California), Primavera Italiana di Nuova

Musica, April 3

Alfonso Alberti, piano

**Andrea Viganò**

**TAGLI**

**for female voice, bassoon, ensemble and**

**live electronics**

Paris, Ircam, Espace de Projection, April 9

Raphael Kennedy, voice

Brice Martin, bassoon

Ensemble TM+

conductor: Laurent Cuniot

Manuel Poletti, musical assistant

**Alessandro Solbiati**

**IL CARRO E I CANTI. Opera in one act freely**

**adapted from the microdrama "The Feast in Time**

**of Plague" by Aleksandr Puškin in the**

**original Italian translation by Silvia Canavero**

Trieste, Teatro Lirico Giuseppe Verdi, April 17

Alda Caiello, Mary (soprano)

Maurizio Leoni, Walsingham (baritone)

Sonia Visentin, Luisa (soprano)

Gianluca Bocchino, Il Giovane (tenor)

Gianluca Buratto, Sacerdote (bass)

Luigi Gaggero, cymbalom

Corrado Rojac, accordion

Orchestra del Teatro Lirico Giuseppe Verdi di Trieste

conductor: Paolo Longo

**Gilberto Bosco**

**GRAZIOSO**

**for flute, trumpet, violin, cello and piano**

Rai Radio 3, April 19

Ensemble In Canto

conductor: Fabio Maestri

**Francesco Hoch**

**POEMA ORCHESTRALE**

**for an ensemble of six percussionists**

New York, Stony Brook, Staller Center of Arts, April 23

Contemporary Chamber Players

conductor: Eduardo Leandro

**Alessandro Solbiati**

**IBI, BONE FABRICATOR!**

**for solo flute**

Zagabria, 25. Muzicki Biennale Zagreb, April 26

Roberto Fabbriani, flute

**Ivan Fedele**

**33 NOMS**

**for two sopranos and orchestra on a text**

**by Marguerite Yourcenar**

(Commission by Teatro alla Scala)

Milan, Teatro alla Scala, April 26

Julia Henning, soprano

Valentina Coladonato, soprano

Filarmonica della Scala

conductor: David Robertson

## MAY

**Giorgio Colombo Taccani**

**ICE AND STEEL**

**for contrabass clarinet and string orchestra**

Varese, Teatro Santuccio, May 6

Gareth Davis, contrabass clarinet

Camerata dei Laghi

conductor: Sandro Pignataro

**Alessandro Solbiati**

**VOX II**

**for female voice**

Milan, "Il corpo del suono", Teatro Mohole, May 7

Laura Catrani, soprano

**Matteo Franceschini**

**NEW WORK**

**for voice**

Milan, "Il corpo del suono", Teatro Mohole, May 7

Laura Catrani, soprano

**Jean-Luc Hervé**

**ALTERNANCE/TOPOGRAPHIE**

**for two ensembles and electronics**

Paris, Auditorium Marcel Landowski, May 14

Ensemble 2e2m

conductor: Pierre Rouiller

**Alessandro Solbiati**

**UND NUN**

**for baritone and seven instruments on a line**

**by R.M. Rilke**

Ittingen, Festival di Ittingen, May 20/24

Felix Renggli, flute

Heinz Holliger, oboe

Ursula Holliger, harp

Solisti del Festival di Ittingen

**Michele dall'Ongaro**

**CONCERTO**

**for violin and orchestra**

Sanremo, Teatro dell'Opera del Casinò, May 28

Francesco D'Orazio, violin

Orchestra Sinfonica di Sanremo

conductor: Tonino Battista

**ESZ**

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