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Icare au Futur

Stele for Henri Pousseur

Henri Pousseur was a monumental composer whose importance has not yet been sufficiently recognized. He was also a tireless institutor: after founding the Studio of electronic music in Brussels he conceived, created and directed the Centre de Recherche et de Formation Musicales de Wallonie and founded the Institut de Pédagogie Musicale in Paris. In Liège he made every effort to establish a link between the Conservatoire Royal and the University. Without him, without the encouragement he gave, from 1962, to young musicians, the Ensemble Musique Nouvelle would never have existed! He travelled widely, accepting countless invitations and relentlessly nourishing his insatiable curiosity. His open attitude towards non western cultures led him to collaborate with traditional Japanese musicians and to try his hand at writing Haiku. His closest friends will doubtlessly remember the splendid African balaphone that he had managed to acquire and whose potential sounds he never ceased to explore. One cannot help but admire, without reserve, the lively and particularly alert mind, his clear-sightedness, the ever keen attention, the exceptional creativity, the profound originality, the visionary imagination, both abstract and creative, of his extraordinary and universal intellect. Henri Pousseur had an innate and truly passionate leaning towards teaching. Numerous are those, from all the continents, whose spirit has been sharpened and nourished by the lessons, articles, thought, advice and work of this tireless polyglot lecturer. His tireless love of reading – Heidegger, Bloch, Rouget, Claudel of the *Art poétique*, Butor of course, Morin, Lévy-Strauss, Plato, Sophocles, Lao Tsu and many others (not to mention modern American literature to which he was particularly attached) allowed him to talk about everything with a surprising and lively competence. He placed his exceptional intelligence and incomparable talent completely at the service of the understanding and evolution of music and of his time. His aptitudes and remarkable qualities which, together with his implacable work and unbending will to get to the heart of fundamental questions, helped him to develop a totally original and truly groundbreaking theoretical thought. Who, better than him, has understood the wealth of hidden layers in the work of Webern? Who, before him, has known how to introduce consonance into a non tonal harmonic space that is totally open and yet rigorously controlled? It would take much more space than what is available here to even just sketch the outlines of a critical work that has yet to be done but that will, without doubt, soon be forthcoming. Henri Pousseur's catalogue of works is outstanding. It contains some of the musical masterpieces of the second half of the 20th Century as well as some works that are prophetic for the present Century. All those who had the privilege to meet and get to know this artist hold for him the greatest of admiration.

Pierre Bartholomé
April 2009

Henri Pousseur

Companion in research, in discovery, in solidarity, a longstanding companion, a prime testimony and creator of works that revealed new paths, such as Henri Pousseur. He was one of the first colleagues with whom I really felt in syntony – at the time these were rather rare in an environment that was generally hostile, more than indifferent. But who cared! We had our perfectly solid convictions: the doubt would come later, if it really had to come. And Henri Pousseur, as for him, he was probably the most obstinately Utopianist of the whole bunch – episodically in Darmstadt. He wanted to arrive at the basis of a language that would embrace the whole history of western music language. But not being satisfied with his already exhaustive theoretical work, he produced works that could be able to put this realist Utopia, if one might call it so, into practice. I wish to pay homage to the honesty and rigour of the itinerary that took him far from the beaten track, without however looking back nostalgically to a glorified golden age. No! He belonged absolutely to this age, marking it both with his originality and his depth of vision.

Pierre Boulez
Paris, April 2009

L'éloignement

Il arriva que Méphisto / par abominable ironie / furieux d'avoir été grugé / réussit le renversement / du paradis de l'harmonie / dans les enfers du tintamarre / le son qu'il avait tant aimé / devenant supplice d'horreur

Nous correspondions très souvent / il écrivait de longues lettres / qu'il me fallait parfois plusieurs / jours pour les lire entièrement / je lui répondais par des cartes / diversement rabibochées / et puis un jour a retenti / une sorte d'appel lointain

Comme s'il était emporté / dans un voyage involontaire / qu'il se trouvât sur un morceau / de la banquise détaché / qui dériverait sur la mer / septentrionale il lançait / des signaux de grande détresse / auxquels nous ne savions répondre

Je suis en prison dans mon corps / je suis en exil dans mon lit / je suis en caveau dans ma chambre / je suis en survie dans ma vie / je n'entends plus que sifflements / le silence m'est interdit / je cherche au fond de ma mémoire / le chant dont je suis affamé

Mon seul compagnon d'infortune / se dénomme Scardanelli / jadis connu comme Hölderlin / nous marchons parallèlement / tout au long d'un Neckar spectral / seulement parfois un sourire / un peu cérémonieusement / sur les traces de Mnémosyne



On March 6 Henri Pousseur passed away: a man of frontiers who spent the second half of the 20th Century and the first years of the new millennium keeping in constant touch with the ever evolving cultural and musical scenario. To commemorate the figure of the great composer, we have collected six testimonies from colleagues and friends – Pierre Bartholomé, Pierre Boulez, Michel Butor, Helmut Lachenmann, Luis de Pablo and Hans Zender – together with a critical-biographical portrait written by the musicologist Pascal Decroupet

En pendant ce temps-là mon double / est attaché par des tuyaux / à des machines qui lui versent / une subsistance trompeuse / où je ne me reconnais plus / désespérant de revenir / avec mes oreilles d'enfant / et la maîtrise de mes voix

De plus en plus loin maintenant / il a franchi notre horizon / il s'éloigne encor le voici / croisant l'orbite de la Lune / qui retentit de ses accents / en tournant autour du Soleil / il rencontre l'astéroïde / auquel il a donné son nom

Nous l'entendons encor mais oui / croisant l'orbite de Vénus / celles de Mars et de Mercure / de Jupiter de Saturne / nous révélant leurs paysages / en roulant autour des anneaux / apprivoisant leurs satellites / nous l'entendons de mieux en mieux

Puis c'est Uranus et Neptune / il va quitter notre système / il se rapproche des étoiles / là c'est *proxima centauri* / musique modulant l'espace / il détecte d'autres planètes / dont il transmet les paysages / d'où s'envolent d'autres Icare

Il s'est affranchi des vitesses / le son traverse tous les vides / il a retrouvé la parole / il nous donne celles des astres / il enseigne les galaxies / il nous envoie signes de vie / depuis les plus lointains déserts / il nous mène aux sources du temps

Michel Butor
L'éloignement du Prince Icare
Lamentation sur la mort d'Henri Pousseur (extract)
April 2009

Henri Pousseur

He began one of his unforgettable composition seminars at the Courses on New Music in Cologne in 1963, if I remember rightly, in this way: «Lachenmann, give me an example of any acoustic experience that immediately comes to mind!» My reply: «The barking of a dog». «Ok. And you, Marietan?» Reply: «The sound of Chinese cymbals». Pousseur: «Fine. Each of you, during this lesson, must work out a scale that links both of these sounds on a single plane». I don't recall if we all managed to complete the task; in any case all of the scales were different from one another, but from that moment on I found a place for him in my heart that this amiably fanatic teacher had opened up. I had met him in 1957, when in Darmstadt he irritated and at the same time impressed us with his Webernian interval calculations, that were often complicated. At the time his electronic music *Scambi*, in which single segments for magnetic tape could be freely combined and mounted, caused just as much irritation as *Répons* did later, both examples of construction models or society games more or less practicable for an imaginary society of pure unoccupied structuralists which in another of his projects stimulated ever new links in the development of musical discourse for the highly curious passers-by, invited to choose "freely" their route among loudspeakers placed in a series in a park. In *Votre Faust* the audience could even "democratically" decide the destiny of Faust and the evolution of the musical events. Culture (and the musical scenario) seen as lucid experience, recreationally popular and at the same time demanding and aesthetically radical, destined for a young and peace-loving humanity, and not least of all a reaction to the consequences of a spiritual paralysis throughout Europe and a ghost war: this was without doubt, and knowingly, a utopia far from reality. But Pousseur had no fear of being mocked. He didn't let himself be put off, not even by his sometimes sceptical friends Stockhausen, Berio or Boulez, who with their progressively more 'raw' approach gradually took away his breathing space. All this led to the creation of some wonderful music: *Mobile* for two pianos, *Trois visages de Liège*, *Rîmes*, that amazing piece for piano, *Miroir de Votre Faust*, taken from his opera *Votre Faust*, in which the processes of serial transformation take the listener back to Monteverdian harmony; and then *Couleurs croisées* for orchestra,

just to name those that in my opinion are the most significant. The increasing "tonalization" of his later works was the logical consequence of his need, at an aesthetic, compositional and stylistic – and also human – level, to mediate, as he had once asked us to do in his seminar. Despite this he left me rather confused, in his total respect towards reflection, when it was strangely imbued with an idyllic expression that I myself felt to be faded. As a participant on his courses in Darmstadt and Cologne, on listening to his music and studying his scores, and not least of all talking with him, I learnt much from Pousseur and about Pousseur. He irradiated, like no other person, creative enthusiasm and energy combined with human qualities. I wish I could have met him more often in the last few years – not only in the concert intervals – just to thank him.

Helmut Lachenmann
Trarego, 5 April 2009



Henri Pousseur, an extraordinary artist. Investigator, pioneer, eclectic, thinker, impassioned, tolerant (except with ignorant hostility), theorist, artisan (humble), master (superlative)... A thousand harmoniously contradictory faces. And a force that "pousse" us along the just road towards the liberty to create and to think. Henri: I won't say farewell. While I live, you will always be with me.

Luis de Pablo
Madrid, 19 April 2009

With the death of Henri Pousseur I lose a dear friend and an exceptional interlocutor. A dialogue that continued for almost a decade with a highly cultured and open-minded colleague has closed forever. Pousseur was one of the most knowledgeable artists, punctilious down to the minimum detail of his means, that I ever had the occasion to meet. He went beyond serial chromaticism, finding a method to reveal the individual quality of the intervals. Our dialogue concentrated especially on the search for new strategies in the concrete work with intervals. His body of compositions, demanding and sometimes almost provocative, especially in his middle period, deserves to be made accessible to a much wider public. When will we at last have a director for *Votre Faust*? I was able to give the first performance of one of his last works with the SWR-Orchester while he was still with us; but the long-planned monographic concert with the Ensemble Modern will have to take place in April without him. Personally I shall never forget him, nor will the world of music ever be able to forget him.

Hans Zender
April 2009

Henri Pousseur

Henri Pousseur was born on 23 June 1929 in Malmédy, Belgium, where he spent an eventful childhood. The frontier region was not only invaded but actually annexed to the German *Reich*. Pousseur thus began his schooling under the Belgian regime, only to continue it in a German *Oberschule* and conclude it in a university of the new Belgium before beginning his musical studies at the Conservatoire Royal in Liège in 1947. In any case, the occupation provided him with a music teacher, Hermann Barg, who not only taught him about the classical and romantic period but also introduced him to Schönbergian expressionism. It was thanks to a film about the life of Mozart in 1943 (*Wen die Götter lieben*) that his dream of becoming a composer was first born. He prepared himself for admission to the conservatoire by attending the courses at the Academy in Stavelot, directed by Octave and Eugène Micha. In Liège he entered the organ class of Pierre Froidebise, who passed on his passion for ancient music as well as an interest in more recent trends. Froidebise also held conferences on dodecaphony and invited René Leibowitz, one of the most ardent champions of the school of Schönberg, to Liège. Pousseur soon joined the group called the *Dodécaphonistes liégeois*, under whose influence he wrote the *Sonatina* for piano in 1949, the font of a certain friction with the directors of the Conservatoire. In 1950 he attended the premiere of Webern's *Second cantata* (at the ISCM Festival in Brussels). He met Pierre Boulez in the Spring of 1951 in Royaumont: although Boulez was quick to dismiss his *Messa* as «too Stravinskian», he nevertheless made productive observations about the harmonic treatment used in the *Sept Psaumes de la Pénitence*. During a trip to Paris they listened, at Heugel's, to the recording of Boulez's *Soleil des eaux* of which Roger Desormières had just given the first performance. All this convinced Pousseur to follow the path of post-Webernian in his *Trois chants sacrés*, which were premiered at the ISCM Festival in Salzburg in 1952. Throughout his military service he stayed in touch with the world of music thanks not only to André Souris and Marcelle Mercenier, whom he saw regularly in Brussels, but also Karel Goeyvaerts, whom he often met in Malines, where he had a room. In March 1953 he gave a conference in Brussels about the most recent developments in musique concrète, but his hopes of founding a studio of electronic music came to nothing. It was in this context that he came into contact with Karlheinz Stockhausen, whose first theoretical text Boulez had previously asked him to translate (Pousseur worked as a translator for many years, in particular editing the first group of writings by Alban Berg in the collection of *Domaine musical* since 1957). At the end of his military service he taught music in a secondary school in Eupen; later, in 1954, he married Théa Schoonbrood, with whom he had four children. His contacts with Stockhausen intensified and in the Spring of 1954 in the Studio of the NWDR in Cologne, he founded a first studio of electronic music, *Séismogramme*. The same year saw him for the first time in Darmstadt, where in 1956 he met Luciano Berio. In the meantime his *Symphonies à quinze solistes* were given their first performance at the Domaine musical conducted by André Souris, and the *Quintette à la mémoire d'Anton Webern* in Donaueschingen, under Hans Rosbaud. His first important theoretical writings date from this period: about electronic music, Webern's harmony and the mutation between Schönberg and Webern, about new musical trends and about chance – published in «Die Reihe», «Incontri musicali» and again in the «Darmstädter Beiträge zur neuen Musik». In 1957 Berio invited him to the studio of the Rai in Milan, where he made his first aleatory piece of electronic music: *Scambi*. For the universal exposition in Brussels in 1958 he wrote the first movement of *Rimes pour différentes sources sonores* combining instrumental and electro-acoustic sounds (elaborated recorded sounds and electronic sounds). *Mobile*, also written in 1958, represents the first European aleatory work for several musicians, an idea he continued with *Répons* for seven players (1960). His interest in the «microsocial relations» between musicians (such works were a sort of experiment in new relations with the echelon of real society) recurs throughout the whole of Pousseur's career, especially in works like *Éphémérides d'Icare 2* or *Modèle réduit*, or again in *Aquarius Memorial*, the extensive composition in four parts that Pousseur wrote while he was composer in residence at the University of Louvain from 1993 to 1999. Around 1960 he decided to broaden his serial approach by moving away from the antithetic stance that he had until then shared with the international

Avant-garde. The two main-stays of this rethinking are the «generalized periodicity» (applied above all to key-parameters such as the control of the densities or the sound morphology – for instance in *Caractères* for piano) and the «reconsideration of harmony through the reintroduction of consonance» (starting from *Votre Faust* – the famous «fantasia variable genere opera» written in collaboration with Michel Butor and which has become the work most frequently associated with the name of Pousseur in accounts of contemporary music). The reasons for assuming a truly generalized serial harmonic language are many: on the one hand, it was necessary to reply to the accusations made by Butor towards composers in his article *La musique, art réaliste* (1960); on the other, to keep harmony solely within the post-Webernian universe deprived it of sufficient variability and limited the possible manipulations of what Pousseur was to reappraise (after all his explorations in the realm of noise) as the musical dimension *par excellence*. It was therefore not simply a «return to»: it was necessary to find a common denominator at the level of composition technique, so that the transition from Monteverdi to Webern (referring back to this part of his «programme of work» in *Votre Faust*) would not turn into a simple collage, but would be reconciled within a «superior» and organic language. The first large-scale example of these harmonic modulations dates from 1967 with *Couleurs croisées*, where the song *We shall overcome* was projected into highly varied harmonic universes (governed by what Pousseur called «harmonic networks») that range from the most dissonant of sound masses to modal transparency and a strictly consonant accompaniment. This process of transformation on the basis of a «matrix» appears again in *Vue sur les jardins interdits* (written in memory of Bruno Maderna) as well as in *Die Erprobung des Petrus Hebraicus*, composed in 1974 to mark the Centenary of Schönberg's birth. In the latter work Pousseur tried to reflect upon the topicality of this patriarch, and the combination was no longer limited to distinct music grammars but rather involved the genuine interaction between different styles of music (the historical perspective taken on by Schönberg himself, with Bach, Mozart, Beethoven and above all Brahms – this other face of Schönberg's modernity during his Berlin period, with the *song* in the style of Weill/Brecht, etc.). Later, Pousseur was to revisit more thoroughly two «monuments» of the history of music, the *Goldberg Variations* and the *Dichterliebe*, to attain «re-compositions brought up to date», auditory kaleidoscopic itineraries through these works that highlight underlying relations that normally only analysis could reveal. Another practical synthesis was offered in the *Seconde Apothéose de Rameau*, which brings together the results of around twenty years of research and relocates them in the Parnasus of musical creation present and past, thanks to the use of numerous quotations. The conditions of the composer forced him in the meantime to pursue other activities. Pousseur thus made his first attempt to assume the position of director of the Liège Conservatoire in 1963, but without success. After collaborating with Pierre Bartholomée on a much more extensive project, which included both experimental music and teaching, he founded, after three years spent at the University of Buffalo, the Centre de Recherche et de Formation Musicales in Liège. In 1975 he finally managed to gain the post of director of the Conservatoire. In the years that followed the Conservatoire was to become a centre for new approaches to music teaching: the most promising workshops of the Centre were integrated into the larger institution and helped to modernize some of the more antiquated usages. The stress was consequently placed on chamber music as opposed to solo virtuosity, and the courses of writing and analysis moved closer to a more up-to-date and practical application. This model raised the interest of the Director of music of the French Ministry of Culture Maurice Fleuret, but since Pousseur refused to take on the direction of one of the higher Conservatories, the Institut de Pédagogie Musicale was instead set up in the Parc de la Villette (later integrated into the Cité de la Musique). To conclude his public career Pousseur planned to establish a «bridge» between the Conservatoire and the University, which the «Bologna reform» would soon demolish. After a cardiac bypass in 1993, Pousseur was rejuvenated by at least ten years. He was nevertheless tormented by hearing difficulties in his last years of life. Seriously weakened by other problems of health, Pousseur left us on 6 March 2009 in Waterloo.

Pascal Decroupet

Festivity in Lorraine

Seminars in Metz and Latina, new orchestral Cd with the OSN Rai

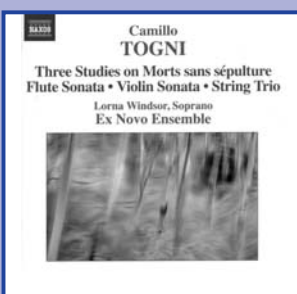


From **July 2** to **16** Ivan Fedele will lead one of the three composition workshops at the 33rd Centre Acanthes 2009 in Metz, Lorraine, which will feature the Orchestre National de Lorraine and the Neue Vocalsolisten Stuttgart: an appointment that sees the return of the composer after his previous appearances in 2000 and 2002, and that will include numerous performances of his music. Among other things, the event will see the first performance, on **July 4** in the Salle de l'Esplanade of the Arsenal de Metz, of *Animus anima II* for two sopranos, mezzo-soprano, countertenor, tenor, baritone and bass on texts by Giuliano Corti, given by the Neue Vocalsolisten Stuttgart. The same day also foresees a performance, in the Grande Salle of the same venue, of *Corda d'aria* for flute and orchestra: Mario Caroli will join the Orchestre de Lorraine conducted by Jacques Mercier. Three days later, on **July 7**, in the same hall, Mario Caroli on flute, Silva Costanzo on piano, Massimiliano Pitocco on accordion, the Ensemble Algoritmo (Claudio Rogliano and Matteo Pippa, violins; Gabriele Croci, viola; Claude Hauri, cello) conducted by Marco Angius and the Studio MartLab, will play *Donacis ambra* for flute and electronics, *Due notturni con figura* for piano and electronics, and *Capt-actions* for string quartet, accordion and live electronics. The Arsenal de Metz will also be the venue, on **July 9**, for a performance of *Naturae*, a metaphysical madrigal for countertenor, tenor and bass on texts by the composer, with the Neue Vocalsolisten Stuttgart; then, on **July 11**, Mario Caroli will play *Apostrofe* and *Dedica* for solo flute, again in the Arsenal. Between **May 19** and **26** the

Orchestra Sinfonia Nazionale della Rai recorded a new Cd at the Auditorium Rai in Turin, for the Stradivarius label, which includes *En archè* for soprano, violin and orchestra, the *Concerto* for violin and orchestra, *L'orizzonte di Elettra* in the new version for electric violin, live electronics and chamber orchestra, and *Mosaïque* for violin and chamber orchestra. The violinist Francesco D'Orazio and the soprano Corinna Mogni were conducted by Marco Angius. On **May 28** and **29** Ivan Fedele held a seminar at the Latina Conservatory dedicated to the analysis of his works for piano (including the *Concerto* for piano and orchestra and *De li duo soli et infiniti universi* for two pianos and three orchestral groups), and featuring a performance of his complete works for solo piano played by Silva Costanzo (*Études boréales*, *Études australes* and *Cadenze*). On **June 21** at the Pescara Conservatory the Accademia Musicale Pescara conducted by Marco Angius and with the voice of Tania Bussi, will play *La chute de la maison Usher*, music for the film of the same name by Jean Epstein. Then, on **July 25**, *Accents* for piano and string quartet will be played at the Teatrino di San Biagio, during the Cantiere Internazionale d'Arte di Montepulciano, by the Ensemble Algoritmo, again under the baton of Marco Angius. On **August 9** the Ozawa Hall of the Tanglewood Music Center will host a performance of *Maja* for soprano and six instruments, played by the soloists of the Boston Symphony Orchestra. Finally, on **August 30**, the pianist Irene Veneziano will play three *Études boréales*, at the Festival des Serres d'Auteuil in Paris.

Camillo Togni

A Cd has been released on Naxos (8.572074) entirely dedicated to the work of Camillo Togni. The recording by the soprano Lorna Windsor and the Ex Novo Ensemble includes the *Tre studi per Morts sans sépulture* op. 31 (1950), the *Sonata per violino* op. 37 (1955; first ever recording), the *Composizione per chitarra e violoncello* (1959; first ever recording), the *Cinque pezzi* for flute and guitar (1975/76) and the *Trio d'archi* (1978/80).



press cuttings

On *33 noms* at La Scala in Milan, 26 April 2009

Gian Mario Benzing, «Corriere della Sera», 29 April 2009

The whole of Nature praises God, or rather "is" the name of God, and perhaps "is" God himself, in the verses of Marguerite Yourcenar *Les trente-trois noms de Dieu*, set to music by Ivan Fedele. The new work by the composer from Lecce immersed La Scala (Monday evening, with the Filarmonica conducted by David Robertson) in an almost mystical glow [...]. Two sopranos, Julia Henning and Valentina Coladonato, with well blended and persuasive voices, partly in French, partly in Italian, [...] broadcast the *33 Nomi* like a modern litany. The created "signifies" the Creator. According to the rhetorical figures of the *accumulatio* and the *variatio*, skilfully interwoven by Fedele, every name is just a short breath, but assimilates the previous ones and anticipates the following; dramatic, never oleographic, the musical landscape changes for each name: the most abstract of descants alternates with the maximum of evocation, as in the chromatic waves on the name "Abeille", in the fierce gallop of the double basses in the "Cheval qui court". There is onomatopoeia, but above all there is the purity of the dense and inspired writing [...]. It is in the instrumental passages, two interludes and a postlude which, to put it

mildly, is marvellous, that Fedele conjures up the most heavenly of magical timbres, ranging from sidereal babbling to broad cycles of celestial pulsations, cosmic dust.

Angelo Foletto, «La Repubblica», 28 April 2009
Almost an hour of music: light and enchanted, evocative and sharp. And the first performance of Fedele's *33 noms* was warmly applauded by the audience [...] at La Scala. In reality there are 32 words (at number 12 in the original poetic cycle there is a drawing) but there are 34 pieces because the crystalline orchestral passage that supplements them is replicated symmetrically. Thus the listener has the sensation of a composition in three parts [...]. The music takes possession of the verses and makes them rebound against the iridescent face of the orchestra: each word is an acoustic element (stressed by the fact that the two performing stars, Julia Henning and Valentina Coladonato, entwine French and Italian) and generates parasymbolistic charm. The styles adopted range from the spoken word to a Straussian duet; with an allusive madrigal-like bent that the orchestra at times reiterates, at others announces, in a dialogue rich in captivating timbres. An interpreter of Fedele's music for many years, David Robertson conducted with rare intensity.

Carlos Roqué Alsina

In Search of Harmony

Chamber premiere for harp and vibraphone in Marseille

A new work by Carlos Roqué Alsina was given its first performance on **April 9** at the Grim in Marseille, during the Rencontres Sons de Plateaux, and on **June 5** in Colias. The duo Brigitte and Gaston Sylvestre played *Bel canto* for harp and vibraphone. In the words of the composer, «two instruments, two traditions, two kinds of play, two human voices, a harmonic convergence, a symbiosis. This is how the fundamental idea of the work

could be summed up. In reality the desire to look for contrast and fusion generates a musical form where the "transition" works rather like a natural and constant flux. The voice is given a predominant place in the general structure: it then becomes independent, sometimes provocative, in a context where the different sonorities attempt to find an amalgam in a harmonious equilibrium».

Stefano Gervasoni

Chamber Portrait

Monographic concert,
revival at the Monnaie
and masterclass in Milan

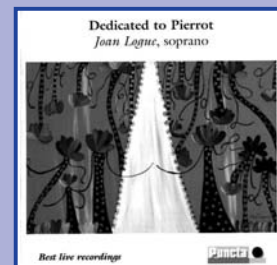
Important series of first performances for Stefano Gervasoni in the late Spring of 2009. Two of these, chamber works, were given on **May 3** during a monographic concert entitled *Due voci* held at the Domaine de Kerguéhennec in Bignan during the composer's three-year residence. Mario Caroli played *Phanes* for solo flute; Muriel Cantoreggi and Geneviève Strosser *Masques et Berg*, three duets for violin and viola. The three artists then joined in a performance of the original transcription of the *Fifteen Two-part Inventions* by Johann Sebastian Bach, and the soloist Caroli also played *Ravine* for solo flute. The *Inventions* by Bach/Gervasoni made up the backbone of the concert, the other pieces providing a sort of interlude to the others. Throughout the whole concert – in the words of the composer – «the three instruments concur, in different combinations, to create duos and never play as a trio. My pieces are alternated with Bach's *Inventions* (faithfully transcribed, with minimum and almost imperceptible transformations in timbre resulting from the ways of attack used on the three instruments) all played without a pause. *Phanes* for flute solo, dedicated to Vanessa Innocenti, is characterized by ups and downs, sudden changes in mood and blasts of wind around a crucial moment in the piece, featuring key clicks with sound, without sound or intonated breaths, of imprecise pitch, suggesting the beating of wings of a butterfly. *Masques et Berg* is a triptych of "almost dances" for violin and viola, dedicated to Muriel Cantoreggi and Geneviève Strosser, in which the continuous play of masking of the fragments of music reveals, at times, an unexpected Bergian dimension (the irony also stems from the idea of the unlikely Bergamasque dance suggested by the title, and phagocitizing the entire suite alluded to by the title: as if by hiding Fauré or Debussy led to the sudden appearance of Berg)». Lodovico and Angioletta Meneghetti have commissioned Gervasoni to write a new work for eight instruments and live electronics, which will be presented by the Divertimento Ensemble under Sandro Gorli on **June 13**, at the Teatrino di Corte of the Villa Reale in Monza, during the season Rondò 2009, and repeated on **June 17** at the Palazzina Liberty in Milan. The composer offers these comments about the new works, whose electronic part was made in



collaboration with Carmine Cella, a researcher at Ircam: «The basic idea is to consider the concert hall as a physical and at the same time virtual space, a separator from the outside and thus a sound box for the instruments, but also an imperfect filter and sound box for the noises coming from outside and for any parasitic noises present in the hall (unintentional noises from the audience, from the air-conditioning, creaks, etc.), as well as a place where illusions can be created of other physical environments with their own specific characteristics and not necessarily coherent with the concert place. Noise and its treatment is thus considered as a parameter to be combined with the others (timbre, instrumental density, frequential barycentre, sound intensity, etc.) to create amalgams of particular sounds in which the "linguistic" dimension of the musical writing blends with the specific "acoustics" of the concert (instruments, resonance of the hall, etc.) or the non specific acoustics of the surrounding area. This is the case with the Palazzina Liberty in Milan, whose particularly reverberant acoustics have to come to terms with the poor isolation from external sounds. The external space, in other words, enters into the interior of the sound». An important new performance of *Com que voz* for female voice, baritone, twenty instruments and live electronics will take place on **September 15** in the Théâtre de La Monnaie in Brussels: it will feature the Fado singer Cristina Branco, the baritone Frank Wörner and the Ensemble Modern under Franck Ollu, with Norbert Ommer as Sound Director and Thomas Goepfer (Ircam) as computer-music designer. Between the Spring and Summer of 2009 Stefano Gervasoni is holding a composition and performing workshop organized by the IRMus (Istituto di Ricerca Musicale) of the Accademia Internazionale della Musica - Fondazione Scuole Civiche in Milan. It will be made up of eight meetings with the composer, taking place between April and September, and will alternate masterclasses in composition and performing workshops, in collaboration with the Ensemble Risognanze and Tito Ceccherini. The final concert of the course, on **November 5** and part of the prestigious "Milano Musica" Festival, will feature the most significant scores, selected by a jury made up of Stefano Gervasoni, Tito Ceccherini and Michele Tadini.

Goffredo Petrassi

The *Coro di morti* is to be performed during the 72nd Maggio Musicale Fiorentino, on June 25 in the Teatro Comunale: the Orchestra and Choir of the Maggio Musicale Fiorentino will be conducted by Bruno Bartoletti. *Serenata* for five instruments will be performed at the Cantiere Internazionale d'Arte di Montepulciano, in the Teatrino di San Biagio, on July 27 by the Soloists of the Istituto di Musica of the Fondazione Cantiere di Montepulciano. The Cd by Joan Logue *Dedicated to Pierrot* (Puncta PNCD 0308) includes Petrassi's *Due liriche di Saffo* for voice and eleven instruments, along with Luca Lombardi's *Tui-Gesänge* for soprano and five players.



Luca Lombardi

Tui-Gesänge for soprano and five players on texts by Albrecht Betz will be performed at the Cantiere Internazionale d'Arte di Montepulciano, in the Teatrino di San Biagio, on July 27. Tania Bussi will join the Ensemble Algoritmo under Marco Angius.

Michele dall'Ongaro

The Voice of the Violin

Hauptstimme for violin and orchestra, commissioned by the Orchestra Sinfonica di Sanremo, was performed at the Teatro dell'Opera del Casinò di Sanremo on **May 28**. The soloist Francesco D'Orazio was accompanied by the Orchestra Sinfonica di Sanremo conducted by Tonino Battista. The composer introduces his new work: «The term *Hauptstimme* was coined by Schönberg to indicate the *main voice* in a given passage of a score. In our case the interpretation is ambiguous since it refers to the part of the violin soloist and to its hidden travesties inside the orchestra. As in some of my other concertos (all things considered *Hauptstimme* is a small concerto for violin) the orchestra is not a mass that counterpoises the part of the soloist, but rather an extension of it, an expressive, timbric, polyphonic prosthesis. This is quite evident right from the start, when the violin is doubled, triplicated, is reflected like a series of mirrors. This game continues in various ways almost till the end, for example when the violin line is thickened by absorbing first the mass of the strings and then all of the others. A cadenza true and proper marks

a crucial change. From that point on the materials are split up: every form of dialogue, of reflection, of imitation disappears, giving way to two distinct dimensions: the orchestra that fades into a desolate choral and the violin that tries to oppose this musical quick-sand (in vain, we discover). The "main" voice doesn't make it and everything collapses and dies around the note *D* from which everything had first sprung. The composition, written *in memoriam Arrigo Quattrocchi*, is dedicated to the violinist Francesco D'Orazio». Another new work for piano can be heard on **July 4** at the Castello Caetani in Sermoneta, during the Incontri di Studio di Musica Contemporanea of the 45th Festival Pontino. It will be played by Roberto Prosseda. Finally, on **August 6** in the romanesque Chiesa di San Marco in Ponzano di Fermo, during the Festival "Armonie della sera 2009", the composer's *Contino variations* will be played by the Orchestra da Camera della Campania, with the pianists Marco Sollini and Salvatore Barbatano.

A new violin concerto and
a piece for piano are the
novelties of the season



foto: Momymomyx

New chamber work at the Pontino, "Signor Goldoni" on Dvd, unanimous praise for "Freud, Freud, I Love You"

Luca Mosca

Instrumental Chattering



The *Tre Satire* for six instruments will be given their first performance on **July 3** at the Castello Caetani in Sermoneta, during the Incontri di Studio di Musica Contemporanea of the 45th Festival Pontino, played by the Ensemble Multilatérale. The composer tells us: «The *Tre Satire* is a short composition for flute, clarinet, violin, viola, cello and piano. The formal arch of each of the three pieces tends towards a heightening of tension which unexpectedly breaks out into sardonic laughter. The instrumental writing, while clearly virtuosic, is characterized by an incessant fragmentation and the single instruments often do not manage to finish a phrase without being despotically overtaken by one of the others». On **July 25** *Note del guanciale. Omaggio a Sei Shonagon* for five instruments will be played by the Ensemble Algoritmo under Marco Angius at the Teatrino di San Biagio, during the Cantiere Internazionale d'Arte

di Montepulciano. In the meantime the production of *Signor Goldoni*, recorded in September 2007 at La Fenice in Venice, who commissioned the opera, has been released on a Dvd (Dynamic 33600). The cast includes Barbara Hannigan, Alda Caiello, Cristina Zavalloni, Sara Mingardo, Michael Bennett, Chris Ziegler, Roberto Abbondanza and Michael Leibundgut. The musical groups of La Fenice are conducted by Andrea Molino, the stage direction is by David Livermore, and video by Davide Mancini.



press cuttings

On *Freud, Freud, I Love You*, Roma, Teatro Olimpico, 15 January 2009

Mario Messinis, «Il Gazzettino», 19 January 2009
Freud, Freud, I Love You is a short comic opera of joyful irony, or rather a "scherzo" commissioned by the Accademia Filarmonica in Rome. The highly polished music of Luca Mosca and the infantile and yet sophisticated, fable-like lightness of Gianluigi Melega's libretto, combine to create a surreal tale of cheerful modernity. [...] With little or rough grace, the series of closed numbers follow each other without a break: arias, duets and a trio broken up by recitative and speaking. Outstanding is the grand aria in German (the brilliant verbal folly created by Melega), in which Euridice expresses herself like a doll, almost a frozen reminder of Olympus in Offenbach's *Racconti di Hoffmann*. The three voices – soprano, tenor, baritone – are often treated like instruments and are rarely given the chance to sing out against the unrelenting rhythmic scansion. The dry cheer of the duets and concluding trio sound like a modern-day Rossini: the finale is a parody of the courtly concertato of the opera buffa. The masterly skill of the writing is evident in the thick instrumental passages [...] that confirm Mosca's preference for a detached comicality and his interest in neoclassical Stravinsky. However, there are no explicit quotations and cultural references are absorbed into a personal lexicon by the sharp and witty abstraction. The composer and

librettist have joined in creating a style of comedy with pungent theatrical immediacy, as in the doubling between Euridice and the Bambola, which is also a vocal doubling, entrusted to just one singer. Mosca oscillates between the avant-garde and post avant-garde, between experimental mechanism and a positive relationship with history. [...] The vocal parts are entrusted to the interpretative flexibility and the ever-changing registers of Alda Caiello as Euridice-Bambola, the easy comic verve of the baritone Roberto Abbondanza, Freud, and the brilliance of the tenor Luigi Petroni, Kokoshka. The Ensemble Algoritmo, conducted with analytical precision by Marco Angius, gives full rein to the spectacular virtuosity of the score's instrumental micro-organisms.

Dino Villatico, «Classic Voice»
The libretto is delightful and Mosca has written a genuine modern opera buffa, in the wake of his much loved Stravinsky, but brought up-to-date to the times of 2009, probably with less cynicism, but certainly much more fun. The music is impeccably crafted, giddily contrapuntal, sparkling, lively and above all pervaded by an irresistible rhythm. The rhythm, in fact, almost always provides the generating cell for the music. Post-war Vienna is evoked with languid waltzes and by the magnificent croaky sound of an old gramophone with its giant trumpet [...]. Priceless performers.

Christophe Bertrand

Hendeka for violin, viola, cello and piano will have its first performance in Italy on July 2 at the Castello Caetani in Sermoneta, during the Incontri di Studio di Musica Contemporanea of the 45th Festival Pontino, played by the Ensemble Multilatérale, who will repeat the performance on July 5 at the Accademia di Francia, Villa Medici, Rome. *Haïku* for piano will be given its first performance in Italy by Alfonso Alberti on September 28 at the Festival Traiettorie in Parma. *Satka* for flute, clarinet, violin, cello, piano and percussion can be heard on September 29 at the Music Festival in Strasbourg, with the Ensemble In Extremis under Guillaume Bourgoigne.

Giovanni Verrando Nordic Festival

Triptych for large orchestra will be performed on **September 28** at the Biennale di Venezia, with the Orchestra Sinfonica Nazionale della Rai under Zoltán Peskó. *Memorial Art Show* for six percussionists will be played on **October 3** at the ISCM - World New Music Days 2009, during the Festival "Listen to the World" to be held in Göteborg, Sweden. In the same period, *Memorial Art Show* will be used and transformed by international artists from other disciplines (visual art, film, dance) and presented in an exhibition organized in Göteborg by the Oro Gallery during the Festival "Listen to the World". On **April 25** *Third Born Unicorn* (Remind



Me What We're Fighting For) for electric violin and electronics was played by Jacopo Bigi during a concert by RepertorioZero broadcast live on Rai Radio3, during the programme Piazza Verdi. *Third Born Unicorn* was given its first performance last month at the CNMAT of Berkeley in California and is a piece that, thanks to the electric violin, explores the extreme zones of the spectrum (very low and very high frequencies). *Third Born Unicorn* forces the electric violin and the soloist to produce the same intense sound pressure as elaborated by the electronic sounds in the central and peripheral zones of the spectrum.

Alessandro Solbiati

Dawn in Australia

Chamber premiere in Sidney, successful opera debut and performances in three continents

A chamber premiere for Alessandro Solbiati on **August 27** in Australia: the University of Western Sydney will be the venue for the first performance of *Ola de luz* for flute and piano, with the flutist Annamaria Morini and the pianist Miriam Garagnani. The composer presents his new work as follows, «a piece in two movements with a rather complicated history. Its second movement, the longest, was written in 1998 to celebrate the Seventieth birthday of Luigi Pestalozza: it is a transcription of a piece, *Dawn* (1987) for flute and harp, a short composition, but with an imaginative contour that is so evident and archetypical for me, imitating a journey towards dawn, that it led me to make other transcriptions with different titles for flute and guitar, violin and guitar, violin and piano and, finally, flute and piano. Three years later I decided to precede the movement that remains the “heart” of the piece, with another brief movement made up of a series of rapid variations on an initial simple and easily recognizable piece of material, with the aim of highlighting, without development, some of the possible physiognomies of the flute in relation to the piano. Various events have meant that the first performance of this first movement has been put off until now». *Pour Ph.B.* for clarinet, violin, cello and piano was played on **May 2** in Tirana, during the International Contemporary Music Festival. It was played by the Dédalo Ensemble conducted by Vittorio Parisi. On **May 10** the University of Hamburg hosted a performance of *Con l'antico canto* for flute/piccolo and bass clarinet, played by the duo Luciano Tristaino and Marcello Bonacchelli. A partial performance of the *Interludi* for piano, given by Fausto

Bongelli, will take place on **June 9** at the Conservatory in Fermo. On **June 11**, at the Teatro Olimpico during the Settimane Musicali in Vicenza, Sonig Tchakerian and Roberto Prosseda will play the *Sonata Felix* for violin and piano. *Manet* for cello and piano can be heard on **June 15** in New York, in the Issue Project Room, with Francesco Dillon and Emanuele Torquati. The duo will repeat the piece the next day, **June 16**, at the New England Conservatory in Boston during the SICPP Festival. On **June 18** the Ensemble Les Temps Modernes will play *Mari* for five instruments in the Chapelle of the Hotel Dieu in Lyon. *Klimt* for violin, viola, cello and piano can be heard on **July 2**, played by the Ensemble Multilatérale at the Castello Caetani in Sermoneta, during the Incontri di Studio di Musica Contemporanea of the 45th Festival Pontino, where on **July 4** Roberto Prosseda will play the *XIV Interludio (Fuga Felix)* for piano, and on **July 22** Dario Savron will play *Bois* for marimba. The same artist previously took the latter piece on tour in March (on **March 13** to Carpi, Biblioteca multimediale Arturo Loria; on **19** to Oberlin, Ohio, Warner Concert Hall of the Oberlin Conservatory; on **24** to New York, Whitman Hall of the Brooklyn College Conservatory of Music). The *Sonata Felix* can also be heard on **August 22** in Levanto, played by Miriam Dal Don and Emanuela Piemonti; *Ibi, bone fabricator!* for flute will be played by Roberto Fabbriciani on **August 25** during the Internationale Sommerschule in Görlitz and *Trittico* for accordion will be performed by Francesco Gesualdi on **September 5** at the Castello di Gesualdo during the Giornate Internazionali Gesualdiane.



Franco Donatoni

To Earle for chamber orchestra can be heard at the Centro Cultural de Cascais in Portugal, on June 13 with the Sound' Art-te Electric Ensemble under Pedro Amaral. The *Quartetto III* for electronics (4 channel version) will be performed on June 17 in the Palazzina Liberty in Milan, during the series Rondò 2009. *Duo pour Bruno* can be heard during the coming Venice Biennale, with the Orchestra Sinfonica Nazionale della Rai conducted by Zoltán Peskó. Finally, *Etwas ruhiger im Ausdruck* will be played on September 30 at the Music Festival in Strasbourg, with the Ensemble Recherche.

press cuttings

On *Il carro e i canti* at the Teatro Lirico Giuseppe Verdi in Trieste, 17 April 2009

Dino Villatico, «La Repubblica», 20 April 2009
In his short story *Feast in the time of plague* Puškin tells of four friends that revel in an attempt to flee from the fear of death. Alessandro Solbiati [...] has written a truly up-to-date opera, of intense and sinister fascination. Appreciable too was the beauty of Ignacio García's direction and the skill of the performers, in particular Alda Caiello, Gianluca Bocchino and Sonia Visentin, and Paolo Longo conducting the orchestra of Teatro Verdi.

Dejan Bozovic, «Il Gazzettino», 19 April 2009
Inspired by the short story by Aleksandr Puškin, the composer, who also wrote the highly synthetic but incisive libretto, unfolds the two allegorical threads, parallel and at the same time inseparably interwoven,

in an intelligible and well articulated plot about the continuous, violent clashes between contrasting elements, diametrically opposed expedients, sometimes musical and sometimes narrative. [...] Solbiati's concepts and eclectic language seem to be organically associated with a highly effective visual dimension, in which harsh bitternesses are entirely sublimated, thanks to the empathic creativity of the director Ignacio García [...]. With their involving acting, Alda Caiello, Sonia Visentin, Gianluca Bocchino, Maurizio Leoni and Gianluca Buratto, have bravely taken on the fierce writing of this “sinfonia scenica” that tends towards an instrumental treatment of the voice. Always reassuring on the podium, Maestro Paolo Longo was the highly sensitive and confident interpreter of this complex score, which demands a fine precision from the instrumental group.

Sándor Veress

Térszili Katicza, a rarely performed ballet on a libretto by A.M. Milloss and I. Pekáry based on a Hungarian fable, is to be staged at the Opera Maghiara in Cluj, Romania, on May 23 and June 7, with choreography by Kozma Attila and directed by Selmeczi György. On July 14 *Elegie* for baritone, harp and strings on a text by Walther von der Vogelweide will be performed in Szombathely by the Telekom Symphony Orchestra.

Jean-Luc Hervé

Musical Time

A new work by Jean-Luc Hervé for percussion and electronics will be played on **September 29**, during the Festival Musica in Strasbourg, by the Percussions de Strasbourg. The composer introduces the piece as follows: «Composing means above all organizing times. Inventing a time different from our everyday time, a “musical” time. In the end sound serves only to help us understand the forms of the time. In my piece for six percussionists the sounds of the instruments will act like “markers” that allow the composition of the time to be revealed: they will serve to measure the multiple forms and transformations of the musical time, a bit like the

stripes of the visual artist Daniel Buren». Jean-Luc Hervé's music can also be heard on **June 2** in the City of Mexico, in the Auditorium of the National Center of Arts, where the Ensemble Sillages will play *En dehors* for clarinet, violin, cello and piano, with a replica on **June 3** at the University of Puebla. On **June 7** the Ensemble Sillages will again play *En dehors* together with *Amplitude* for cello in Monterrey (Mexico), during the Festival International de Musica Nueva. Finally, *Réplique* for five players and electronics can be heard on **June 20** at the Siemensstadt in Berlin, with the Kammerensemble Neue Musik Berlin.

Premiere in Strasbourg and Mexican tour



Prestigious Iberian award, a chamber aphorism for Mario Bortolotto, monographs on Dvd and Cd



Luis de Pablo Music for Aphorisms

Luis de Pablo has won the 9th edition of the prestigious Premio Iberoamericano de la Música Tomás Luis de Victoria. Assigned by a jury of five personalities from the world of music, it is the maximum recognition for a living Hispano-american and Lusitanian composer, that this year saw the competition between 54 finalists from 16 different nations. The jury praised «the extraordinary creative quality of his work which, covering all genres and always united by a deep theoretical reflection, has managed to build, during a lifetime and with indisputable international recognition, a unique expressive world within an exceptional generation of Spanish composers, influencing the youngest of them directly or indirectly». A new first performance will be given on **July 3** at the Castello Caetani in Sermoneta during the Incontri di Studio di Musica Contemporanea of the 45th Festival Pontino. The Ensemble Multilatérale will play the *Música para Mario* for six instruments, which the composer introduces in these terms: «Composed in 2009, it is written for flute (piccolo, in G, bass), clarinet in A (in Eb, bass in Bb), violin, viola, cello and piano (preferably a *grand piano*). It is hard to imagine a more conventional ensemble... It is dedicated to my dear and respected friend Mario Bortolotto, whose friendship has honoured me for more than 40 years (almost 50). This miniature, is a miniature only in its duration: eight minutes. An exercise of concentration is always healthy. The music is intended to speak in aphorisms (in Spain the aphorism is called Sem Tob, Machado, Gracián...). And aphorisms, once formulated, should not be developed. In its short duration *Música para Mario* is a parade of mirrors that, at changing speeds, conceal a third: major, minor, ascending, descending... the mirror may break, even into small pieces. But where there is no risk, there is no adventure. To conclude I shall quote Gerardo Diego: "and do not believe that this is a joke"».

Francesco Hoch For Three Players

On **June 25** in the Auditorio Stelio Molo of the Radio Svizzera Italiana in Lugano, in the context of the Martha Argerich Project, the first performance will be given of *Schizzi Orchestrali* - "... aspettando il Trio..." for three non prepared pianos, with Alexander Gurning, Kathia Buniatishvili and Eduardo Hubert and conducted by the composer. Formerly planned for last year's edition (and introduced in the ESZ newsletter), the performance was postponed until 2009. The composer tells us about the work: «If on the one hand it elaborates the differences between the pianos through a comparison between the specific characteristics of the individual players, made possible and stressed by a purposely written transparent chamber style as well as by the distancing of the pianos in space, on the other hand, typically orchestral fusions are also created, thanks to the homogeneity obtained by the simultaneous presence of the same rhythmic-melodic sequences in all the instruments. These two dimensions, chamber and orchestral, are set in dialogue, in contraposition, in alternance or in gradual reciprocal transformation, and thus become the fundamental elements, the actual structure of the composition, creating atmospheres, ideas and sentiments that are sometimes small and intimate, sometimes lucid and constructive, and sometimes ironic and playful, but they can also take on a much broader scope, ranging from the most depressed sadness to the most open of exaltation». The end of the Summer will see two consecutive performances of another new work by Francesco Hoch, the *Trio "Ischia"* for violin, cello and piano, to be played by the Swiss Piano Trio (Angela Golubeva, Sébastien Singer and Martin Lucas Staub) on **August 20** in the Jardins Musicaux of Cernier (Neuchâtel) and on **September 6** in the Schloss Girsberg di Kreuzlingen, during the final concert of the Festival Kammermusik Bodensee. Hoch describes the

On **June 27** the Risør Summer Festival in Norway will include Luis de Pablo's orchestration for voice and chamber orchestra of Gustav Mahler's Lied *Zu Strassburg auf der Schanz*, with the soprano Christianne Stotijn and conducted by Christian Eggen. *Razón dormida* for fourteen players can be heard on **October 2** during the coming Biennale di Venezia. The Círculo de Bellas Artes in Madrid organized, on **May 21**, a concert dedicated to the composer to mark the presentation of the book + Dvd entitled *Luis de Pablo. A contratiempo*, produced by the Círculo itself: a documentary that delves into the composer's aesthetic and conceptual through a series of interviews and audio-visual documents. Attached to the Dvd is a transcription of all the interviews carried out during the making of the documentary in 2007. These months see the release of two new Cds containing music by de Pablo, one of which is exclusively dedicated to his work. The monographic album, *Luis de Pablo 1930* (Claves CD 50-2817), is conceived as an up-to-date micro-portrait of the composer's concertante pieces and includes two large-scale recent works: *Danzas secretas* for harp and orchestra and *Fronroso misterio*, concerto for cello and orchestra, played by the soloists Frédérique Cambreling and Asier Polo, with the Euskadiko

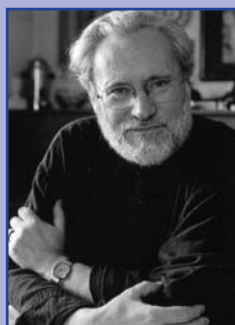
Orkestra Sinfonikoa conducted by Arturo Tamayo. Luis de Pablo is also featured on the Cd *Compositores españoles de la Generación del 51* (Verso VRS 2057), played by the pianist Horacio Lavandera, with *Leggero-Pesante*, taken from the 4th series of *Retratos y transcripciones*, which opens the collection of piano pieces.



Luigi Dallapiccola

The *Concerto per la notte di Natale dell'anno 1956* for chamber orchestra and soprano on texts by Jacopone da Todi, and *Commiato* for one soprano voice and 15 players will be performed and recorded in Geneva by the Radio de la Suisse Romande on September 29, with the Ensemble Contrechamps conducted by Peter Hirsch.

Two remote chamber works and a choral premiere



Ivan Vandro

The *Dodici variazioni* for organ were played on April 30 in the church of S. Luigi dei Francesi in Rome by the organist Livia Mazzanti, who will repeat the work in Paris, in St. Eustache, on June 25.

new piece: «After a preliminary period of preparation, the first notes of the sketches saw the light during my brief stay in Ischia in the Autumn 2007. While many of my recent compositions have participated in that "adventure that doesn't know where to end", as the artist Jackson Pollock defined his way of painting, the *Trio "Ischia"* seemed to incarnate that type of "flying" African snake which before taking flight, curls up on itself in order to build up energy. The work travels between moments very different from each other, horizons progressively unfolded, true and proper environments robustly constructed, or else worlds of subtly ironic games, among exultant or reckless atmospheres and even in barren desert landscapes that can also be subject to sudden explosions. In this adventurous journey that takes place in a single span of time, in which all three instruments-travellers possess the same importance, there is no longer any place for a return to that "enchanted, but also a little obsessive beauty" of the initial Ischian ideas. The journey finishes far away; but the endless adventure can only continue in our minds if the real compositions come to an end». A third premiere will be given on **September 19** in the Chiesa di S. Francesco in Lucerne, during the Fête des Musiciens Suisses. The piece in question is *Imago*, seven female self-portraits on a text by Maria Rosaria Valentini for female choir and string quartet. It will be played by the Ensemble Vocal Féminin "Polhymnia" and the Elixir Quartet directed by Franck Marcon. *Imago* is based on an original text, the fruit of the collaboration with the writer Maria Rosaria Valentini, whose theme is the use of the image of the woman in today's consumer society. In the month of **July** the Radio della Svizzera Italiana will record *L'oro della montagna* (2004) for choir and organ, with the Coro della Svizzera italiana, directed from the organ by Diego Fasolis.

Giorgio Colombo Taccani

Taking on the Past

Three new works inspired by the great classics and the desire to explore

On **July 3**, during the 2009 edition of the Festival Pontino, the Ensemble Multilatérale will give the first performance of Colombo Taccani's *Wort ohne Lied* for flute, clarinet, piano, violin, viola and cello.

The composer tells us: «There is no mystery about the connections between this work and Mendelssohn, in the bicentenary of his birth. The work based on constant deduction and derivation, where each part of the piece is linked to a limited number of figures taken from the first bars of the *Lied ohne Worte* in A minor from Mendelssohn's op. 85. These elements, whose presence is evident to a greater or lesser degree throughout the piece, do not give rise to any particular style but rather act as a sort of a thread, an ideal gravitational horizon which often becomes lost in the midst of angry outbursts or delicate whispers. In this scenario, the episodes where the piano virtually takes on the role of a soloist, represent, at least in the first of the two cases, the point of greatest lyricism and expression. From the middle of the piece we begin to witness a sort of re-presentation of many situations already encountered, now appearing faded and weak, as if seen from a distance. However, the work concludes with a decidedly assertive final section featuring the wilfully bitter and almost rudimental repetition of a violent homorhythmic chord».

On **September 20**, in the SpazioTeatro89 in Milan, there will be the first performance of a new piece for piano, with the provisional title *Aurora*. The composer explains: «This is a short piece requested by my friend, the pianist Luca Schieppati, who in September will play the complete cycle of Beethoven sonatas, accompanied by nine short pieces especially written by nine contemporary composers. In my case I decided to exploit one of the important ideas from the Sonata op.

28 to create a work of aggressive and anxious nature, finally tempered only by a resonant and distant coda in which the materials are gradually lost». *Oceano Deus*, for mixed eight-voice choir based on fragments taken from *Os Lusíadas* by Luis Vas de Camões, will have its first performance on **September 29** in the Cathedral of Växjö (Sweden) during the Festival "Listen to the World" organized by the ISCM - World New Music Days 2009; the piece will be played by Danish Radio's chamber choir, the DR Vokalensemblet, directed by Fredrik Malmberg. The composer introduces the piece: «Questions, curiosity: the keys to listening. And how was it possible for men of the past centuries to question the world? How could they throw their voices far from home? By moving around the world, by discovering and letting themselves be discovered. By travelling. *Oceano Deus* is a stage on this journey, that shows us eyes on the move, words thrown afar, to know and to be known in an endless expanse of water. The curiosity that pushes us ever farther, sending ships across the seas and oceans, spreading and gathering knowledge and fears. Ships that face fearful encounters, evil demons which open up chasms beneath the wood of their hulls. We are listening to a tale of men who question the unknown. They too listen, from within the fury of the winds. Luis Vas de Camões, through some fragments from his poem *Os Lusíadas*, transports us to a place where men put in peril everything they know, everything they have been, for a question. They ask with their body, with their life, on a fragile boat that a monster-ocean toys with. They ask their questions in vain, to Gods that are vain, deaf and silent. But they go on listening».



Henri Pousseur

Aiguillages (au carrefour des immortels) for sixteen musicians was played at the Alte Oper in Frankfurt on April 28 by the Ensemble Modern conducted by Hans Zender. *Scambi* for magnetic tape can be heard at the Palazzina Liberty in Milan on June 17 during the series Rondò 2009.

Riccardo Malipiero

Diario 1981 for oboe and string trio will be played on July 27 at the Cantiere Internazionale d'Arte di Montepulciano, in the Teatrino di San Biagio, by the Soloists of the Istituto di Musica of the Fondazione Cantiere di Montepulciano.

Gilberto Bosco

A Postmodern Night

La notte, melologue on a text by Cesare Pavese for reciting voice, three female voices, clarinet, violin, cello and piano will have its first performance on **June 27** at S. Stefano Belbo during the Festival Antidogma Musica, and will be repeated in Turin on **September 18** during the Festival MITO - Settembre Musica. It will be performed by the DulciAure Consort and the Ensemble Antidogma conducted by Paolo Ferrara. Bosco speaks of his new work: «In music there exists the romantic night, and another night, that of expressionism. If we consider the Serenatas and the works that are in some ways "nocturnal", we could identify a modern night in Petrassi and Dallapiccola, and then in Berio and Maderna, just to mention a few names. But moving our glance a little further ahead we could postulate the existence of a night that is post-modern: a theme that is at once ambiguous, embarrassing and intriguing (but are these not characteristics, among others, of the post-modern?). I have approached this particular night on several occasions. And I have come back to the theme for a commission regarding Pavese, the second within a short space of time. While in *Last blues* I chose a singing voice, here we find a melologue, where the voices are given the task of extracting a few words and a few sounds (a "melody"? Perhaps not, given the valencies of the harmonic fields expressed by the three female voices). The notes come from two fragments taken from Schönberg (one barely recognizable and immediately varied, the other impossible to hear and swallowed up inside the instrumental textures). *Nacht*, from *Pierrot Lunaire*, lies at the origin of the work, with

no attempt to establish a relation between expressionism and Pavese's *La notte*. I was looking for an ambiguous and disturbing space, between a day and a night remembered; it is left up to the listener to find it». Performances of works by Bosco in these months include *Ohne Worte, mit Mendelssohn* for piano (Sermoneta, Castello Caetani, Incontri di Studio di Musica Contemporanea during the 45th Festival Pontino) on **July 4**, with Roberto Prosseda at the piano,



and *Notturmo* for violin, cello and piano in Montepulciano, Teatrino di San Biagio, during the Cantiere Internazionale d'Arte in Montepulciano, on **July 27**. Finally, *...im Traume* for voice and piano on a text by Heine, played by the Duo Alterno (Tiziana Scandaletti soprano and Riccardo Piacentini piano) has been included on the miscellaneous Cd *La voce*

contemporanea in Italia - vol. 4 (Stradivarius 33833), «a marvellous anthology [...] a panorama that honours Italian art of the 20th Century» (Claudio Strinati in the «Repubblica»), where Bosco appears among an important series of contemporary

composers deservedly brought to public attention by the two artists, «an indisputable point of reference in sensitivity and preparation, praiseworthy for the coherence in the choice of interpreters and repertoire» (Claudio Bolzan in «Hortus Musicus»).



Homage to Pavese, chamber performances and a new recording

Niccolò Castiglioni

Divertimento for magnetic tape (4 channel version) can be heard on June 17 at the Palazzina Liberty in Milan, during the series Rondò 2009.

Luciano Berio

Thema (Omaggio a Joyce) for magnetic tape can be heard at the Teatrino di Corte of the Villa Reale in Monza, during the series Rondò 2009 on June 13, and at the Palazzina Liberty in Milan on June 17.

Revivals and installations
in Italy, Europe and Israel

Nicola Sani

In the Name of Galileo

As is well known, Nicola Sani has just finished an important and prestigious term as artistic director of the Teatro dell'Opera in Rome, a term distinguished by a season that was decidedly innovative and of high profile, both in its orientation towards the contemporary scene, resulting in a programme «extraordinarily rich in proposals» (Giovanni Carli Ballola), and in the organization of initiatives of utmost interest in the realm of repertory (suffice it to think of Verdi's *Aida* directed by Bob Wilson or the long awaited production of Ligeti's *Grand macabre* by the Fura dels Baus). Concert programmes continue to include a wide range of Sani's works. The end of Spring includes two performances of *Oltre il deserto spazio* for flute, clarinet, violin, cello and piano played by different artists: on **May 2**, the Dèdalo Ensemble under Vittorio Parisi took it to Tirana, for the International Contemporary Music Festival, while Mauro Ceccanti and the Contempoartensemble will play it on **June 1** at the Villa di Poggio in Caiano (Prato). The latter performance will take place in collaboration with the Fondazione Teatro Metastasio during a Monologue on Galileo Galilei directed by Federico Tiezzi. From **May**



6 to 9 in Brussels, it will be possible to visit the sound installation *Le città continue*, commissioned by the UEAPME during the week organized by the European Commission dedicated to enterprises. *Le città continue* is a project involving various types of multimedia (including video in collaboration with the artist Mario Sasso), which has already been presented in Berlin, Lucerne, Moscow, Turin, etc. The new realization in Brussels is presented in the form of an environmental sound installation set in the area of the international exhibition named "Freedom". On **July 9**, at the Odeon Cornaro in Padua, the Solisti Veneti under Claudio Scimone, with the alto flute of Roberto Fabbriani, will play *Riflessioni sull'indifferenza* during the Veneto Festival 2009. The duo made up of Alessandro Stella (piano) and Giovanni Gnocchi (cello) will play *Come una specie di infinito* in Ascoli Piceno on **July 17**. Finally, on **October 24, 25, 26 and 28** at the Krieger Center for the Performing Arts in Haifa, Israel, there will be performances of *Al folle volo* for orchestra, with the New Haifa Symphony Orchestra under Noam Sheriff. The first concert will open the 2009/10 Season.

Javier Torres Maldonado

Imágenes de la Caída de Altazor for two pianos and two percussionists will be played on July 21 at the Festival Anfiteatro in Lepanto by the Dynamis Ensemble: Candida Felici and Silvia Leggio, pianos, Luca Casiraghi and Antonio Scotillo, percussions.

Publication of the
proceedings of the study
meeting for his 80th birthday



Aldo Clementi

An Accomplished Composer

We are pleased to announce the publication of the book *Canoni, figure, carillons. Itinerari della musica di Aldo Clementi* (ESZ, Milano, 2008), which, under the supervision of Maria Rosa De Luca and Graziella Seminara, collects the proceedings of the study meeting held at the Facoltà di Lettere e Filosofia of the University of Catania on May 30 and 31, 2005. The meeting was organized to mark the composer's 80th birthday, during which he was conferred the honorary degree in Modern Philology. The speech given by Clementi on that occasion opens the volume, which attempts to shed light on the development and varied production of the Sicilian composer, as well as the relations, which he explored with great determination, between music, the other arts and other forms of knowledge. The volume

contains articles by Gianmario Borio, Gianluca Mattiotti, David Osmond-Smith, Raffaele Pozzi, Daniela Margoni Tortora and by the editors themselves, as well as the laudation pronounced on that occasion by Salvatore Enrico Failla. On **June 25**, during the Aldeburgh Festival, Clementi's *L'orologio di Arcevia* for thirteen players will be performed at the Snape Maltings Concert Hall in Snape, Suffolk, by the Aldeburgh Young Musicians conducted by Richard Benjafield. The *Barcarola* for piano duet can be heard on **July 4** at the Castello Caetani in Sermoneta, with the duo Roberto Prosseda and Alessandra Ammara, during the Incontri di Studio di Musica Contemporanea of the 45th Festival Pontino.

A new, formidable tool to
assess the historical role and
aesthetic value of a voice
from the 20th Century

Carlo Prospero

Pluriserial Humanism

Carlo Prospero, a central figure in Italian dodecaphony and a first rate teacher, had important relations with ESZ, who were his main publishers. Boasting more than thirty titles, from the *Sonatina profana* (1943) for piano to the *Canti dell'ansia e della gioia* (1988) for voice and piano, ESZ's catalogue includes key titles in the output of the composer from Florence, such as *Incanti* (1963) for soprano and orchestra, *Noi soldà - una memoria* (1967) for soprano, reciting voice, male choir and ensemble, and *Chant* (1975) for violin and piano. Mario Ruffini, scientific director of the Fondo Carlo Prospero, has now edited the book *Carlo Prospero e il Novecento musicale da Firenze all'Europa*, published in Florence in the series «Antologia Vieusseux», XIII, n.s., 2007 (37-39), by Polistampa. The volume, which includes a preface by Gloria Manghetti and a testimonial introduction by Roman Vlad, contains 800 pages of text, 166 illustrations and 116 musical examples; it also includes the catalogue of the Fondo Carlo Prospero held in the Archivio Contemporaneo "Alessandro Bonsanti" of the Gabinetto Scientifico Letterario "G.P. Vieusseux", the annotated Catalogue of Prospero's musical and didactic works, his correspondence with Luigi Dallapiccola and Sylvano Bussotti, and a biography written by various authors. Overall it contains texts by almost thirty different

people. One of the most eminent composers of the post-war years, Prospero adopted an entirely personal approach that led him to use dodecaphony not as a system but as a technique: he moved away from the uniserialism followed by the more orthodox proponents of dodecaphony, in favour of a pluriserialism that changed from one work to another on the basis of his particular expressive intentions. The unity that Prospero sought was of a spiritual nature and resided in the unitary thought of musical discourse, in music that is an expression of its own interior needs, in the unity between music and poetry. Prospero's humanism places him at the antipodes of Darmstadtian structuralism, given the central importance in his musical aesthetics and ethics of the subject, the man, the conscience of the individual. The same aim, albeit following a different route, was pursued by his teacher Luigi Dallapiccola, to whom Prospero could be said to be the true heir. Prospero's main purpose was not to be up-to-date: on the contrary, his unwillingness to be progressive was the linguistic key to an itinerary that led towards the isolation of his artistic production, an itinerary which, with the passing of time, appears to have been long-sighted and prophetic.



A Mandatory Task

New works for chamber groups and for ensemble, to explore new genres

Preludio, Interludio e Postludio for solo flute will be played by Mihi Kim on **July 15** at the Château de Faverolles. It consists, in the words of Franceschini, of «three pieces for flute modelled on the performing characteristics of the Korean flutist Mihi Kim. The narrative structure is built in each case on different subjects. A sort of controlled improvisation, a game of creative craftwork». Another first performance will be given on **July 19** when *Concerto* for ensemble will be played by the Ensemble Multilatérale under Kanako Abe at the Château Le Grand Jardin in Joinville, during the “Festival Été Musical du Grand Jardin”. Franceschini writes: «The creation of *Concerto* is part of the programme for my period of residence, which started in April, at the Château du Grand Jardin in Joinville, in the Haute-Marne region of France. *Concerto* is the natural continuation of a compositional journey that I started in 2007 focusing on the form of the concerto for soloist and ensemble. The cycle of compositions (which is currently being recorded by the Divertimento Ensemble for the Stradivarius label) foresaw four works for ensemble, each of which would feature a soloist, respectively a violin, viola, cello and piano; the aim of each piece was to analyze the

characteristics of the instrument in question and the relationship between the soloist and the ensemble. *Concerto* therefore became a mandatory exercise: after a period spent working on the “solo concerto”, I wanted to write a piece for ensemble that would allow me to make a careful investigation into the internal relations within the instrumental group, considering the form, the ensemble as a single living organism. The term *Concerto* (which I had never used for my previous works featuring soloists) thus becomes, almost provocatively, a sort of oxymoron in relation to the true protagonist of the work: the ensemble itself». *Set* for violin, cello and piano will be played on two occasions by the Ensemble Multilatérale, on **July 2**, in Sermoneta, during the 45th Festival Pontino, and on **July 5** in the Villa Medici in Rome. The Trio di Parma will play the same piece on **July 12** during the 28th Internationales Kammermusikfest Lockenhaus, in Austria, on **July 28** during the Lago d’Orta Festival, and on **October 5** during the 18th Milano Musica Festival. In the meantime work has begun on the project for the opera *My Way to Hell*, a production due to be premiered at the Grand Théâtre de Reims in Spring 2010.



Valerio Sannicandro Studies in Space

Techniques of the past inspire the present in a work already on tour in Germany

Valerio Sannicandro’s *Studium perspectivae: Willaert - De profundis* will be given its first performance on **July 26** in Neubrandenburg, with repeat performances on **July 28** in Schwerin, on **July 29** in Niendorf, during the Festspiele Mecklenburg-Vorpommern, and on **July 31** at the Nikolaikirche in Rostock. It will be played by the Landesjugendorchester Mecklenburg-Vorpommern conducted by Stefan Malzew. The composer describes his new work: «In *Studium Perspectivae* I have focused my attention, once again, on the aspect of spatialization (and its relations with some aspects of architecture). Unlike previous works focused on this aspect (*Ius Lucis* or *Fibrae*), my study of Willaert and the double choirs has led to a reinterpretation (concerning the space/music relationship) of pre-existing material. I didn’t choose *De Profundis* only for the stereophonic arrangement of the two choirs: the orchestra (that

reproduces the vocal text in a varied form) is actually divided into various groups (made up of different instruments), each of which is used homophonically. This creates a timbre that is constantly changing, thus emphasizing the vocal colour of the melodic line. Moreover, by using certain percussion instruments (vibraphones played with a bow) it is possible to reproduce the resonance typical of gothic cathedrals. Finally, certain “mixed” orchestration techniques (instrumental and vocal sounds) simulate a so-called “distortion of listening”: as if an ideal listener was moving around (during the performance) and discovered, in the various listening points, different acoustics and consequently “aberrant” effects». On **July 25** in Montepulciano, *Odi di Levante* for six instruments will be played by the Ensemble Algoritmo conducted by Marco Angius.



Luca Antignani Poe on Stage

A ballet and two instrumental works close his two-year residency in Annecy and Chambéry

First performance of a new work by Luca Antignani: *The Pit and the Pendulum*, ballet in three scenes, two interludes, prologue and epilogue, for cymbalom, orchestra and live electronics, freely based on a short story by Edgar Allan Poe, will be staged on **June 3** at the Scène Nationale d’Annecy, Bonlieu, with the choreography of Maryse Delente, Luigi Gaggero on cymbalom and the Orchestres d’Annecy et de Chambéry conducted by Jean Paul Odiau and Philippe Barthod. Two days later, **June 5**, the production will move to the Espace Malraux - Scène nationale de Chambéry. The project, promoted by the Conservatoires à Rayonnement Régional des Pays de Savoie d’Annecy et de Chambéry, in collaboration with the Centre de Création Musicale des Musiques Inventives d’Annecy, is part of a ministerial initiative to promote contemporary music. In this context Luca Antignani was appointed resident composer for two years (2007-2009). In line with the fantastic and dreamlike world of Edgar Allan Poe, the composer has

tried to evoke the atmosphere of the famous tale, where the plot revolves around the delirium of a man found guilty and condemned to a sentence whose verdict he does not know. The symphony orchestra is enriched by the special timbre of the cymbalom and of electronic music. The orchestra and ballet corps will be made up of pupils. On **June 16** and **17** the double final concert of Antignani’s residence in Annecy and Chambéry will feature the performance of two works composed especially for pupils of the second cycle (12-15 years): *Harmoniae* for wind orchestra and *Campane a festa* for string orchestra. In **July**, during the itinerant Festival “Les cordes en ballade” that takes place in France in the region of Ardèche, Antignani’s complete works for string quartet will be performed, including the very recent *Il re della foresta* (Cruas, Abbatale, **July 5**), premiered this March in Lyon, and *Requiem per una maschera* (Montpezat-sous-Bauzon, Église Notre-Dame de Prévenchères, **July 12**), performed by the Quatuor Debussy and the Quartetto Prometeo.



Luigi Manfrin

A Vital Wave

Commissioned by the Divertimento Ensemble, *Acrylic Mixtures III* for accordion and eight performers will be played during the season Rondò 2009 of the ensemble, conducted by Sandro Gorli, on **June 13** at the Teatrino di Corte of the Villa Reale in Monza and again on **June 17** at the Palazzina Liberty in Milan. On accordion, Corrado Rojac. In the words of the composer, «*Acrylic Mixtures III* is an expanded reworking of a previous composition for solo accordion. The ensemble adopted, in fact, widens and strengthens the sounds generated by the accordion through a continuous and tense embodiment. From the morphological point of view, the processes of transformation of the sound are reproduced and collected in the instrumental group through constant reverberations coming from the accordion, with the intention of giving the listener the sensation of a single but complex synthesis of sound, suggesting the idea of a vigorous pre-organic wave, palpitating and intense, that progresses periodically by means of ever changing repetitions. On top of all this, as the title itself suggests, reference is also made to the expressive realm of tactility and visibility associated with painting technique, alluding to the sensations



regarding light and its variations in intensity, tone and in mixtures of colour, suggested in a musical context by the gradual synthesis of space and timbre, sometimes lighter and more transparent, at others darker and impenetrable. The idea is perhaps best captured by the image of a surface seen in movement, that intermittently displays not only the gradual or sudden changes in its chromatic values, but also in its material features that are in some cases smooth, in others rough and granular. Finally, although *Acrylic Mixtures III* is a purely instrumental work, it is the result of a hybrid convergence with electronic techniques. The ensemble, in fact, acts both as a screen able to enlarge or project onto a broader scale the agglomerated timbres of the accordion, and as a modulator that further intensifies their morphology through a multiplication and an overlapping of developing planes of sound. The analogies with painting return, if we consider the sound images comparable to the crossing over of coloured bands that seem to suddenly enter and leave the space defined by the frame of a picture, against a background equally animated by signs and colours».

New work for accordion and ensemble with powerful visual connotations

Federico Gardella

Recomposing the Fragments

Federico Gardella's new work, *Nebbiæ* for flute, clarinet, violin, viola and cello, will have its first performance on **August 24** at the Takefu International Music Festival, Japan, with the NMP Ensemble. The composer explains: «The almost immaterial nature of mist and at the same time its capacity to hide the landscape, revealing it only in fragments, leaves to the imagination of the observer the task of piecing together the fragments to form a single unit. The fundamental idea of *Nebbiæ* is based on two opposing elements, a background of sounds-noise and a melodic sequence, thought of as a relationship of reciprocal veiling/unveiling: like a landscape viewed through the mist, the melodic sequence



initially emerges a little at a time from the background that hides it, but as it gradually becomes more distinct, it in turn becomes the element that obscures its own background. The polarity, consisting of the dualism mist-landscape, finds its compositional counterpart in the relation between the contemplative and the vectorial: while the background of sounds-noise has no internal evolution, but continuously returns to its constituent figures, the melodic sequence unfolds in waves which, at every reappearance, progressively modify its course, until reaching a final melodic fragment that has now been completely transformed».

Evocative chamber work in Japan

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Saverio Mercadante

Complete Flute Concertos

Launch of the first critical edition of the series of Concertos

ESZ has launched an important initiative dedicated to Italian instrumental music in the 19th Century. The publication has, in fact, begun with the critical edition of all the *Flute Concertos* of Saverio Mercadante. A musician of the Neapolitan school and one of the greatest Italian instrumental composers of the 19th Century, he wrote a considerable number of compositions, including both orchestral and chamber music, for the flute, his true passion. These works, which already enjoyed considerable success in their own time among both performers and public, are now being published in a form that finally respects the composer's original version, with all the assets of a critical edition (introduction in various sections, apparatus criticus, detailed editing criteria). An undertaking that was by no means simple, given the problems of ambiguous embellishments and simultaneous indications between the staves. The first in the series, edited by Mariateresa

Dellaborra, is the *Concerto in Mi maggiore* op. 49 (1813), which has come down to us through an authoritative autograph manuscript kept in the library of the Conservatorio di Musica San Pietro a Majella in Naples. It is a youthful and exuberant work, that offers the soloist many opportunities to shine. The work is dedicated to Pasquale Bongiorno, a «celebrated amateur», probably his fellow student and future teacher of flute at the Conservatory of San Pietro a Majella, as well as a member of the Orchestra of San Carlo and dedicatee of other pieces by Mercadante. This title is therefore the first in a series that systematically responds to the «needs of the professional player as well as of the scholar, by restoring for the first time in a unified and organic manner the *corpus* of Mercadante's *Concertos* and paying special attention to its relations with the composer and tradition».



Nicolò Paganini

The Virtuoso and the Pupil

New publication of pieces by Paganini dedicated to his celebrated pupil

The critical edition of Nicolò Paganini's *Sei cantabili e valse* for violin and guitar (1822-23) dedicated to Camillo Sivori (1815-1894), has been published in collaboration with the Istituto Camillo Sivori in Genoa, edited by Italo Vescovo and Flavio Menardi Noguera, two scholars with long experience in the study of Paganini sources. The importance of these pieces – six pairs of cantabile-waltz – is underlined by an introduction to the volume made up of three essays (respectively philological, historical-musical and didactic) that shed light on the central role of this collection, «an important document concerning the relationship between Paganini and Sivori» (who grew up in Genoa as a child prodigy and

eventually became a celebrated virtuoso and refined interpreter of the classics, famous throughout the world and held in high esteem by some of the greatest composers of the 19th Century). The group of pieces was, in fact, originally conceived as a «sort of «method» written by Paganini especially for his young pupil». And the didactic bent of the work formulated by the greatest of all violinists gives added interest to the collection, since the composer has succeeded in tackling technical questions while giving the pieces a genuine poetic dimension. A work, then, that violinists and guitarists can enjoy with profit.



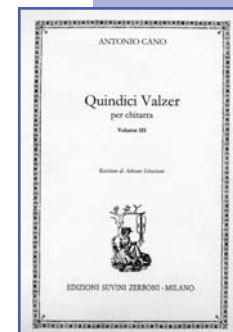
Antonio Cano

The Surgeon Guitarist

A pupil of Aguado, Cano was a famous and refined guitarist who deserves rediscovery

The *Quindici valzer* for guitar by Antonio Cano Curriela, of which volume III, edited by Adriano Sebastiani, is now due for release, vindicate a talented composer often unjustly neglected in the history of guitar literature. In the heart of the 19th Century the learned composer (also a graduate in medicine and surgery) wrote a successful method which clearly shows the influence of his teacher Dionisio Aguado. A career as an international concert guitarist led him to be employed at the Court of Madrid and gain the professorship of guitar at the Conservatory. In the words of the

editor, the pieces published in this volume «were conceived with a high degree of idiomatycity and reveal the hand of a gifted musician who knew how to combine the charm of his refined writing for guitar with elegant harmonic research. Evocative and intimate meditations inspired by states of mind, gestures, memories, which are not lacking in brilliance and variety of effects, create a subtle balance with the exquisite cantabile that pervades all the pieces».



First World Performances

JUNE

Luca Antignani

THE PIT AND THE PENDULUM

Ballet in three scenes, two interludes, prologue and epilogue for cymbalom, orchestra and live electronics freely based on a short story by Edgar Allan Poe
Annecy, Bonlieu - Scène Nationale d'Annecy, June 3

Coreography: Maryse Delente

Luigi Gaggero, cymbalom

Orchestres d'Annecy et de Chambéry

conductors: Jean Paul Odiau and Philippe Barthod

Stefano Gervasoni

NEW WORK

for ensemble and electronics

(Commission by Lodovico and Angioletta Meneghetti)

Monza, Rondò 2009, Teatrino di Corte della Villa Reale, June 13

Divertimento Ensemble

conductor: Sandro Gorli

Luigi Manfrin

ACRYLIC MIXTURES III

for accordion and eight performers

(Commission by Divertimento Ensemble)

Monza, Rondò 2009, Teatrino di Corte della Villa Reale, June 13

Corrado Rojac, accordion

Divertimento Ensemble

conductor: Sandro Gorli

Francesco Hoch

SCHIZZI ORCHESTRALI "...aspettando il Trio..."

for three non prepared pianos

Lugano, Progetto Martha Argerich, Auditorio

Stelio Molo della RSI, June 25

Alexander Gurning, Kathia Buniatishvili,

Eduardo Hubert, pianos

conductor: Francesco Hoch

Gilberto Bosco

LA NOTTE

Melologue on a text by Cesare Pavese for reciting voice, three female voices, clarinet, violin, cello and piano

S. Stefano Belbo, Festival Antidogma, June 27

DulciAure Consort

Ensemble Antidogma Musica

conductor: Paolo Ferrara

JULY

Luis de Pablo

MÚSICA PARA MARIO

for six instruments

Sermoneta, Castello Caetani, Incontri di Studio

di Musica Contemporanea del 45° Festival

Pontino, July 3

Ensemble Multilatérale

Giorgio Colombo Taccani

WORT OHNE LIED

for six instruments

Sermoneta, Castello Caetani, Incontri di Studio

di Musica Contemporanea del 45° Festival

Pontino, July 3

Ensemble Multilatérale

Luca Mosca

TRE SATIRE

for six instruments

Sermoneta, Castello Caetani, Incontri di Studio

di Musica Contemporanea del 45° Festival

Pontino, July 3

Ensemble Multilatérale

Michele dall'Ongaro

NEW WORK

for piano

Sermoneta, Castello Caetani, Incontri di Studio

di Musica Contemporanea del 45° Festival

Pontino, July 4

Roberto Prosseda, piano

Ivan Fedele

ANIMUS ANIMA II

for two sopranos, mezzo-soprano, countertenor, tenor, baritone and bass on texts by Giuliano Corti

Metz, Acanthes 2009, Arsenal de Metz, Salle de l'Esplanade, July 4

Neue Vocalsolisten Stuttgart

Matteo Franceschini

PRELUDIO, INTERLUDIO E POSTLUDIO

for solo flute

Faverolles (Francia), Château de Faverolles,

July 15

Mihi Kim, flute

Matteo Franceschini

CONCERTO

for ensemble

Joinville, Château Le Grand Jardin, Festival

Été Musical du Grand Jardin, July 19

Ensemble Multilatérale

conductor: Kanako Abe

Valerio Sannicandro

STUDIUM PERSPECTIVAE:

WILLAERT. DE PROFUNDIS

for four voices and orchestral group

Neubrandenburg, Konzertkirche, July 26

Landesjugendorchester Mecklenburg-

Vorpommern

conductor: Stefan Malzew

AUGUST

Francesco Hoch

TRIO "ISCHIA"

for violin, cello and piano

Cernier (Neuchâtel), Jardins Musicaux,

August 20

Swiss Piano Trio:

Martin Lucas Staub, piano

Angela Golubeva, violin

Sébastien Singer, cello

Federico Gardella

NEBBIAE

for flute, clarinet, violin, viola and cello

Takefu (Giappone), Takefu International Music Festival, August 24

NMP Ensemble

Alessandro Solbiati

OLA DE LUZ

for flute and piano

(First complete performance)

Sydney, University of Western Sydney, August 27

Annamaria Morini, flute

Miriam Garagnani, piano

SEPTEMBER

Francesco Hoch

IMAGO

Seven female self-portraits on a text by Maria Rosaria Valentini for female choir and string quartet

Lausanne, Fête des Musiciens Suisses, Église

St. François, September 19

Ensemble Vocal Féminin "Polhymnia"

Quartetto Elixir

conductor: Franck Marcon

Giorgio Colombo Taccani

AURORA

for piano

Milan, Spazio Teatro89, September 20

Luca Schieppati, piano

Giorgio Colombo Taccani

OCEANO DEUS

for eight-voice mixed choir based on fragments taken from "Os Lusíadas"

by Camões

Växjö (Svezia), ISCM World New Music Days,

September 29

Danish Radio's Chamber Choir

"DR Vokalensemblet"

conductor: Fredrik Malmberg.

Jean-Luc Hervé

NEW WORK

for percussions and electronics

Strasbourg, Festival Musica, September 29

Les Percussions de Strasbourg