

Edizioni Suvini Zerboni - Notiziario quadrimestrale

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Nostalgia and Interiority

On **February 10** and **11** a double first performance is scheduled, respectively at the Leidche Rijn in Utrecht and at the Muziekgebouw in Amsterdam, of the second version of the cycle *Com que voz* for female voice, baritone, twenty instruments and live electronics, a cycle inspired by the sonnets of Luís Vaz de Camões and the fados of Amália Rodrigues. The performances will be given by the fado singer Cristina Branco, the baritone Frank Wörner, the Nieuw Ensemble and Thomas Goepfer/Ircam on live electronics, conducted by Etienne Siebens. Gervasoni explains: «*Com que voz*, originally premiered in Porto by the Ensemble Modern in February 2008, is now being played in the Netherlands, in the first performance of a revised version. The new format maintains the same singers and the participation of Ircam for the electronics part, but features different instrumentalists (the Nieuw Ensemble) and a new conductor (Etienne Siebens). The revision to the cycle concerns above all the electronics part and to a lesser extent the instrumentation. The most substantial novelty is the introduction of a new piece, a duet for the two singers and the electronics placed as a mirror of the other duet that constituted the central moment of the first version of the cycle, and a reorganization of the order of the pieces. The series of pieces, now totalling 25, no longer follows

a scheme based on contrast (thematic-poetic, emotive, stylistic) and symmetry (instrumental, spatial, microstructural) constituted by the alternation of the male and female voices around the central pivot of the duet in which the two soloists finally met (or rather “brushed”) after a long series of “clashes”. The new formal arrangement is rendered more complex by the introduction of a second duet, a reflection of the first and the evocation of the generative matrix of the whole work (the fado singer Amália Rodrigues and the writer Luis de Camões, the father of Portuguese epic and lyric poetry), which upsets the previous plan. The symmetry and contrast are broken and the single moments of the work are entangled so that the listener’s journey becomes sinuous and insidious, a journey that leads him through the worlds of the fado, poetry and contemporary music, of nostalgia and utopia. While in the first version, it was left to the listener to find a sense to the journey I proposed in an “almost neutral” fashion, here I decided to impose my will on the journey that the listener must undertake among the countless contrasting elements of this cycle and to offer a hint for the interpretation, thus complicating the personal discernment of a possible pathway between worlds so often irreconcilable». On **May 2** at the Domaine de Kerguéhennec, another first performance

[continues on page 2](#)



New itinerant version of the Portuguese cycle, double work inspired by Silesio and two monographic concerts

A long Mastery of Composition

In 2010 Luis de Pablo will be 80. A champion of Spanish avant-garde music, de Pablo has lived through the complex seasons of the civil and musical history of his country and of western Europe, offering his own original interpretation of sonic material, characterized at the same time by great liberty and individual significance. Born in Bilbao in 1930, Luis de Pablo studied music from a very young age. After graduating in Law at the Complutense University in Madrid, he started his career as a lawyer, while his interest in 20th Century music continued to increase, leading him to complete his music training and produce his first attempts at self-taught composition. Having abandoned law definitively, in 1958 he founded with Ramón Barce the group Nueva Música, to which also Cristóbal Halffter belonged, and actively dedicated himself to the promotion of contemporary music, also committing himself as a translator in the diffusion of the works and thought of the Second Viennese School. He founded the concert series «Tiempo y Música», and, in 1965, the group «Alea» and the first electro-acoustic studio in Spain: an activity crucial in helping Spain to emerge from the cultural isolation into which the country had fallen under Franco. At the start of the sixties he was in Darmstadt and Paris, where he studied with Max Deutsch, a former pupil of Schoenberg, and began to move between serialism and aleatory music. In 1972 he organized the “Encuentros de Arte” in Pamplona, an interdisciplinary festival that led to attacks, for opposing political motives, from both the supporters of Franco and ETA. He then sought exile in the United States, where he taught at the University of Buffalo, and in Canada (he was professor in Ottawa and Montréal), returning to Spain after the death of Franco. In the eighties he combined prestigious institutional roles, entrusted to him by the Spanish government and

by French theatres and festivals, with a considerable musical production, which was rewarded by numerous recognitions, commissions and performances. The music of Luis de Pablo is characterized by an extreme receptivity, with respect to any given artistic form, European or not, in a Copernican revolution that subtracts European music from its assumed centrality: an aesthetic stand that affirms the composer as a sort of «circumnavigator of cultures» (José García del Busto), far however from any form of eclectism – de Pablo avoids using instruments or scales of other cultures, preferring to imitate its gestuality – thanks to the unifying quality of his individual technical approach, unmistakable in his instrumentation, harmony, and use of microintervals. A notable series of performances celebrates the composer in the first months of the year. On **February 22** Francesco D’Orazio will play the *Tres piezas académicas* for violin at the Fundación BBVA in Madrid. His colleague Denis Clavier will be the soloist in the *Concerto* for violin and orchestra on **February 12** at the Arsenal de Metz, where he joins the Orchestre National de Lorraine under José Ramón Encinar, who on **February 16** at the Residencia de Estudiantes in Madrid, will conduct the Soloists of the Orquesta de la Comunidad de Madrid in a selection from *Tarde de poetas* for voices and instruments (more precisely, the three pieces inspired by the poetry of Gongora: *Los fuegos* and *Surcar vemos* from “*Soledad primera*” and *Glosa a un texto de “Soledad segunda”* de Luis de Gongora). On **February 18** the same venue will hold a round table dedicated to the composer on the occasion of his 80th birthday and on **February 24** it will host a performance of *Ofrenda* for solo cello. On **March 24**, at the Fundación Juan March in Madrid, the pianist Francisco Escoda will give a retrospective concert

[continues on page 2](#)



Monographic concerts, books and Cds: Spain celebrates his 80th birthday in grand style

Sándor Veress

Double appointment with Heinz Holliger, who on January 6 conducted the Winterthurer Streichquartett (Willi Zimmermann and Pär Näsborn, violins, Jürg Dähler, viola and Cäcilia Chmel, cello) and the Musikkollegium Winterthur in the *Concerto* for string quartet and orchestra at the Stadthaus Winterthur Konzertsaal, and on 16 January the Asko/Schönberg Ensemble in *Orbis tonorum* for chamber orchestra at the Concertgebouw in Amsterdam. Still in the Netherlands, at the Concertzaal of Tilburg, the Magogo Kamerorkest under Arjan Tien will play the *Quattro danze transilvane* for string orchestra on March 13.

Javier Torres Maldonado

The first performance in Italy of *Hemisferios artificiales* for six players will be played on February 15 in the Auditorium Rai in Turin during the series Rai NuovaMusica, with the Ensemble Geometrie Variabili of the OSN Rai, conducted by Francesco Pomarico. On April 23 at the WDR, during the Wittener Tage für Neue Kammermusik, the Arditti String Quartet will perform the *Cuarteto de cuerdas n. 1* for string quartet.

will given, that of *Dir - In dir*, thirteen commented couplets by Angelus Silesius for vocal sextet and string sextet, to be played by the vocal group Exaudi and the Ensemble L'Instant Donné. The composer introduces the work in these terms: «In 2003 I wrote *In dir* for a vocal ensemble of six voices, a cycle of eleven pieces to which I added another two in 2004, one at the beginning and one at the end, on texts by the mystic poet and philosopher Angelus Silesius (1624-1677), taken from the six books of the *Cherubinischer Wandersmann*. The commission for a string sextet, for which I am indebted to Harry Vogt, gave me the idea to write a comment to *In dir*, which uses the same musical material and can be seen as complementary to the other cycle. The number of voices is the same (but not the text), as is the musical material, which thus becomes a sort of "subtext", an explanation in purely musical terms of the specific theological sense of the couplets by Silesius. The piece adopts the constructive principles derived directly from the texts of Silesius, arising from madrigalism without the text. While *In dir* represents the aspiration to the divine, the essence of the truth set in an elsewhere or in our own unconscious, an attempt made through the word, *Dir* on the other hand is the state or the place where this secret, the mystery of being, is kept, and which the word alone is not capable of expressing. For this reason the two sextets each represent the half of a unity, the "one" of the ancient Platonic myth, the primordial androgynous being split into two by Zeus, where each half suffers from a constant nostalgia for the lost half and from the continuous attempt to be reunited. The divine "thou", evoked by the word, coincides in its essence with the discovery of the "interior I", both impossible to reach. *In dir* and *Dir* are complementary because they can be performed one after the other or alternatively in a pre-established order whereby the pieces that make up *Dir* are presented in an opposite order to the corresponding pieces of *In dir*. Or else they can be performed separately, and in this case they will refer to each other at a distance. In any case we are dealing with an attempt to reunite with

a divinity, desires to reach the divine not entirely possible to fulfill. The strings are arranged into two trios in stereophonic fashion, with the instruments arranged in an inverse order, asymmetrically with respect to the central axis, and each time divided in a different way: as pairs of similar instruments, as a triple duo, as two trios, as a sextet or as a solo instrument, always different, accompanied by the other five». On **May 5** another new work by Gervasoni, for trombone and piano, will be premiered by Jean-Marc Daviet and François Volpé, soloists of the Ensemble Contrechamps, at the Théâtre Am Stram Gram in Geneva during the Saison Contrechamps, which commissioned the piece. The performance will form part of a concert-show given by the actor Joan Mompart. This chamber work will provide the basis for a concertante work for trombone, percussion and ensemble that will be presented in May 2011, again during the season of Contrechamps. On **January 11** at the Hochschule in Leipzig, Luigi Gaggero played the version for cimbalom of *Pré-ludique* and *Pré-lubrique*, compositions originally written for the piano. Two important concerts will be dedicated entirely to the music of Gervasoni. The first will be on **March 25** at the Istituto Italiano di Cultura in Stockholm, with Alda Caiello and Ensemble Alter Ego who will play a series of very recent works: *Masques et Berg*, three duets for violin and viola, *Drei Aster Lieder* for voice, violin, viola and cello, *Pré-ludique* and *Pré-lubrique* for piano and *Phanes* for solo flute, alternated with some of the transcriptions for violin, viola and flute made by Gervasoni of Bach's *Invenzioni a due voci*. A similar programme can be heard on **March 26** in the Chapelle Historique du Bon-Pasteur in Montréal, Canada: the mezzo-soprano Marie-Annick Beliveau and the Ensemble Kore will play, among other things the *Drei Aster Lieder* and *Masques et Berg*. On **April 30** at the Teatro Dal Verme in Milan, during the series Koinè 2010, Marco Angius will conduct the Orchestra I Pomeriggi Musicali in *Un leggero ritorno di cielo* for twenty-two strings.

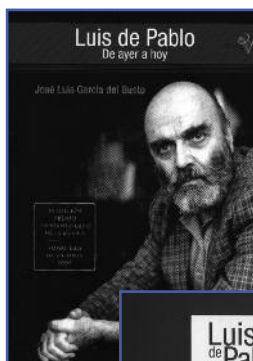
from page 1 (de Pablo: A Long Mastery of Composition)

featuring the piano works of Luis de Pablo, during which a meeting with the composer is foreseen. On **March 28** in Àvila the Joven Orquesta Nacional de España under José Luis Temes will play *Fiesta* in the two versions for six percussionists and for six percussionists and string orchestra, and *Vielleicht* for six percussionists; in the same days these three works will be recorded in a studio in preparation for a new Cd. On **April 20** Juan José Olives will conduct the Grupo Enigma in *Circe de España* for mezzo-soprano and six instruments and *Monos y liebres* for bass clarinet and marimba, at the Auditorio of the Palacio de Congresos in Zaragoza. Then, on **May 10**, in the Auditorium of the Museo Nacional de Arte Reina Sofía in Madrid, the Ensemble Kuraia under Andrea Cazzaniga will play *Epístola al transeúnte* for flute, clarinet, violin, viola, cello and piano. On **May 20**, again in Madrid, in the Auditorio Nacional, there will be a concert dedicated to de Pablo, featuring *Potpourri* (from *Vendaval*) for orchestra, *Figura en el mar* for flute and orchestra and *Fronroso misterio* for cello and orchestra, with the flutist Sophie Cherrier, the cellist Asier Polo and the Orquesta Sinfónica de Euskadi conducted by José Ramón Encinar. The celebrations will culminate on **June 18, 19** and **20** when the Orquesta y Coro de la Comunidad de Madrid (ORCAM) under José Ramón Encinar will put on a performance of *Un parque*, a chamber opera in one act based on Yukio Mishima's *Sotoba Komachi*. In the meantime the Instituto Cervantes in Bremen, has produced a monographic Cd entitled *Polifonía de compositores/Komponisten Polyphonie*, that contains the live recording of the concert held in the German city on March 6, 2009. The soprano Alda Caiello and the Plural Ensemble conducted by Fabián Panisello joined

in a programme that included *Epístola al transeúnte* and the three vocal works that de Pablo wrote based on the poetry of José Miguel Ullán: *Trío de Doses* for mezzo-soprano, violin, cello and piano, *Pocket Zarzuela* for mezzo-soprano and five players and *Circe de España* for mezzo-soprano and six instruments. Two important books on the composer have recently been published: Luis de Pablo, *Una historia de la música contemporánea* (Madrid, Fundación BBVA, 2009), which contains the text of the cycle of three lectures given by Luis de Pablo in Madrid in November 2009, and José García del Busto, *Luis de Pablo. De ayer a hoy* (Madrid, Fundación Autor, 2009).

Published to mark the awarding of the IX Edition of the Premio Iberoamericano de la Música Tomás Luis de Victoria 2009 to de Pablo, the second book is a comprehensive monography of the composer, whose vast output is investigated, from his earliest works to his most recent production, with large extracts and statements made by de Pablo himself, whose complete discography is also included. Attached to the book is the Cd *Luis de Pablo. Antología personal*, which contains over seventy minutes of music composed during a wide span of time, from *Tarde de Poetas* to *Passio*, passing through important works like the

Concerto for violin and orchestra, *Fronroso misterio* and a scene from the opera *La señorita Cristina*.



Two first performances of quite diverse types for Ivan Fedele. Firstly, *Thanatoséros* for soprano, tenor and ensemble will be premiered on **March 8** at the Teatro Dal Verme in Milan during the series MusicAcross, and played again the next day **March 9** at the Teatro Ponchielli in Cremona. It will be performed by the soprano Valentina Coladonato, the tenor Sandro Naglia and the Ensemble MusikFabrik under Peter Rundel. The composer describes his new creative venture in this way: «When MusicAcross commissioned me to write a new work for the Festival Monteverdi in Cremona, a work that would have some link with the composer of *Orfeo*, I immediately thought of what I wouldn't do, that is I wouldn't use any music by Monteverdi. Instead I wanted to draw my inspiration from the composer's time, the literature for instance, and I went straight to *Gerusalemme liberata* which is the source for the text of *Combattimento di Tancredi e Clorinda*. The choice of this episode, which in my version remains virtually unchanged with just a few compressions or dilatations made to the original by Tasso, came about on account of the strong emotional impact that it has always had on me. In the text we can find all the characters of the *mythos* (the word that *recounts*) to which much literature and psychoanalysis, too, has often referred, later, through new texts, glosses and re-elaborations (*logos*, the word that *explains*). The tale is in itself emblematic and closely links life and death through the impalpable and yet at the same time tremendously strong force of love: love that gives rise to life and conflict that ignores love (Tancredi doesn't know that his opponent is his beloved Clorinda) are the antitheses of an eternal dialectic that in this case is all the more agonizing as it is more fatal. In Freudian psychology the dyad puts love before death: *éros* and *thanatos*. In *Thanatoséros* the opposite happens: not only this, but the link between the two is actually eliminated almost as if to signify an even stronger link, an indivisible embrace between death and love. The two characters, the soprano and the tenor, were conceived as actors in a duel that is more metaphysical than physical and the musical options have often favoured expressive oxymorons where an impassioned text is frequently associated with an estranged character, almost as if the two contestants were able to watch themselves duelling in slow motion. Elsewhere, however, similar to a very fine cinematographic cutting, the image is focused once again on the subjects themselves, like a sort of dramaturgic punctuation. The narrator that intervenes between one scene and another is a voice treated electronically whose task is not to describe and comment on what is already known, but to exalt in music the sense of the words. I intended this work to be a lyrical scene that could well be coupled, in a diptych or a triptych, with other pieces that were linked with it in some way (I'm thinking, I know, of an *Orfeo* that I wrote for radio quite some time ago now)». The second premiere is more typically chamber in nature, the *Suite francese II* for solo violin, which David Grimal will play on **April 23** at the Petit Volcan in Le Havre. Fedele defines it as «the second step in a cycle that at the moment foresees four works of this type: two already completed, the *Suite francese* for harpsichord and, this one, the *Suite francese II* for violin, and another two to be completed, the *Suite francese III* for cello and the *Suite francese IV* for flute, each of which already has two movements. The word *Suite* immediately recalls a baroque form made up of a series of dances: from this original conception I have kept the idea of a succession of pieces of differing character. The movements make no direct reference to dance as such, but rather to a particular formal model in each of them and to changing emotional atmospheres. The dance steps have been replaced by models and figures that are alternated on the basis of metre and phrasing in a manner that is sometimes fixed and sometimes freer, alternating rules and exceptions in a more genuinely baroque spirit. The adjective "francese" is not linked in any way to a

question of style, but to a strange coincidence whereby the dedicatees of the compositions, that is the performers and the musical institutions that gave or hosted, or that will give or host their first performances, are French or live in France». In the coming months it will be possible to hear Fedele's music on two important, almost contemporaneous occasions. Between **May 3** and **8** a masterclass and two concerts are scheduled for the Musikene, Centro Superior de Música del País Vasco in San Sebastián. The first concert, of chamber music, on **May 5**, features *Due notturni con figura* for piano and live electronics, *Cap-Actions* for string quartet, accordion and live electronics, *Il giardino di giada* for flute and string trio, *Flores* in a new version for accordion (the original is for organ) and a selection of piano works. The second concert, orchestral, on **May 6** and **7**, will be given by the Orkestra Sinfonikoa Musikene and will feature the first performance of the new version of *Ali di Cantor*. In the same period Fedele will be guest composer of the Orchestre National d'Île de France during the Festival Île de Découvertes "Escalaes en Italie", to be held at the Théâtre de Saint-Quentin-en-Yvelines, Scène Nationale from **May 6** to **8**. The programme for **May 6** includes *En archè* for soprano, violin and orchestra, with the soprano Valentina Coladonato and the Orchestre National d'Île de France conducted by Kaspar Zehnder; for **May 7** the *Terzo Quartetto* for strings with the soloists of the Orchestre National d'Île de France and for **May 8** *Immagini da Escher* for ensemble, with the Ensemble Court-Circuit conducted by Jean Deroyer, and the *Concerto* for cello and orchestra with the cellist Emmanuelle Bertrand and the Orchestre National d'Île de France conducted by Enrique Mazzola. Numerous other performances of Fedele's music are scheduled for this period. After the French premiere mentioned above, *En archè* will have its first performance in Italy on **February 5** at the Auditorium Rai in Turin during the inaugural concert of Rai NuovaMusica, with Valentina Coladonato, soprano, Francesco D'Orazio, violin, and the Orchestra Sinfonica Nazionale della Rai conducted by Marco Angius. The concert will coincide with the release of a new Cd dedicated to the music of Fedele, entitled *Mosaïque* (Stradivarius, STR 33850), recorded by the same orchestra last May in the Auditorium Rai in Turin. The programme includes the *Concerto* for violin and orchestra, *En Archè* for soprano, violin and orchestra, *L'orizzonte di Elettra* in the new version for five-string electric violin, live electronics and orchestra, and *Mosaïque* for violin and chamber orchestra, played by the Orchestra Sinfonica Nazionale della Rai under Marco Angius and the soloists Francesco D'Orazio, violin, and Corinna Mologni, soprano. Francesco D'Orazio will also play *Viaggiatori della notte* for solo violin on **February 12** in the Reggia di Portici during the Festival Moz-Art Box, and on **February 22** at the Fundación BBVA in Madrid. The *Concerto* for cello and orchestra will be given another performance by Emmanuelle Bertrand with the Orchestre Philharmonique de Liège conducted by Pascal Rophé on **February 12** in the Salle Philharmonique in Liège. On **March 16** at the Kaaitheater in Bruxelles, during the Festival Ars Musica, Marco Angius will conduct the Hermes Ensemble in a performance of *Immagini da Escher*, and again on **March 20** in the Augustinus Musikzentrum in Antwerp. On **March 19**, in the Martin Harris Centre for Music and Drama of the University of Manchester, the Ensemble Vaganza under Richard Whalley will play the *Notturmo* for eleven players. On **April 30**, *33 noms* for two female voices and orchestra will be performed by the Arthur Rubinstein Philharmonic Orchestra conducted by Massimiliano Caldi in the Lodz Philharmonic Concert Hall, Poland. Finally, to crown his recent double Cd *Alto/Multiple* (Aeon AECD 0981), the viola player Christophe Desjardins has chosen a work by Ivan Fedele: *Elettra* for viola and live electronics.



Christophe Desjardins - Pro/Multiples



Goffredo Petrassi

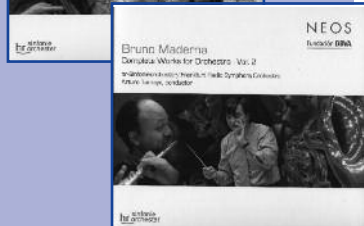
Nonsense for mixed a cappella choir can be heard on March 6 in the Sala Verde of the Teatros del Canal in Madrid, with the Coro de la Comunidad de Madrid directed by Joan Cabero. On March 26 in the Sala Sinopoli of the Auditorium Parco della Musica in Rome, during the Chamber Season of the Accademia Nazionale di Santa Cecilia, the *Quartetto* for strings will be played by the Quartetto di Fiesole.

Henri Pousseur

Les ruines de Jeruzona (Reflets de Votre Faust) for mixed choir, piano, doublebass and percussion was played on January 23, 24, 27, 29 and 30 at the Luzerner Theater, in a stage production by the students of the Hochschule Luzern Musik. The performance of Pousseur's work, one of the satellite compositions of *Votre Faust*, was preceded by a seminar held on January 22 and 23 in the Luzerner Theater by Judith Philipp and Christine Cyris.

Amid new recordings and fresh performances, the favourable reception of his rediscovered "Requiem" and "Concerto per pianoforte"

Bruno Maderna An Inspired Voice



Important appointments for Maderna at the foot of the Alps. On **March 7**, during the series "Novecento e Presente", the Auditorium Stelio Molo of the RSI in Lugano will be the venue for a performance of the *Concerto* for two pianos and instruments, and *Il mio cuore è nel Sud* for speaker, soprano and orchestra on a text by Giuseppe Patroni Griffi, with the Ensemble '900 of the Conservatorio della Svizzera Italiana, conducted by Giorgio Bernasconi. Then, Pietro Borgonovo will conduct *Don Perlimplin*, a one-act opera based on the comedy by Federico García Lorca, on **March 24** in the Teatro Complay in Verona, for the Fondazione Arena di Verona, during the festival Verona Contemporanea 2010. Between **May 11 and 14** in Lugano, Renato Rivolta and the Orchestra della Svizzera Italiana will record a series of transcriptions for orchestra of ancient music for a radio and recording project: the *Due Suites da "Odhecaton"* by Ottaviano Petrucci, the *Tre Pezzi* for organ by Girolamo Frescobaldi, *La Basadonna* by Giovanni Legrenzi, *Le Sinfonie* by Lodovico Grossi da Viadana and *Palestrina-Konzert (Concertino n. 3)* by Giovanni Battista Pergolesi. In the meantime one of the composer's most significant chamber works has been published, edited by Marco Russo and part of the critical re-edition of the works of Bruno Maderna directed by Mario Baroni and Rossana Dalmonte: the *Quartetto per archi in due tempi* (1955), commissioned by the city of Darmstadt and dedicated to Luciano Berio, one of the

first examples of his approach to post-Weberian techniques and aesthetics, a crucial work, as Maderna himself acknowledges, in the composer's stylistic development. The *Quartetto* shows evidence of Maderna's highly personal approach to serialism, that allows him to be placed among the most lively of the composers that were involved in the *Ferienkurse* in Darmstadt. The work is based on six groups of pitches that are repeated in mirror form in the second movement, a technique already used by Anton Webern in his *Symphonie* op. 21, but enriched by a process of erosion that determines an expressive contrast with the first part of the work. The label Neos has released two CDs which are the first in the series of Maderna's complete works for orchestra, featuring the Frankfurt Radio Symphony Orchestra conducted by Arturo Tamayo (*Complete Works for Orchestra - Vol. 1 & 2*, Neos 10933 - 10934). The first CD includes *Composizione n. 1* and *Composizione n. 2* for orchestra, *Studi per "Il Processo" di Franz Kafka* for speaker, soprano and orchestra (soloists Michael Quast and Claudia Barainsky), *Improvvisazione n. 1* and *Improvvisazione n. 2* for orchestra; the second *Composizione in tre tempi* for orchestra, *Concerto* for flute and orchestra (flutist Thaddeus Watson), *Aria* for soprano, flute and orchestra (soloists Claudia Barainsky and Sebastian Wittiber), *Dimensioni III* for flute and orchestra (flute and piccolo Clara Andrada de la Calle) and *Stele per Diotima* for orchestra.

press cuttings

On the *Concerto per pianoforte e orchestra* at the Teatro Filarmonico in Verona, October 10, 2009

Enrico Girardi, «Corriere della Sera», October 18, 2009

It is certainly a marvellous thing that recently two early compositions of Bruno Maderna have been rediscovered. It could actually have happened before, as the existence of the works was already known. But nobody took the initiative to put on the attire of Sherlock Holmes for the simple reason that the composer had been rather evasive on the matter. Now that he had started to practise dodecaphony, it must have seemed pointless to him to help promote his earlier works: a totally understandable viewpoint. But what has changed since then is the awareness among the experts and followers of late 20th Century music that his was probably the most inspired, authentic and worthy voice out of the many Italian composers of his generation. And thus the desire arose to explore every corner of his output. [...] The pianist Aldo Orvieto and the Orchestra of the Fondazione Arena di Verona, under Carlo Miotto, recently performed a *Concerto* for piano and orchestra dating from 1941, when Maderna was just 21. A surprising piece. Not because it was composed at that age (but maybe this too), but because it is such a fine, lively, rich and palpitating piece that is hard to think that the composer saw it as a scholastic exercise. It lasts about fifteen minutes. One can hear Bartók, and also early Berg. But most of all one hears Maderna, his already well-formed personality in his use of immediately recognisable melodic lines and timbral effects worthy of a connoisseur of orchestral alchemy. Perhaps an excessively pedantic teacher might object that there is more material than could be well developed in such a short piece. But this is a defect of over-generosity that can easily be overlooked compared to the joy and musical freshness that the work, in a single movement, offers us at every turn. It is no mere chance that the performance met with a success that one would not normally expect from the city of the Arena [...]. The commendable players, guests of the Accademia Filarmonica for the «Il settembre dell'Accademia», promptly replayed the piece resulting in still more applause.

On the *Requiem* at the Teatro La Fenice in Venice, November 19, 2009

Paolo Isotta, «Corriere della Sera», November 21, 2009

Now the value and position of Maderna in the world of contemporary music no longer needs to be remembered or reaffirmed; and when I say the world of contemporary music I am not limiting myself to what seems to have been an obligation to choose what was referred to as post-Weberian language. But the rediscovery of an entire full-scale orchestral-choral composition by Maderna that was thought to be lost and that dates from 1946 and its deep worth represent a true cause for celebrating its first performance, comparable, I don't know, to the unveiling of a rediscovered work by Caravaggio. Such celebration took place the day before yesterday at the inauguration of the orchestral season of La Fenice in Venice with a packed hall and a triumphant outcome. [...] Apart from

the extreme refinement of the style united with such aggressivity that together make it a difficult work for the public, the forces involved, consisting of choirs, orchestra (impressive, without woodwind but with three pianos), soloists, is a rare find. And impressive, I must repeat, is the *Introito* for a *cappella* choir that continues into the start of the *Sequenza*, then doubling its voices and proceeding without instruments until the *Quid sum miser* where the first orchestral section to make its entrance is the percussion. Impressive, again, is the inspiration of the counterpoint of this *introito*; the work proceeds along a continuous unfolding of counterpoint and strong rhythmic expression but reveals itself alien to figuralism. The swirling of the counterpoint brings about a swirling of dissonances that have no expressive function; the harmony is tonal with the greatest possible liberty. Rather than with Stravinsky's *Symphony of Psalms*, on account of its worth and style I personally would place Maderna's *Requiem* alongside Poulenc's *Gloria*. The designated conductor, Riccardo Chailly, had to withdraw at the very last moment. In a remarkable feat of rapid study, his place was taken by the young maestro Andrea Molino, the whole performance resting on the steadfast hands of the choirmaster Claudio Marino Moretti. The soloists were Carmela Remigio, Veronica Simeoni, Mario Zeffiri and Luciano Regazzo.

Sandro Cappelletto, «La Stampa», December 1, 2009

After sixty years of oblivion, the torso of a masterpiece has emerged. In his own city, in his theatre, the first performance was given of Bruno Maderna's *Requiem*, composed between 1944 and '46. In those years, the Venetian composer, born in 1920, is searching for his identity. And he puts together this ambitious score, riddled with homages to the most loved of composers and with strokes of genius. [...] A large orchestra, double choir, four soloists and three pianos. The subdued singing of the choir (directed by Claudio Marino Moretti) pleads for peace and salvation, accompanied however by a troubled rumble on the timpani. Moments of dreamy abandon, such as the lulling female duet (Carmela Remigio and Veronica Simeoni) in the *Agnus Dei*, are contrasted with passages that compress and push the vocality of the tenor (Mario Zeffiri) in the *Ingemisco* towards declamation, while the depths of the bass voice (Simone Alberghini) fascinate the young composer. The various forces of La Fenice were at their best, conducted by Andrea Molino, called to replace the indisposed Riccardo Chailly at the last moment and really worthy of praise.

Dino Villatico, «La Repubblica», November 21, 2009

Bruno Maderna's *Requiem*, from 1946, rediscovered 60 years after its disappearance, allows to hear a very interesting pre-serial Maderna. Interesting both for his mastery of counterpoint and his orchestral and choral writing, and for his freedom from provincial models of the Italian music of the time: the influences are Hindemith, Stravinsky, Orff and Petrassi. Symptomatic of Maderna's open mindedness. But surprising especially for the choral writing, that seems to be a prelude to Nono or at least to offer him some ideas. Andrea Molino's performance was penetrating. The soloists Carmela Remigio, Veronica Simeoni, Mario Zeffiri and Simone Alberghini were splendid. The Orchestra and Choir of La Fenice were accurate and well-balanced.

A series of first performances for Alessandro Solbiati between late Winter and early Spring. On **1st January** at the Teatro D'Annunzio in Latina, *L'augurio di Florestano* for orchestra was played by the Orchestra Roma Classica under Franco Petracchi, a work commissioned for the New Year's concert of the Orchestra Roma Classica to mark the 40th anniversary of the Campus Internazionale di Musica in Latina. The composer tells us it is «an even more sparkling version of the finale of my *Il risveglio di Florestano*, an increasingly explicit dance that eventually explodes to reveal fragments from the Schumann-Florestano that, despite everything, incite us to joy and vital energy». A completely different world is evoked in the *Sei postludi* for organ, which Francesco Catena will play in the church of San Fedele in Milan as a meditative pause after the sermon in the masses of the six Sundays of Lent, on **February 21** and **28** and **March 7, 14, 21** and **28**. Instead, *I quattro punti* for twelve cellos are the result of a Commande d'État for the Nomos Ensemble, the group to whom the piece is dedicated and that will premiere the work on **March 13** in the Auditorium of the Conservatoire in Chalon sur Saône and will repeat the piece on **May 23** at Théâtre Dunois in Paris. «This is», Solbiati writes, «one of my biggest, most demanding and, for me, most important works of 2009. The twelve cellos (a symbolic, archetypal group, a sort of abstract choir not exclusively male, given the suggestion of «vox humana» implicit in the cello) are divided into six pairs arranged like rays on the stage. The «four points» to which the title alludes are the cardinal points, considered as places of the soul and of the psyche, that is, the four «temperaments». I had initially thought of allowing the piece to be performed in four possible «rotations», but in the end I had to fix an order (NESW) due to the down-tuning of the IV string which concludes «West». Each movement is dedicated to a composer of today whose music I believe to be connected to the climate of that cardinal point: the North Niccolò Castiglioni, crystalline, limpid, soft and tinkling; the East George Benjamin, strongly inclined towards nascent energy; the South Francisco Guerrero, primitive, violent and of highly archetypal tones; the West Bruno Maderna, evocative and full of nostalgia, melodic but attracted by the abyss. On **March 20** the Fondazione Humaniter in Villa Hertha, Naples, will host the first performance of *Variazioni Felix* for cello and piano, from an unfinished work by Mendelssohn, played by Attilia Kiyoko Cernitori and Désirée Scuccuglia. The composer tells us: «From a letter written by Mendelssohn we learn that he sent a series of variations for cello and piano to a well known cellist. The only trace that is left, however, is a non autograph copy of the piano part. This has led to the latest of my «stylistic gambles», after *Sonata Felix* for violin and piano, and *Fuga Felix* for piano: the re-invention of the cello part. I say re-invention and not reconstruction because the piano offers almost no hints of its content. Furthermore, I had to solve a sort of rebus about the form: the fourth variation goes on for an excessively long time, moves away from the theme, modulates and is linked to another movement, almost like another sonata movement of which we have no testimony». *Nora* for cymbalom and orchestra will be played on **April 2** at the Teatro Dal Verme in Milan during the series Koinè 2010, by Luigi Gaggero on the cymbalom, with Pascal Rophé conducting the Orchestra I Pomeriggi Musicali, which commissioned the work that Solbiati introduces thus: «*Nora*, in its new version for orchestra, concludes a long personal itinerary with the cymbalom, begun in 1998 on meeting Luigi Gaggero. My amazement at the thousand possible timbres and articulations offered by this instrument led me to write *Quaderno d'immagini* and *Otto canti* for female voice and cymbalom. The pieces that make up the *Quaderno d'immagini* were then collected in a sort of suite for cymbalom and seven instruments, which, reworked, took the name *Nora*, of which I later made a version for fewer instruments (cymbalom and three instruments) for the Strasburg Festival. It was the vast array of reverberations and relations possible with the instruments grouped around the soloist in *Nora* that finally led me to plan a larger and more ambitious version, the last one possible, in which a whole chamber orchestra surrounded the cymbalom, now of necessity amplified». The 2010 edition of the Augsburger Mozartfest, whose theme is «Mozart und Italien», will include, on **May 7** in the Goldener Saal of the Rathaus in

Augsburg, the first performance of the *Sinfonia terza* for orchestra, with the Münchner Rundfunkorchester under Marco Armiliato. Solbiati presents it as «the third step (or fourth, if we also count the *Sinfonia da camera*) of a reflection that has haunted me now for over a decade, about the form and the forms of music, about the deep structures and the psychological archetypes of the formal models proposed by history, and the narrative potentials of a form of art that spreads across the years. The motivations behind the choices I made in writing *Sinfonia terza* were numerous. There was a particular request, by the committee of the Festival, to keep in mind the very nature of the event (a «historic» Festival that every year reflects the contemporaneity of Mozart, about his being a truly European musician eager to know and explore different cultures) and the actual hall where the concert, broadcast live on the radio, would take place, the splendid Goldener Saal of the Rathaus, a salon built on an Italian model, which through its windows dominates the city and the surrounding valley. After visiting the place, I decided for the first time in my life to spatialize the orchestra, to divide it into two contraposing blocks (Venice?). On the other hand, if *Sinfonia* revisited the old structure in four movements and *Sinfonia seconda* synthesized its «course of energies», it was inevitable that *Sinfonia terza* should return to the unity of a single broad formal span in which the same duplicity of energies as found in the *Sinfonia seconda* would live dramatically in a formal simultaneity but in a spatial dichotomy, almost creating two «psychological armies» opposing each other but trying to move towards a unity. This duplicity inevitably made me think of Florestan and Eusebius (the third motivation), the two interior characters of Schumann, the German genius who is being celebrated this very year: and thus the characters of the musical situations that gradually make up the dramatic span of *Sinfonia terza* are defined by me in my notes as Eusebius I, II, III and IV and Florestan I, II, III and IV, attributing to group A, broader and darker (more strings, and only flutes and bassoons) the heart of Eusebio, and to group B (more solo strings, oboes and trumpets) the sparkle of Florestano. Contrapositions, reverberations, conflicts and dialogues become the basis of a form aimed at seeking a «truce», a spatial and psychological unity which is only reached at the end». To mark the «premiere» of *Sinfonia terza*, the Bayerischer Rundfunk will dedicate a radio programme entirely to the composer, presented by Alexandra Dielitz. During the last few months it was possible to hear the music of Alessandro Solbiati: in St. Mark's church in Milan, where on **November 27** the Ensemble Risognanze played *Albatros* for flute, violin and piano, and *Contrapunctus XIII* from *L'Arte della fuga*, the first performance of the transcription for oboe, bassoon and cymbalom; at the Festival of the Val di Noto, where, on **November 29**, another performance of the *Albatros* for flute, violin and piano was given by the Trio Albatros to whom the work is dedicated; on **December 9** in Bilbao, during the Festival Klem-Kuraia, where *Sestetto a Gérard* was played by the Divertimento Ensemble conducted by Sandro Gorli; on **January 11** at the Hochschule in Leipzig, where *Quaderno di immagini* for cymbalom was played by Luigi Gaggero; on **January 15** at the Accademia Filarmonica in Messina, where *Sonata Felix* for violin and piano was played by Francesco Senese and Emanuela Piemonti. The calendar for the coming months opens with a performance of *Due adagi (Tiresia e la Pizia)* for solo violin, to be given on **February 5** at the Teatro Mohole in Milan by Marco Fusi. *Verso (Pour J.)* for violin, piano and four instruments will be included in the series Rondò 2010 on **March 3** in the Palazzina Liberty in Milan, with the Divertimento Ensemble under Sandro Gorli. On **March 16** in the BKA Theater in Berlin, during the Festival Unerhörte Musik and in collaboration with the Istituto Italiano di Cultura in Berlin, *Chanson d'Aube* for flute and guitar will be played by the soloists Luciano Tristaino and Gisbert Watty. On **March 19** the *Hölderlin Lieder* for female voice and piano will be performed by the Duo Alterno (Tiziana Scandaletti and Riccardo Piacentini) during the Cinque Giornate per la Nuova Musica in Milan. Finally, Corrado Rojac will take *Trittico* for accordion to Latina on **April 24**, to the Teatro Mohole in Milan on **May 7** and to Graz on **May 11**.



Two prestigious orchestral premieres with enigmatic titles

Michele dall'Ongaro Checks and Upsets



On **January 28** Roberto Abbado conducted the Saint Paul Chamber Orchestra in the first performance of *Checkpoint* for orchestra, at the Temple Israel in Minneapolis (Minnesota), and repeated the piece the following day, **January 29**, at the Wooddale Church in Eden Prairie (Minnesota). The composer describes the work in these terms: «How may checks do we have to undergo every day? Of differing types, depending on the latitude and longitude of the place where we live, the zone in which we move. But whatever the case, our identity, our movements are analyzed and scrupulously examined. A check, therefore. Sometimes to guarantee safety, at others to cover up arrogance. However it is also true that having the opportunity to write a piece for a prestigious chamber orchestra and an extraordinary conductor offers a fresh occasion for a careful appraisal of our personal resources, for an interior examination. Hence the double meaning of *Checkpoint* dedicated to Roberto Abbado and The Saint Paul Chamber Orchestra. But each new work is always subjected to the final judgement of the listener, while awaiting a permit, a pass which, when granted, is continuously renewed». Another double premiere will be given by the Orchestra Haydn di Bolzano e Trento, under Arthur Fagen, on **March 30** at the Auditorium in Bolzano and the following day, **March 31**, at the Auditorium S. Chiara in Trento. The work in question, commissioned by the Orchestra Haydn, is called *Ndyah* for orchestra, which dall'Ongaro introduces in this way: «It is well known that when Mozart wanted to hide away in some tavern he signed himself *Trazom*: an amusing and esoteric nickname that would have aroused (and perhaps did arouse) the admiration of someone like Salgari or Borges, who knows. From Mozart we expect these

things, remaining passively indulgent towards fashion-oriented and approximate adverts, certain reckless films, the transgressive and popular aura that surrounds the eternal youth. But we wouldn't expect the same behaviour of Haydn. And yet his music overflows with humour, double senses, irony, quirks and paradoxes. There is however also another, totally different, aspect: if we invert the name of the Father of the Symphony, we find images that are more exotic, some remote divinity, a forgotten Sanskrit mantra, or perhaps recalling the name of a new infernal creation of the cosmogony of Lovecraft. All in all, it takes very little to upset the sense of things. And this is the "underlying theme" of the piece, upsetting the musical meaning of certain figures (not necessarily recognisable) of the Austrian maestro to elaborate processes that are implicit but unexpressed, following other roads without knowing where they will lead. We know who Dr. Haydn is: but we still have to meet Mr. Ndyah...». Further performances of the music of dall'Ongaro include his *La musica di E.Z.* for solo violin, which will be played by Francesco D'Orazio on **February 12** during the Festival Moz-Art Box at the Reggia di Portici and on **February 22** at the Fundación BBVA in Madrid, and the first performance of *Ad libitum* for six instruments to be given on **February 25** at the Teatro Comunale in Monfalcone during the series "900&Oltre", by the Ensemble Sentieri Selvaggi conducted by Carlo Boccadoro. A new Cd celebrating the 30th anniversary of the Ex Novo Ensemble (Stradivarius, STR 33852) contains Michele dell'Ongaro's very recent *Zero* (2009) for flute, clarinet, violin, cello and piano, alongside Aldo Clementi's *Scherzo* for flute, clarinet, violin, cello and pre-recorded electronic organ.

Marco Momi

Ludica for six percussionists and electronics (already presented in the last issue of ESZ News) was given its first performance by the Slagwerkgroep Den Haag on January 15 at the Korzo Theater in The Hague and will be repeated on February 12 at the Theater Kikker in Utrecht.

Two chamber works explore the fantastic world of Buzzati and Schubert and the potentials of the concertante form

Giorgio Colombo Taccani Fragments and Tensions



Two recent premieres for Colombo Taccani. *Il grande ritratto* for bass flute, violin and piano was given its first performance by the Trio Albatros on **November 29** in Noto for the Associazione Concertistica Val di Noto. The composer explains the work: «The piece takes its title from a novel by Buzzati, one of his least known, in which a scientist has created a strange computerized device whose purpose is to bring his dead wife back to life, and manages to recreate her very soul from the traces of memory. With fleeting analogies, aimed at creating an evocative and emotional atmosphere, the basic matrix for the whole work is supplied by an extract from *Ihr Bild* taken from Schubert's cycle *Schwanengesang*. Not pure and simple "material", but a living element, unique in its transformations and most complex of reconstructions. With the exception of a very few bars, there is no interest given to the quotation as such which would allow the fragment to be recognized literally. Especially in the initial sections it is pulverized into fragmentary and feeble gestures, giving rise to a course of progressive unveiling; a course that is by no means straightforward, as it is attacked by hostile figures that hark back to the starting point of the piece. After a brief and energetically assertive episode, the piece closes with a placid presentation of the basic fragment, now superimposed upon itself several times, in a play of chromatic resonances and refractions interrupted occasionally by the high pitched comments of the piano. The fundamental timbre is provided by the bass flute». On **December 15** in Prato, during the Contempoprato festival, the first performance was given of *Gemini* for violin, cello and ensemble, written on commission of the Contempoartensemble and dedicated to Mauro, Duccio and Vittorio Ceccanti. Colombo Taccani tells us: «The instrumentation of the piece immediately suggests its main characteristic: it is like a small double

concerto, thanks to the solo roles played by the violin and cello throughout the whole piece; small in the sense that the whole work lasts around nine minutes and, more especially, that the accompanying ensemble is made up of just five solo instruments. A brief episode with a distant and "antique" hue, a message from faraway lands and times, starts the narration, the generating element of both the rhythmic-linear aspect and of the whole proportions of the piece. Although on the one hand the structure of *Gemini* appears to be controlled and predetermined, the aim of such constructive detail is nevertheless to create episodes of extreme narrative clarity; for this purpose the musical ideas tend to be very simple, if not truly rudimentary, almost elementary: violent regular homorhythmic chords, melodic cells with a very limited number of pitches, barren harmonic fields and angry repetitions of the same idea, are the main features of the piece. The episodes in which the piece unfolds are for the most part highly energetic and assertive, sustained by the two solo instruments, alternating, in their relationship with the other players, between dialectic contraposition and moments of shared ideas and timbre. Apart from sporadic moments of respite, only a broad central section offers a sudden dilation in tempo, an island of relative calm in the surrounding landscape; this is brought about by the reappearance of the initial episode, which then becomes progressively under attack from contaminating elements that soon force the piece to abandon the calm in favour of newly aggressive zones that at the height of the tension disintegrate into a immobile conclusion of evanescent iteration». Finally, a new recording has been released: *Golem* for double bass clarinet, played by Sebastian Borsch, to whom the piece is dedicated, appears on the Cd *Keywords*, issued by the Dutch label Karnatic Lab Records (KLR 022) at the beginning of last December.

Flavio Emilio Scogna

Discanto, concerto for violin and orchestra, will be played on April 15 and 17 at the Teatro Dal Verme in Milan by the Orchestra I Pomeriggi Musicali conducted by the composer, with the soloist Francesco D'Orazio.



Christophe Bertrand

Cells of Imagination

Important French commission from the Ensemble Intercontemporain

Scales, a prestigious commission from the Ensemble Intercontemporain, who will play the piece under the direction of Susanna Mälkki, will be given its first performance on **April 24** at the Concertgebouw in Amsterdam and will be repeated on **May 9** at the Köln Triennale. Christophe Bertrand tells us about the work: «Scales is without doubt the piece that has presented me with most problems during its composition. Difficulties both of a musical and personal nature: a permanent and evident re-thinking forced me, when writing the work, to purposely use new procedures, to which the title itself refers (the scales and the modes that formed the basis of my work). The main starting point is a seventh (obviously without any tonal reference) taken from the first movement of Mahler's *Third Symphony*, which then migrated to Berio's *Sinfonia*: a matrix "translated" in every possible way (all 24 transpositions are present in the work!). Moreover, very often, this seventh is distributed between the extreme lowest register and the extreme highest register. I think that this harmonic configuration, new for me, endows the work with a quite peculiar colour. There are also references to Ligeti, although fewer than normal, to Berio of course, but also to Berg (one agogic marking, visible only to the players, reads: "delirante"), to Strauss in the virtuosity of the writing and the luxurious orchestration, and to Xenakis as well, in the extreme violence of certain passages. The harmonic unit I mentioned before is balanced by a structure of 21 very heterogeneous sections whose proportions, following the Fibonacci series in undulation, go from 1 (9 seconds) to 13 (112 seconds), for a total of around 20 minutes (theoretically 19, but the aleatory aspect of the work means that they are abundantly exceeded and the form itself is slightly altered



compared to the initial plan). There are no real transitions – the work does not degenerate into a sort of facile patchwork, but is pervaded by a broad gestural, harmonic, rhythmic, motivic unity, while numerous musical gestures refer clearly and deliberately to Berio. To use the expression of Brian Ferneyhough, I have created for myself "carceri d'invenzione", cells in which the imagination can expand. I often added "anecdotal" events, with no connection with the general process, but which serve to soften the rigidity of the composition: the further the piece proceeds, the more numerous these events become until they turn into constitutive ideas of the final section. This represents a novelty for my language. Other novelties include the use of clustered *Klangfarbenmelodien*, which I had only tried out in *Vertigo*, and, something very rare for me, the occasional slow passage: slow, yes, but very tense, feverish. The piece is not designed to offer any sort of comfort or reassurance to the listener: in section N there is the indication "Agressez l'auditoire!". *Scales* is thus characterized above all by violence: not the joyous violence of *Vertigo*, but a wild violence, as can be seen from the passages reserved for the percussion alone. The use of microintervals is less intensive than in my previous works. They are indispensable to me, but I preferred to use inharmonic sounds (bells and gongs) or the natural harmonics of the horns and strings to create mysterious aureoles or, on the contrary, volcanic aggregations». Finally, on **February 19** at the Teatro Dal Verme in Milan, the Mdi Ensemble conducted by Marino Formenti will give the first performance in Italy of *Satka* for flute, clarinet, violin, cello, piano and percussion, during the series Koinè 2010.

Francesco Hoch

The first complete performance of *Imago*, seven female self-portraits for female choir and string quartet, on a text by Maria Rosaria Valentini, in collaboration with the composer, will be given by the Coro Femmine Polhymnia directed by Franck Marcon and the Elixir Quartet, at four different venues: on February 9, at the CERN in Meyrin (Switzerland), for the Concert Club du CERN, on February 10 in the Auditorium d'Annemasse (France), during the Saison de Château Rouge, on March 13 in the Cave Marignac in Grand-Lancy (Switzerland), and finally on April 24 at the Chartreuse de Mélan in Tanninges (France).

Giovanni Verrando

A Theatre of Ideas

New production of the opera dedicated to Alexander Langer

On **February 5** in the Auditorium Rai in Turin, during the series Rai NuovaMusica, the Orchestra Sinfonica Nazionale della Rai under Marco Angius will play the version for orchestra of *Agile*, originally commissioned for the Biennale di Venezia 2004, which the composer presents as «one of the pieces in which I have expressed my imagination by formalizing it in harmonic fields. The exploration of the harmonic side of sound characterized my works until 2005; this was followed by an immersion in the world of the inharmonic, a linguistic and technical aspect that characterizes my music from that date onwards. *Agile* is an example of the most exuberant of the works dating from that first phase of harmonic compositions». On **February 19, 20, 21** and **23**, to mark the fifteenth anniversary of the death of Alexander Langer, the Teatro Studio of the Nuovo Teatro Comunale in Bolzano will host a performance of *Alex Brücke Langer - A Composed Portrait*, on a text by Vito Calabretto. The new production of the opera from 2003 with a newly written final scene, will feature Michael Bennett (Alex Langer), Alda Caiello, female voice, and the Accademia Neue Musik Bolzano conducted by Pierre-André Valade, with scenography and video by Tom Schenk and directed by Yoshi Oida. Verrando speaks of the work in these terms: «The different



musical languages employed in the work are elements that mediate the transmission of a message, musical solutions that transfer the ideas of Langer onto an aesthetic plane, trying to construct a coherent context around them. The reason why I decided to write a theatrical portrait of Alexander Langer was in fact of a social and political nature. I find it indispensable, today more than ever, that the words of Langer should become a possible model of reference for those who wish to follow an intellectual way based on philanthropy, listening and independence of thought. Western cultures, and particularly that of Italy today, suffer from a growing, ugly, dangerous homologation. The independence displayed by Langer, right till the end of his days, serves us as a clear reminder». The opera is at the centre of the project "Oper@4u", promoted by the Fondazione Nuovo Teatro Comunale with the objective of bringing high school students and teachers closer to contemporary music. A programme, devised by Carlo Delfrati, that through the training of the teachers and the preparation of a series of aids, aims to increase the awareness of young people in this case specifically on the themes of inter-ethnicity, ecology and cohabitation, also through the creation of a workshop in collaboration with the Fondazione Alexander Langer.

Martino Traversa

Manhattan Bridge, 4:30 am for flute, clarinet, piano, violin and cello can be heard on March 17 in the Palazzina Liberty in Milan during the series Rondò 2010, with the Divertimento Ensemble conducted by Sandro Gorli, and on April 17 at the Franz-Anton-Hofmeister-Saal del Kulturzentrum Zehntscheuer in Rottenburg/Neckar during the series Ars Nova - 24. Tage für Neue Musik, with the Mdi Ensemble directed by Robert HP Platz.

Two prestigious French commissions and a monographic Cd, while awaiting the Biennale

Matteo Franceschini

Explorations and Variations



Ennio Morricone

Blitz I, II, III for four saxophones and *Metamorfosi di Violetta* for string quintet can be heard on March 19 at the Martin Harris Centre for Music and Drama, University of Manchester, with the Ensemble Vaganza under Richard Whalley. Two performances are scheduled for *2 TT x 4* for flute, clarinet, violin and viola: on March 20 at the Teatro Boni in Acquafredda (Viterbo), and on March 21 at the Teatro Principe in Palestrina (Rome), featuring the Ensemble EvolutionArt.

Lara Morciano

The first performance of the definitive version of *Hyades* for orchestra will be given on April 2 at the Teatro Dal Verme in Milan during the series Koiné 2010, with the Orchestra I Pomeriggi Musicali under Pascal Rophé.

My Way to Hell is the title of a new work by Matteo Franceschini for soprano, tenor, guitar, bass, percussion and live electronics. The project was born from a suggestion by Christian Gagneron, the director of Arcal, to Franceschini and the stage director Volodia Serre, regarding an innovative form of spectacle in which the text and music are composed contemporaneously and thus have a reciprocal influence on each other; a work that would be addressed to the public of both the theatre and music, trying to involve a vast spectrum of music around the notion of myth, by exploring the frontiers between the different states of oral transmission (word, poem, song, etc.). The composer tells us: «During the evolution of the project, the myth of Orpheus and Eurydice quickly presented itself as the ideal basis of investigation for this line of research concerning text, music and icon. An imaginary journey to recount, today like yesterday, the eternal descent of Orpheus into the underworld, towards his lost love, towards his notion of the absolute, towards his Eurydice. Playing on the boundaries of vocality, questioning oneself about the relation between text and music, about their limits, their reciprocal influences. The heart of the project lies, in fact, in the investigation into the habitual confines of the common consciousness, of literary and musical tradition, in order to try to reinstate them. The prime principle, the basic rule, is that this set of various extractions must undergo multiple transformations and treatments allowing each of them to integrate perfectly into the original score, resulting in a work that is coherent and personal. The process of compilation is just the starting point of the project; the total fusion, the search for a “common” sound, constitutes the true heart of the musical composition. Today there are ever fewer distinctions between music “for consumption” and so-called “art” music, and the tendency is increasingly towards an absolute fusion. Is it right to speak of “cross-over”? And why? Such considerations gave birth to the musical heart of the operation *My Way to Hell*. The project revolves precisely around the multitude of expressive capacities that an artist has today and the attempt to force the possibilities of communication. Language thus becomes something to be re-explored in its various forms, naturally taking into account the rich and complex history that constitutes our past but also our present. The presence of elements coming from diverse repertoires (from the baroque to the most contemporary rock) therefore becomes a sort of generator of musical symbols, gestures, harmonic references, characteristic behaviours that appear, disappear, take shape, are transformed, set off along their own way or evolve towards something else». The opera will be directed by Volodia Serre, with the scenery of Matthieu Mullot, the lighting of Jean-Luc Chanonat and the costumes of Magali Perrin-Toinin; it will be a production of Arcal, La Cartonnerie and the Grand Théâtre de Reims in co-production of La Muse en Circuit and the Fonds de Création Lyrique, and will feature Chantal Santon, soprano, Damien Bigourdan, tenor, Bruno Helstroffer, guitar and theorbo, Benoît Bourlet, drums and percussion and Matteo Franceschini, live programming and electric bass, with Nicolas Roger, technical director, Philippe André, lights and video, and Sébastien Naves, sound director. The opera will be staged in Reims on **March 26** at the Cartonnerie and on **March 29** and **30** at the Grand Théâtre, at the Orange Bleue in Vitry-le-François on **April 1**, at the Théâtre Scène Nationale in Saint-Quentin-en-Yvelines on **April 7** and **8**, at the Nickel in Rambouillet on **April 15**, at the MJC Calonne in Sedan on **April 24**, in the Espace Louis Jovet in Rethel on **May 4**, at the Nouveau Relax in Chaumont on **May 11**, at the Forgerie in Wassy on **May 15**, at the Théâtre des Feuillants in Dijon on **May 18**, at the Théâtre R. Rolland in Villejuif on **May 27** and **28**, and finally at the Ecole Nationale de Musique in Mantes-la-Jolie on **June 1**. A second important engagement, commissioned by the Orchestre d'Île de France, consists of the *Exercices de style* for vocal ensemble, choir, children's choir and

orchestra, due to be performed on **May 8** at the Théâtre de Saint-Quentin-en-Yvelines, Scène Nationale, during the Festival Île de Découvertes “Escalaes en Italie”. It will be performed by the Orchestre National d'Île de France and the Ensemble vocal de Saint-Quentin-en-Yvelines et Choeur d'enfants du Conservatoire de Versailles, conducted by Enrique Mazzola. Franceschini explains: «The project is freely based on the unusual book by Raymond Queneau *Exercices de style*, an extraordinary example of the application of a stylistic limitation as the creative engine. Queneau wrote the same story 99 times in 99 different versions. Each version illustrates a particular stylistic genre. It is thus a work dealing with the concept of “theme and variations” through which the author re-tells the same story in an ever new manner, making use of various rhetorical figures. Rather than trying to translate Queneau's masterpiece into music, I used the titles that the author gave to the various tales as a starting point. The work is made up of nine movements, each of which explores a different universe. Gesture plays an important role in *Exercices de style*, making the work extremely theatrical. The text of the composition is based on the articulation of phonemes, and on the re-interpretation and elaboration of the original text for the purposes of playing constantly on the confines between word and song, where the voice is also considered as an instrument. As a consequence the orchestra becomes a personage, a character, also assuming the function of amplifying the choir». This Spring Franceschini's music can be heard in a performance of *Set* for violin, cello and piano, on **March 27** at the Paine Hall of Harvard University, Cambridge, MA, by the Talea Ensemble, who will repeat the work on **March 29** for the Italian Academy of Columbia University in New York, Casa Italiana. The composer has also been commissioned by the Biennale di Venezia and by ENPARTS (European Network of Performing Arts) to write the opera *Il Gridario*, for soprano, folk choir, actor and live electronics, on a libretto by Andrea Franceschini, directed by Christian Gagneron and with the video scenography of Luca Franceschini. The first performance is scheduled for **September 24** in the Arsenal in Venice during the 54th Festival Internazionale di Musica Contemporanea “Biennale di Venezia”, with repeat performances at the Teatro Canal in Madrid and at the Theaterhaus in Stuttgart. The composer describes the project with these words: «*Il gridario* is about the seven proclamations of 18th Century Trentine prohibitionism, filtered through the imagination of a child who interprets them on the basis of his own experience and his way of seeing the world. The posters proclaimed a series of prohibitions that the Prince Bishop issued against certain aspects of the behaviour of the populace that were believed to be dangerous and contrary to the interests and morals of those who governed. In this way, the reading/interpretation of the proclamations give rise to the contraposition of two worlds: on the one hand the high, aristocratic, apparently untouchable and refined world of princely power; on the other the low, rough and, also for this reason, spontaneous and genuine world of the populace, forced to follow the edicts of the posters. Each of the two universes is represented by a group of singers, differing in timbre, number and characteristics depending on the reality to which they belong, not only from a musical point of view, but also aesthetic and theatrical». Matteo Franceschini has been nominated composer in residence at the Accademia Filarmonica in Rome for the two-year period 2010/12. Finally, this Spring will see the release of a monographic Cd produced by ESZ and the Divertimento Ensemble for the label Stradivarius, featuring the Divertimento Ensemble conducted by Sandro Gorli, and containing four works for solo instrument and ensemble: *Legenda* for violin and ensemble, *Sequel* for viola and ensemble, *A Long Time Ago* for cello and ensemble, and *Sine qua non* for piano and ensemble. The soloists are Lorenzo Gorli, violin, Maria Ronchini, viola, Relja Lukic, cello, and Maria Grazia Bellocchio, piano.

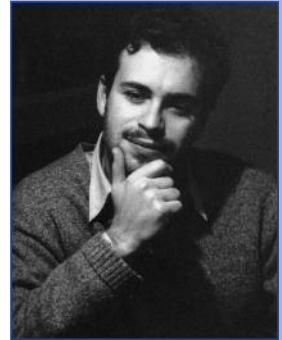
Luca Antignani

Games and Roots

Two French premieres explore the relations between remote sonic worlds and the popular roots of Savoy

On **March 13** at the CNSMD in Lyon, during the Biennale Musique en Scène, the Ensemble Orchestral Contemporain under Daniel Kawka will give the first performance of *Grand Guignol* for ensemble and electronics, commissioned by the Grame/EOC. The composer explains the genesis of the work: «During a recent trip to the USA I came across a bizarre and amazing museum in San Francisco: the Mechanical Museum, a collection of games where we can watch a show of robots, have our future read by a fortune-teller, and contend with the machine of love or the punging ball, just like at a fair. My fancy was immediately struck by the sound environment of this surreal world: the sound of the coins in the box, the ultra-artificial music of the games and of the mechanics of the elements of the “scene” created a very particular atmosphere. This fascinating situation was produced by a mixture of heterogeneous musical styles, the artificiality of a music produced by automatic systems and the reproduction of scenes from everyday life animated and “guided” by this sonic accompaniment. All sorts of invention could be found: dances, ragtimes and blues from the 1920s, effects of musical naturalism, the noise of a car engine or female laughter. It was above all this last sound stimulus that provided me with a starting point. I began by making a morphological analysis of this gesture, which returns several times. The awareness that different sound events can be traced back to the same figural archetype has long fascinated me. At the centre of my research lies the discovery of links that unite acoustic events coming from remote linguistic and semantic environments. To create points of contact, build bridges, weave a web of relations between differing ambients, is one of the mainstays of my creative quest, in syntony with the ideas expressed in *The Glass Bead Game*, where Hesse writes: “The Game of games has become a sort of universal language with which the players were able to express themselves through symbols and to set them in reciprocal relation. [...] In our Glass bead game we decompose the works of these wise men and artists, and deduce from them the stylistic rules, the formal traces, the subtle interpretations that we use as building blocks”. The basic ideas for the project are the “qualitative” interaction between electronics and instrumental ensemble, the identification and exploitation of the elementary audible stimuli; the

projection of the morphology of these gestures onto different planes; the creation of sonic situations tending towards artificiality and involving the “submission” to an external control but at the same time the presence of a sophisticated semantic order». Another premiere will be that of *Edelweiss*, a fantasy on the birth of a flower for speaker and orchestra, to be performed by Valérie de la Rochefoucauld and the Orchestre des Pays de Savoie conducted by Nicolas Chalvin in a long tour that will take the work to Thonon-les-Bains on **May 17**, Chambéry on **May 25**, Sallanches on **May 28**, Thonon-les-Bains again on **June 4**, Passy on **June 8**, Paris (Palais du Luxembourg) on **June 10**, Seynod on **June 12**, Maurienne (La Chambre) on **June 13** and Chambéry (Estivales du Château) on **June 15**. The composer introduces the piece, which was commissioned by the Orchestre des Pays de Savoie and Musique Nouvelle en Liberté to mark the 150th anniversary of the annexation of Savoy to France: «The basic idea is to pay homage to the region by focusing on its cultural heritage: the ancestral tales and traditional songs. To take a popular repertory and try to fathom its deepest roots has always fascinated me: the objective to make them re-live in another context and through my own personal musical language is an artistic gamble not without risks, but I also feel it is my precise duty to do so. In this specific case I have worked on three songs from Savoy, integrating a Sephardi melody that links and at the same time accompanies the recitation of the tales. These songs are set in relation to the fantasy tales sometimes through a link with the contents of the story and the words of the song, but more often due to the same “state of mind” that they share. For me, transcribing a popular song means recreating it, illuminating a melody or rhythm of a secular culture in a personal light. The orchestration becomes the main interpretative key, and the invention consists of reconstructing a popular atmosphere with all its sounds, noises and vitality. My intention is to achieve all this with the means of western classical culture that transfigure the basic material poetically». On **January 11** at the Hochschule in Leipzig, Luigi Gaggero played the *Due interludi* for cymbalom from the ballet *The Pit and the Pendulum*. On **March 17** at the Palazzina Liberty in Milan, during the series Rondò 2010, Sandro Gorli will conduct the Divertimento Ensemble in a performance of *In-canto perduto* for ensemble.



Jacopo Baboni Schilingi

On January 13 the Art Gallery Auditorium in Winnipeg (Canada) was the venue for a performance of *Concubia nocte*, in memory of Luciano Berio, for mezzo-soprano and live electronics, and *Decode II* for percussion and live electronics, featuring the voice of Rosemarie van der Hooft, Ben Reimer on percussion, and Hans Tutschku and Örjan Sandred on electronics.

Nicola Sani

Parisian Portrait

On **April 23** the Istituto Italiano di Cultura in Paris will host a portrait of Nicola Sani, with Roberto Fabbriciani on the flute and Alvis Vidolin as sound engineer. The programme will feature *I binari del tempo* for flute and magnetic tape, *Dialoghi migranti* for alto flute and *Dove arrivano le nuvole più vaste* for doublebass flute and live electronics. During the course of the concert some works involving video will also be projected, including extracts from the opera *Il tempo sospeso del volo*. The start of 2010 sees an intense period of composition for Nicola Sani. His new projects include a Commande d'État from the French Ministry of Culture: a string quartet on 8 channels whose title comes from a painting by Mark Rothko: *Four Darks in Red*. The electronic part is currently being prepared at the IMEB studios in Bourges. Its first performance will be given by the Quartetto d'Archi di Torino during the forthcoming Festival Synthèse. In Germany the Philharmonisches Orchester Cottbus has commissioned Nicola Sani to write a work for orchestra and electronics, part of a project dedicated to the relation between the orchestra and the new forms of sound, coordinated by Valerio Sannicandro. His plans also involve Italy: a composition for the Speculum Ensemble of Bologna, for voices and instruments on texts by Dante Alighieri from the *Vita*

Nova will have its first performance in 2010 in the USA, while the Istituzione Universitaria dei Concerti has commissioned Nicola Sani to write a work for large ensemble for 2011, to be played by the Ensemble Algoritmo under Marco Angius. During his tour in Australia, Roberto Fabbriciani played *I binari del tempo* for flute and digital support, at the Murray River International Music Festival in Mildura on **January 24** and also at other venues. A new book about the music of Nicola Sani has recently been published: Ornella Rota's *L'incantesimo dei tanti mondi*, which includes a Cd containing *Le città continue*, an electronic composition prepared for the Festival Klangkunst in Berlin in 1996 and which provided the basis for a series of multimedia installations of the same title created with Mario Sasso and presented throughout the world. Finally, *Verso un altro occidente* for ensemble was played in Prato by the Contempoensemble on **December 15** of last year, during the VII edition of the Contempopratofestival, while on **January 17** *AchaB III* for contrabass clarinet and electronics on 8 channels was played by the clarinetist Alain Billard at the Accademia di Francia in Villa Medici, Rome, during the Controtempo Festival of contemporary music.

Monographic concert in Paris, new projects and publications



Four new works explore a microcosm of sonic gestures and instrumental techniques

Federico Gardella Patterns of Nature

Niccolò Castiglioni

Two London performances, both conducted by Oliver Knussen: on February 12 *Après-lude* for orchestra can be heard in Studio 1 of BBC Maida Vale, with the BBC Symphony Orchestra, while *Elegia* for soprano and 19 instruments will be played on March 31 at the Queen Elizabeth Hall by the London Sinfonietta.

Luciano Berio

Chamber music for female voice, clarinet, cello and harp on poems by James Joyce will be played on May 7 by the Soloists of the Orchestre National d'Île de France at the Théâtre de Saint-Quentin-en-Yvelines, Scène Nationale, during the Festival Île de Découvertes "Escalaes en Italie".

Important monographic concert in via Asiago, with a new vocal work

Livre d'arabesques for oboe and ensemble will be given its first performance by the soloist Luca Avanzi and the Divertimento Ensemble, who commissioned the work, conducted by Sandro Gorli, first on **February 27** at the Teatrino di Corte of the Villa Reale in Monza, then on **March 3** in the Palazzina Liberty in Milan, in both cases for the series Rondò 2010. Federico Gardella explains his new work: «I imagined *Livre d'arabesques* as a reflection on the idea of still life. Arabesques are actually still life, stylized forms that are recomposed to form new patterns which, once fixed on paper, become books to browse through. *Livre d'arabesques* is conceived as a series of album sheets for oboe and ensemble, each of which opens with an identical musical gesture; the arabesque that follows then exploits a different instrumental technique for the oboe and a different relation between the soloist and the ensemble. The arch structure of the composition repropose, in the second half, the same musical elements as in the first, by now crystallized in our perception». Another first performance will be given by the soprano Jo Ellen Miller and the Talea Ensemble on **March 27** at the Paine Concert Hall of Harvard University (Cambridge, MA): *Armida's Garden*, for soprano and ensemble on a text taken from Torquato Tasso's *Gerusalemme liberata* is the outcome, as the composer tells us, of «a reflection on an imaginary and fantastic idea of nature: the garden of Armida, described by Torquato Tasso in Canto XVI of *Gerusalemme liberata*. The creation of this imaginary place and its subsequent destruction govern the form of the whole work; the building of the garden takes place through the use of different vocal structures associated with various combinations timbres, which progressively intertwine, producing a sort of counterpoint of gestures that, as they thicken, eventually explode and destroy the material from which they were built. The echoes that follow re-elaborate the timbral composition of the opening chords, scattering the desolated fragments of the sound landscape that was once a garden». The piece will be played again by the same performers on **March 29** at the Casa Italiana in New York, for the Italian Academy of Columbia University. On **April 11** in the Palazzina Liberty in Milan, again part of the festival Rondò 2010, the pianist Maria Grazia Bellocchio will play a selection from *Tre studi sulla notte - Tre studi per riscoprire l'alba*. The first performance of the complete cycle will take place on **April 23** in the Auditorium



Comunale in Budrio, during the Budrio Festival, with Emanuele Torquati, who will repeat the concert on **May 16** for the Associazione Euterpe in Anagni (Naples). The composer describes the work in these terms: «This brief cycle of studies for piano consists of a series of six compositions that can be played in various combinations. The *Studio sulla notte n. 1* and the *Studio per riscoprire l'alba n. 1* are both based on the same chord which in the first study is broken up into two chords that punctuate the writing at irregular intervals of time, while in the second articulates it in a regular period. The *Studio sulla notte n. 2* follows an itinerary that moves from darkness into the light, passing through the registers of the piano and exploiting the natural resonance of the highest strings of the instrument; the octavated structure present in this study also lies at the basis of the *Studio per riscoprire l'alba n. 2* which, in re-elaborating the *Bourrée I* from Bach's *Suite III* for cello, gradually transforms it into a carillon. The *Studio sulla notte n. 3* is a homage to György Ligeti, while the *Studio per riscoprire l'alba n. 3* makes use of a structure which, departing from a fundamental chord, launches itself in fragments towards the highest register». Another first performance will take place on **May 8** at the Fondazione Spinola Banna per l'Arte in Poirino (Turin), where *Im Freien zu spielen* for clarinet, violin, cello and piano will be played by Ib Hausmann, clarinet, and the Trio di Parma. Gardella says this about the work: «The relationship between man and nature, explored artistically in German romanticism, inspired me to write a series of compositions which would ideally be played in the open air. In *Im Freien zu spielen* for clarinet, violin, cello and piano, I intended to recall that tradition, envisaging a composition that involves the instruments in the construction of a landscape, an ever-changing place dedicated to listening: the first part and the conclusion of the work emerge from the sonic background constituted by multiple sounds on the clarinet, while in the central part (inverting the perspective relation between foreground and background) the clarinet weaves a melodic pattern, reverberated by the harmonics of the piano, behind which the violin and cello sketch a notably high horizon. *Im Freien zu spielen* was composed on commission of the Fondazione Spinola Banna per l'Arte and will be performed at the conclusion of my residence at the same Fondazione, coordinated by Toshio Hosokawa».

Ivan Vandor Chamber Portrait

On **February 26** in Rome, in Studio B of Rai Radio3 in via Asiago, a monographic concert will be given featuring Ivan Vandor's most significant chamber works, including a premiere and the first performance of a new version of a piece dating from 1966. The new work, *Im Kristallbecken* for soprano, contralto and string quartet, will be performed by the soprano Keiko Morikawa, the contralto Yael Vandor and the Contempoartensemble under Mauro Ceccanti. The composer describes the work: «The title is taken from the line of a short poem by the great Jewish poet from Berlin, Nelly Sachs, in the collection *Sternverdunkelung* ("The stars darken"). The three single lines used from the poem, and spoken not sung by the contralto, are: "Come creature di nebbia / andiamo di sogno in sogno / nella conca cristallina dell'eternità" ("Like creatures of mist / we move from dream to dream / in the crystalline shell of eternity"). Throughout the rest of the piece the two singers do not



use any other words and sing with their mouths half-closed. One of my main aims in writing the work was to draw as close as possible to the suspended and thus timeless atmosphere of the poem by Nelly Sachs». The rich programme is completed by *In penombra* for flute, clarinet, violin or viola, and cello; *Linee d'orizzonte* for clarinet, violin, cello and piano; *Canzone di addio* for female voice and five players on a text by Rihaku translated by Ezra Pound (first performance of the new version of 2009); *Epistolario incrociato (in memory of Francesco Pennisi)* for seven players; *In memoriam Tadeusz Moll* for flute/alto flute, clarinet/bass clarinet, horn, violin, viola and cello; *Schwebende Sterne* for soprano, flute, piano and cello on verses by Goethe; and finally, *Visione* for soprano, flute, piano, cello and percussion on a poem by Friedrich Hölderlin. The concert will be preceded by two days of studio recording for a new monographic Cd, featuring the same programme as the concert, for the label VDM Records.

Gilberto Bosco

Intimate Diary

The Orchestra Sinfonica di Sanremo conducted by Federico Longo will give the first performance of *Come un ricordo* for orchestra, on **May 13** at the Teatro dell'Opera del Casinò in Sanremo, with a repeat performance on **May 14** at the Teatro Comunale in Ventimiglia. The composer describes his new work: «The solitude of the composer's studio invites self-analysis. The pencils, the paper, the keyboard rarely used and softened by the damper, the early morning hours, the silence, are all conducive to reflection. Memories of past experiences, memories of one's own music and that of others, attempts to make one's own (in the depth of the conscience) experiences "different", the awareness that in works already written and in procedures already tried out there were (and still are) other possible outcomes, other exits. Something of these matters lies at the basis of this work. The melodic



material and the harmonic spectra derive from a Jewish folk song, never explicitly quoted and substantially inaudible. A Romanian dance (totally inexistent in the folk tradition, except for some rhythmic aspect, here denatured and altered) interrupts and divides the piece. Self quotations (somewhat out of context, in truth) traverse the sheets: almost like pages of an intimate diary. The orchestra, whose writing is only apparently "simple", requires an uncommon virtuosity for its performance and interpretation. Sonorities of dreams and distance, like a memory, in fact: but with the occasional violent and sudden gesture, that is meant to be unexpected. I mentioned a diary; a subjective diary, certainly, and in some ways capricious. But a diary that is also a preparatory page, a note: it hides within it ideas and directions that I hope to come back to».

The past re-emerges in the new, a demanding orchestral work for the Orchestra Sinfonica di Sanremo

Andrea Mannucci

History and Memory

On **February 11** at the Teatro San Carlino in Brescia *Arioso* for clarinet and piano will be performed by the duo made up of Lorenzo Marcolongo and Adriano Ambrosini, in a concert promoted by the associazione "A. Sarubbi" in Brescia. On **February 14** in the auditorium Celesti in Desenzano, part of the Giornata del Ricordo, the first performance will be given of *I bambini di Terezin* in the version for narrator, string orchestra and timpani, taken from the short story by Francesco Permunian. It will be performed by Roberto Zanardo, speaker, and the Ned Ensemble conducted by the composer. In the words of Mannucci, «the piece tells the sad story of fifteen thousand



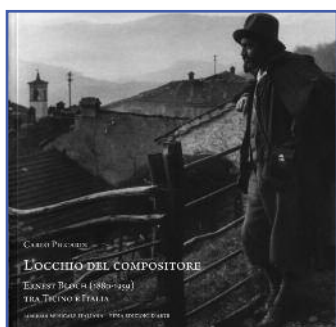
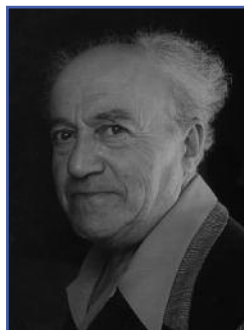
children between seven and thirteen years old who between 1942 and 1944 were snatched away from their homes and families and forced to live in a terrible and brutal world: Terezin, a ghetto for children, one of the most monstrous inventions of nazism, an indelible and shameful episode of history. The children were then moved in small groups from Terezin to Auschwitz, where they were killed, poisoned, burnt, and their ashes dispersed. Of the fifteen thousand children only one hundred escaped death. The composition gives voice to the monstrous "recollections" of one of the perpetrators who nostalgically re-evokes that past with haunted and haunting words, sustained by a delirium of power, the matrix of every final solution».

A haunting piece re-evokes the Lager of Terezin on the Day of Remembrance

Ernest Bloch

Swiss Macbeth

To mark the 50th anniversary of the composer's death, LIM & Fidia Edizioni d'Arte have published a book by Carlo Piccardi *L'occhio del compositore. Ernest Bloch (1880-1959) tra Ticino e Italia*, the catalogue of the photographic exhibition held in Lugano in Villa Saroli from 11 December 2009 to 29 January 2010. Active in promoting the rebirth of Jewish pride in music in the 20th Century, Ernest Bloch is the cosmopolitan composer *par excellence*. Born in Geneva, he studied at the violin school of Eugène Ysaÿe in Brussels, then in Frankfurt and Munich, and achieved international acclaim in Paris in 1910 with his opera *Macbeth*. In 1916 he emigrated to the USA of which he became a citizen, but his inability to adapt to the American life-style brought him back to Europe in 1930, to his beloved Swiss Alps. The exhibition and book that accompanies it document



the period when from his balcony in Roveredo in the Valle Capriasca, not far from Lugano, he looked towards Italy, the country that more than any other offered him attention and honours, with his election as a member of the Accademia di Santa Cecilia in 1929, the first biography about him by Maria Tibaldi Chiesa (Milan, 1933), the fortune of his *Quintetto*, presented in Milan in 1931 during a concert introduced by Ildebrando Pizzetti, and the first performance of *Servizio sacro ebraico* composed in Roveredo, printed in Milan and conducted by the composer in Turin in 1934; and above all with the prestigious production of *Macbeth* conducted by Antonio Guarnieri in March 1938 at the Teatro San Carlo in Naples (the opera, with its *Interludi sinfonici*, was bought for the occasion by ESZ), unfortunately in a climate that, with the announcement of the racial laws, cut off his relations with Italy and with Europe under the threat of nazism, inducing him to return to America, to Oregon, where he ended his days. Once his rights had been restored, his music returned to the concert halls after the war, in Italy more than anywhere else, with performances of *Macbeth* in Rome in 1953 and at La Scala in 1960.

Lugano celebrates the 50th of his death with an exhibition that highlights his fruitful relations with Italy

Aldo Clementi

On February 5 in the Auditorium Rai in Turin, during the series Rai NuovaMusica, the soprano Valentina Coladonato, the contralto Alda Caiello and the Orchestra Sinfonica Nazionale della Rai conducted by Marco Angius will perform *Rapsodia I* for soprano, contralto and orchestra on fragments by Goethe-Schubert. The *Fantasia* for lute on fragments taken from Michelangelo Galilei will be performed by Elena Casoli during the series Rondò 2010, on February 10 in the Palazzina Liberty in Milan and on February 13 at the Teatrino di Corte of the Villa Reale in Monza. To celebrate Aldo Clementi's 85th birthday, the Ives Ensemble, who have already dedicated an entire Cd to the composer, will play a monographic programme (...*im Himmelreich* for nine instruments; *Lamento* for

violin, flute, clarinet, cello and piano; *Ottetto* for eight players; *Tre Canoni* (Francesco Pennisi in memoriam) for flute, clarinet, piano, vibraphone and viola; and *Trio* for violin, cello and piano) at two different venues: on February 21 at the Muziekgebouw in Amsterdam and on February 28 at the de Witte Dame in Eindhoven; on March 28 the same group will play a selection of the programme, including the *Tre Canoni* and the *Trio*, at the Galerie Marzee in Nijmegen. Marco Angius and the Orchestra I Pomeriggi Musicali will play the *Vier Ländler*, a transcription for orchestra of music by Franz Schubert, on March 11 and 13 at the Teatro Dal Verme in Milan.

Luigi Dallapiccola

Il Prigioniero, a prologue and one act from *La torture par l'espérance* by Villiers de L'Isle Adam, is scheduled for performance in as many as five theatres throughout Europe. The reduced concert version will be given its first Spanish performance on February 13 at the Teatro de la Maestranza in Seville, with the Orquesta de Cordoba and the Choir of the Opera Cajasur under Santiago Serrate. In Amsterdam the first performance in the Netherlands will be at the Het Muziektheater on March 5, 8, 10, 12 and 14, featuring Lauri Vasar (The Prisoner), Paoletta Marrocu (The Mother), Donald Kaasch (The Jailor/The Grand Inquisitor), Marcel Beekman and Nanco de Vries (Two Priests), the Residentie Orkest and the Nederlands Concertkooor conducted by Adam Fischer, and with Peter Stein as director. Roland Schwab's

production, with the musical direction of Basil H.E. Coleman, will be given in three different venues in Germany: on April 17 at the Theater im Fürstbischöflichen Opernhaus in Passau, on April 20 at the Theater Straubing, and on April 23 at the Stadttheater Landshut. *Tempus destruendi - Tempus aedificandi* for mixed a cappella choir will be performed on March 7 in the Sala Verde of the Teatros del Canal in Madrid, with the Coro de la Comunidad de Madrid directed by Joan Cabero. Finally, the *Due pezzi* for orchestra can be heard on May 6 with the Orchestre National d'Île de France under Kaspar Zehnder at the Théâtre de Saint-Quentin-en-Yvelines, Scène Nationale, during the Festival Île de Découvertes "Escales en Italie".

Jean-Luc Hervé

On February 2 in Berlin the pianist Heather O'Donnell and the Kairos Quartett will present the new version of *Entlöse* for violin, string trio and piano. *Amplification/Propagation III b* for violin, viola, cello and piano will be played on February 4 at Le Quartz, Scène Nationale de Brest, by the Ensemble Sillages under Renaud Déjardin. *En découverte* for two violins, electronics and video can be heard on February 6 during the Kieler Tage für Neue Musik at the Chiffren in Kiel, with the Kammerensemble Neue Musik of Berlin. *Amplification/Propagation III b* will be played again in April in

Graz, by the Ensemble Zeitfluss. *Entlöse*, in the version for speaker, string trio and piano on a text by Ulrich Schlotmann, can be heard on May 6 in Donaueschingen, with Schlotmann himself as speaker and the KNM Berlin. Jean-Luc Hervé will be in residence at Ircam from April 10 to May 7 during the preparative phase for the sound garden of the Cité Internationale des Arts, that is to say the architectonic arrangement and creation of a permanent electro-acoustic installation, in collaboration with the architects-landscape designers of the Agence Arpentère and the IT resources of Ircam.

Francisco Guerrero

On February 4 at the Kölner Philharmonie in Cologne, during the series WDR Jugendkonzert/Musik der Zeit, the WDR Sinfonieorchester Köln under Wolfgang Lischke will give the first performance in Germany of Guerrero's transcriptions for orchestra of pieces from the piano suite *Iberia* by Isaac Albéniz (*Almeria, Corpus Christi en Sevilla, El Albaicin, El Polo, Jerez* and *Malaga*). On February 8 in the Auditorium of the Museo Nacional de Arte Reina Sofía in Madrid there will be a performance of *Ars combinatoria* for six wind instruments, with the Grup Instrumental

de Valencia conducted by Joan Cerveró. *Ariadna* for string orchestra will receive its first performance in Italy on February 15 in the Auditorium Rai in Turin during the series Rai NuovaMusica, with Francesco Pomarico conducting the Ensemble Geometrie Variabili of the OSN Rai. Finally, on March 1 the Grup Instrumental de Valencia under Joan Cerveró will play the *Concierto de cámara* for flute, bass clarinet and string quartet at the King's Place in London.

Valerio Sannicandro

On February 22 at the Museum Villa Stuck in Munich, during the series "Musica Viva", the Soloists del Symphonieorchester des Bayerischen Rundfunks will play ...*All Shadows of Red and Yellow II* for flute, clarinet, harp, viola and cello. The Ridotto dei Palchi "Arturo Toscanini" in the Teatro alla Scala in Milan will be the venue for the first performance in Italy, on March 20, of *A Book of Myths* for eight instruments, with the Ensemble dell'Accademia Teatro alla Scala under Jonathan Stockhammer. *Odi di Levante* for six

instruments can be heard in Neustadt, at the Villa Musica, on May 2: the performance will feature Martin Ostertag, Muriel Cantoreggi and the Soloists of the Villa Musica Academy. A new work by Valerio Sannicandro, *Lasco* for violin, viola, cello, doublebass, piano (with assistant) and percussion, will be given its first performance on May 28 at the Staatstheater Cottbus by the Ensemble Mosaik and the soloists of the Philharmonisches Orchester Cottbus under Evan Christ.

New Publications

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The publication of the critical edition of Saverio Mercadante's Concertos for flute and orchestra continues with the op. 57, edited by Mariateresa Dellaborra. After studying with Giovanni Furno and Giacomo Tritto, in 1814, while still a young student and waiting to be promoted to the advanced composition courses of the Real Collegio di Musica in Naples, Mercadante composed his second concerto for flute and orchestra, designating it as his opus 57. The work is the outcome of his decision to make a new version for large orchestra of the quartet for “terzino flute” and strings completed in 1813 and already arranged for flute and strings as op. 53 in the same year. It is likely that the idea stems from the originality of the piece constituting the third movement: the brilliant “Rondò russo”, which probably contributed much to the success of the piece and its immediate inclusion among the “official” repertoires. As in his first concerto, the flutist must possess a solid technique that enables him to tackle heterogeneous and prodigious figurations and variegated passages. Over and above this technical aspect, the soloist must also master the expression: once again Mercadante's style features a marriage between

the essential characteristics of instrumental music and those of melodrama. The bel canto, the broad phrases, often languid and pathetic in tone, alternate with the cascades of notes that require a total mastery of the material. The formal structures, based on the classical tradition, are enlivened thanks to original and unexpected touches such as the sudden changes of mode, which may even last for just a few bars, contracted repetitions of previously played material, and juxtapositions of contrasting sections; a series of intriguing touches, in fact, that must be tackled, in the words of the composer, with “confidence and grace”. The present publication of the concerto, which came down to us in an autograph copy conserved in the library of the Conservatorio di Musica San Pietro a Majella in Naples, resumes the series of Mercadante's works for flute and orchestra appearing for the first time in a critical edition with the purpose of offering access to this important body of concertos in a complete and coherent manner, providing at last a reliable version that takes into account all the significant variants in the documents that have passed the works down to us, without neglecting to consider the composer's relation with the context of his time.

The third volume of by Johann Sebastian Bach, edited by Paolo Cherici, will be published shortly. The selection concentrates this time on works that a consolidated tradition of musicology and performance recognizes as belonging to the repertoire for lute and indicated in the catalogue of Bach's works as BWV 995, 996, 997, 998, 999, 1000, 1006a. In the early 18th Century the lute, though elsewhere in decline, was still widely used in Germany especially in the practice of to the point of stimulating the composition of specific pieces, even by a composer of the stature of Bach. Until today many revisions for guitar have been published of Bach's lute works, which adopt a wide variety of approaches and performing choices, thus confirming the problems inherent in this type of venture. In particular, for BWV 996, 997, 998, 1006a the third string is down-tuned to F#, a choice that meets the need for a simplification and an improved musical rendition. Such solutions do not always display a total fidelity to the text, which in some cases is impossible to achieve. Instead the transcriptions tend to aim at a result that is instrumentally effective, while respecting the musical essence of the original piece. It should be remembered

that Bach himself skilfully adapted his works for various instruments, adding or subtracting parts as necessary to suit the characteristics of the new instrument. Another aspect that has been the subject of particular attention is the bass line, in the light of its many harmonic, contrapuntal and rhythmic implications. The octave skips at the cadence, certain obligatory melodic movements, the play of leaps between a note and its octave on the last chord to give a greater sense of conclusion, have been assumed as irrenounceable elements of a musical structure regulated on the basis of norms that in Bach do not admit, if not exceptionally, deviations. Regarding the embellishments, those present in the originals have been reproduced in their entirety: no attempt has been made in this edition to write them out in full, since baroque practice offers no standardized form of ornamentation thus opening up a vast array of possible solutions for the performer. The decision as to what represents the most suitable realization of the ornament is therefore left to the player, on the basis of his individual interpretative choices. Finally, a short appendix offers comments and alternative solutions to passages that prove particularly problematic.

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DISTRIBUZIONE IN OMAGGIO

First World Performances

FEBRUARY

Jean-Luc Hervé
ENTLÖSE

Version for violin, string trio and piano

Berlin, Villa Elisabeth, February 2
Heather O'Donnell, piano
Kairos Quartett

Ivan Fedele
EN ARCHÉ

for soprano, violin and orchestra

(Italian premiere)
Turin, Rai NuovaMusica, Auditorium Rai, February 5
Valentina Coladonato, soprano
Francesco D'Orazio, violin
Orchestra Sinfonica Nazionale della Rai
conductor: Marco Angius

Stefano Gervasoni
COM QUE VOZ

A song concert upon sonnets by Luís Vaz de Camões

and fados by Amália Rodrigues

(Second version)
Utrecht, Leidche Rijn, February 10
Amsterdam, Muziekgebouw, February 11
Cristina Branco, fado singer
Frank Wörner, baritone
Nieuw Ensemble
Thomas Goepfer/Ircam, live electronics
conductor: Etienne Siebens

Andrea Mannucci

I BAMBINI DI TEREZIN

for reciting voice, string orchestra and timpani

on a text by Francesco Permunian

Desenzano, Auditorium Celesti, February 14
Roberto Zanardo, reciting voice
Ned Ensemble
conductor: Andrea Mannucci

Giovanni Verrando

ALEX BRÜCKE LANGER - A Composed Portrait

on a text by Vito Calabretto

(First performance of the definitive version)
Bolzano, Nuovo Teatro Comunale, Teatro Studio
February 19, 20, 21 and 23
Michael Bennett (Alex Langer)
Alda Caiello, female voice
Accademia Neue Musik Bolzano
conductor: Pierre-André Valade
scenography and video: Tom Schenk
direction: Yoshi Oida

Alessandro Solbiati
SEI POSTLUDI

for organ

Milan, Chiesa di San Fedele, February 21
Francesco Catena, organ

Michele dall'Ongaro
AD LIBITUM

for six instruments

Monfalcone, 900&Oltre, Teatro Comunale di Monfalcone,
February 25
Ensemble Sentieri Selvaggi
conductor: Carlo Boccadoro

Ivan Vador

IM KRISTALLBECKEN

for soprano, contralto and string quartet

Rome, Rai Radio3, Studio B di via Asiago, February 26
Keiko Morikawa, soprano
Yael Vador, contralto
Contempoartensemble
conductor: Mauro Ceccanti

Ivan Vador

CANZONE DI ADDIO

for female voice and five performers on a text by

Rihaku translated by Ezra Pound

(First performance of 2009 version)
Rome, Rai Radio3, Studio B di via Asiago, February 26
Keiko Morikawa, soprano
Contempoartensemble
conductor: Mauro Ceccanti

Federico Gardella

LIVRE D'ARABESQUES

for oboe and ensemble

Monza, Rondò 2010, Teatrino di Corte della Villa Reale,
February 27
Milan, Rondò 2010, Palazzina Liberty, March 3
Luca Avanzi, oboe
Divertimento Ensemble
conductor: Sandro Gorli

MARCH

Ivan Fedele

THANATOSÉROS

for soprano, tenor and ensemble

Milan, MusicAcross, Teatro Dal Verme, March 8
Cremona, MusicAcross, Teatro Ponchielli, March 9
Valentina Coladonato, soprano
Sandro Naglia, tenor
Ensemble MusikFabrik
conductor: Peter Rundel

Luca Antignani

GRAND GUIGNOL

for ensemble and electronics

Lyon, Biennale Musique en Scène, CNSMD de Lyon,
March 13
Ensemble Orchestral Contemporain
conductor: Daniel Kawka

Alessandro Solbiati

I QUATTRO PUNTI

for twelve cellos

Chalon sur Saône, Auditorium du Conservatoire, March 13
Nomos Ensemble

Alessandro Solbiati/Felix Bartholdy Mendelssohn

VARIAZIONI FELIX

for cello and piano

Naples, Villa Hertha, March 20
Attilia Kiyoko Cernitori, cello
Désirée Scuccuglia, piano

Matteo Franceschini

MY WAY TO HELL

Opera for soprano, tenor, guitar, bass, percussions and

live electronics

Reims, La Cartonnerie, March 26
Chantal Santon, soprano
Damien Bigourdan, tenor
Bruno Helstroffer, guitar and theorbo
Benoît Bourlet, drums and percussions
Matteo Franceschini, live programming and electric bass
Matthieu Mullot, scenery
Jean-Luc Chanonat, lighting
Magali Perrin-Toinin, costumes
Volodia Serre, direction

Federico Gardella

ARMIDA'S GARDEN

for piano and ensemble on a text from

"Gerusalemme liberata" by Torquato Tasso

Cambridge, MA, Harvard University, Paine Concert Hall,
March 27
Jo Ellen Miller, soprano
Talea Ensemble

Michele dall'Ongaro

NDYAH

for orchestra

Bolzano, Auditorium, March 30
Trento, Auditorium S. Chiara, March 31
Orchestra Haydn di Bolzano e Trento
conductor: Arthur Fagen

APRIL

Alessandro Solbiati

NORA

for cymbalom and orchestra

Milan, Koinè 2010, Teatro Dal Verme, April 2
Luigi Gaggero, cymbalom
Orchestra I Pomeriggi Musicali
conductor: Pascal Rophé

Lara Morciano

HYADES

for orchestra

Milan, Koinè 2010, Teatro Dal Verme, April 2
Orchestra I Pomeriggi Musicali
conductor: Pascal Rophé

Ivan Fedele

SUITE FRANCESE II

for solo violin

Le Havre, Petit Volcan, April 23
David Grimal, violin

Federico Gardella

TRE STUDI SULLA NOTTE - TRE STUDI PER

RISCOPIRIRE L'ALBA

for piano

(First complete performance)
Budrio, Budrio Festival, Auditorium Comunale, April 23
Emanuele Torquati, piano

Christophe Bertrand

SCALES

for chamber orchestra

Amsterdam, Concertgebouw, April 24
Köln, Köln Triennale, May 9
Ensemble Intercontemporain
conductor: Susanna Mälkki

MAY

Stefano Gervasoni

NEW WORK

for trombone and piano

Genève, Saison Contrechamps, Théâtre Am Stram Gram,
May 5
Jean-Marc Daviet, trombone
François Volpé, percussions

Alessandro Solbiati

SINFONIA TERZA

for orchestra

Augsburg, Augsburger Mozartfest, Rathaus Augsburg,
Goldener Saal, May 7
Münchner Rundfunkorchester
conductor: Marco Armiliato

Matteo Franceschini

EXERCICES DE STYLE

for choir and orchestra

Théâtre de Saint-Quentin-en-Yvelines, Scène Nationale,
Festival Île de Découvertes "Escalaes en Italie", May 8
Orchestre National d'Île de France
Ensemble vocal de Saint-Quentin-en-Yvelines et Choeur
d'enfants du Conservatoire de Versailles
conductor: Enrique Mazzola

Federico Gardella

IM FREIEN ZU SPIELEN

for clarinet, violin, cello and piano

Poirino (Turin), Fondazione Spinola Banna per l'Arte,
May 8
Ib Hausmann, clarinet
Trio di Parma

Gilberto Bosco

COME UN RICORDO

for orchestra

Sanremo, Teatro dell'Opera del Casinò, May 13
Ventimiglia, Teatro Comunale, May 14
Orchestra Sinfonica di Sanremo
conductor: Federico Longo

Luca Antignani

EDELWEISS - Fantasia sur la naissance d'une fleur

for reciting voice and orchestra

Thonon-les-Bains, May 17
Valérie de la Rochefoucauld, reciting voice
Orchestre des Pays de Savoie
conductor: Nicolas Chalvin

Valerio Sannicandro

LASCO

for violin, viola, cello, doublebass, piano

(with assistant) and percussion

Cottbus, Staatstheater Cottbus, May 28
Ensemble Mosaik
Soloists of the Philharmonisches Orchester Cottbus
conductor: Evan Christ