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Unpublished Youth

The time is ripe for the critical image of Bruno Maderna as a composer to be consolidated. ESZ are helping in this operation by proposing two new works, both previously unknown, and whose imminent publication in their critical edition is preceded by equally prestigious occasions for their performance. The culmination of this rediscovery will be the premiere, on **November 19** and **20** at La Fenice in Venice, of the *Requiem* (1946) for soloists, choir and orchestra, when Riccardo Chailly will conduct the Orchestra and the Choir of the Teatro La Fenice, with Claudio Marino Moretti as choir master. The ambitious composition for choir and orchestra, a youthful work dating from before his adhesion to dodecaphony and that has long remained completely unknown, belongs to a particularly convulsive phase of the post-war era, of which it represents one of the most outstanding testimonies. The way in which the work has come down to us seems to bear some trace of the uncertainty of those times. It all began in the Summer of 1946, when Maderna handed his «grand *Requiem*» with ink still fresh, «a sort of visiting card» as he later defined it, to the American composer and critic Virgil Thomson, who took it upon him to promote its performance on the other side of the Atlantic. However,

in the precarious circumstances immediately following the war Thomson was unable to gather together sufficient forces; as a result, the score, of which the composer had in the meantime lost all trace, remained buried in the private collection of one of the musicians contacted by Thomson, and from there it found its way to the Library of Purchase College in the State University of New York. This sole document, a cyanotype copy of the manuscript score, will shortly be available in its critical edition edited by Veniero Rizzardi, with the task of filling in a small gap entrusted to Giorgio Colombo Taccani. According to Luigi Nono, the *Requiem*, for Maderna, «must have been like a crown of flowers that floated down the river; the idea had come to him while reading Shakespeare's Hamlet at the point where Ophelia slowly disappears into the water». A work of intimate inspiration and yet cast in monumental framework, it is not totally without echoes of Verdi's *Requiem* nor probably of the then recent *Missa pro mortuis* dedicated by Gian Francesco Malipiero to the memory of Gabriele d'Annunzio, this too published by ESZ. Alongside the immediate aesthetic and linguistic influence of Malipiero



Premieres of the "Requiem" and the "Concerto per pianoforte e orchestra", important early works recently rediscovered

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Luis de Pablo

Party Preparations

In 2010 Luis de Pablo will be 80. The Orquesta y Coro de la Comunidad de Madrid (ORCAM) under José Ramón Encinar, has planned a series of activities to celebrate the event, starting this Autumn and culminating, at the end of 2010, in the first performance of the definitive version of the opera *El viajero indiscreto*. On **October 21**, the soloists of ORCAM conducted by José Ramón Encinar will play *Dibujos* for flute, clarinet, violin and cello in the Sala Puccini of Milan Conservatory, part of the Festival "Made in Mad" organized by the Comunidad de Madrid, in collaboration with the Milano Musica Festival. On **November 16** at the Centro de Arte Reina Sofía in Madrid, during the season of the CDMC, the same group, under the direction of Nacho de Paz, will perform some pieces written by de Pablo in the '60s: *Prosodia* for five instruments, *Modulos I* for instrumental ensemble and *Modulos III* for seventeen instruments in three groups. On **December 14** in the Auditorium of the Museo Nacional de Arte Reina Sofía in Madrid, the soloists of ORCAM, again conducted by José Ramón Encinar, will perform *Al son que tocan* for soprano, four basses, two speakers and orchestra, on texts by Antonio Machado. The second part of 2009 offers numerous occasions to hear the composer's music: on **August 25** Roberto Fabbriciani played *Soliloquio* for flute in the Antica Sinagoga in Görlitz. On **October 2** the Venice Biennale will include *Razón dormida* for fourteen players, at the Teatro alle Tese dell'Arsenale, with the Mitteleuropa Orchestra under Fabián Panisello. On **October 5** the Trio di Parma will play the *Trío* for violin, cello and piano in the Sala Puccini of the Milan Conservatory, again part of the 18th Milano Musica Festival. In addition, on

October 9, in the Auditorium of the Centro de Arte Reina Sofía in Madrid, there will be a monographic concert including the presentation of a Cd, featuring the same pieces, recorded by Alda Caiello and the Plural Ensemble under Fabián Panisello, in collaboration with the Instituto Cervantes in Bremen. The programme includes the three works written by de Pablo on texts by the poet José Miguel Ullán, who died last May: *Pocket Zarzuela* for mezzo-soprano and five players, *Circe de España* for mezzo-soprano and six instruments and *Trío de doses* for mezzo-soprano, violin, cello and piano, alongside *Epístola al transeúnte* for flute, clarinet, violin, viola, cello and piano. The last piece can also be heard on **December 1st** in Barcelona, with Panisello conducting the Ensemble 216. On **October 22** at the Real Academia de Bellas Artes de San Fernando in Madrid, Luis de Pablo will be awarded the IX Premio Iberoamericano de la Música Tomás Luis de Victoria, in a ceremony that will also include a performance of *Ritornello* and ...*Eleison* for eight cellos by the Cello Octet Conjunto Ibérico directed by Elias Arizcuren. Francesco D'Orazio will play the *Tres piezas académicas* for violin on **November 3** at the Colegio Nacional in the City of Mexico. In the meantime, the Trío Arbós and Alda Caiello have recorded a monographic Cd (Verso VRS 2078) produced by Fundación BBVA in Madrid, featuring the complete cycle of de Pablo's trios for piano: *Trío*, *Segundo Trío*, *Trío de doses* (on a text by José Miguel Ullán, with the participation of Alda Caiello) and *Federico Mompou "in memoriam"*.



Rich agenda of appointments for the coming 80th birthday and two chamber Cds



Bruno Maderna

there is also something of Hindemith, who in the very same year, 1946, wrote a highly personal *Requiem* of his own. Some years earlier Maderna had written another important work that now makes its first appearance in modern times: the *Concerto* (1941) for piano and orchestra, can be heard on **October 10** at the Teatro Filarmonico in Verona, with the pianist Aldo Orvieto and the Orchestra dell'Arena di Verona conducted by Carlo Miotto. By a sheer stroke of destiny, the *Concerto*, which like the *Requiem* is the fruit of Maderna's fervid youth, re-emerged in the same years as the other score, first in a version by the composer for two pianos, unearthed from among the papers of the pianist Gino Gorini, then in a score. Originally destined for performance in June 1942 at the Conservatorio "Benedetto Marcello" in Venice, with Gorini as soloist and Ettore Gracis on the podium (these are the years in which Maderna attended the advanced international course for composers held by Malipiero), the *Concerto* was reduced to a version for two pianos in view of a hoped performance in London immediately after the war. The score of the 20-year-old Maderna which, in the words of the first performer of the work today, Aldo Orvieto, «flaunts a brilliant solo part, at times virtuosic, that is integrated within the timbre of the orchestra, with daring preciosity that offers a foretaste of the ingenious orchestrator of his maturity», is now being prepared for a critical edition by Angela Ida De Benedictis, and will be presented, not by chance, in Verona, a city dear to Maderna and linked to this same work. Opportunely, the performance will be preceded, on the same date, **October 10**, in the Auditorium Montemezzi of the Conservatorio "E.F. Dall'Abaco", by a study meeting entitled "Maderna e l'Italia musicale degli anni '40", promoted by Mario Baroni and Rossana Dalmonte, which will include performances of chamber works by the ensemble of the Conservatorio "E.F. Dall'Abaco" in Verona. Although in the absence of any particular anniversaries, the art of Bruno Maderna is, this Autumn, at the centre of two more, varied manifestations. "Satellit Maderna" is the title of the project of the Klang Biennale organized on **November 21** and **22** by the Hessischer Rundfunk. The series of concerts will include the transcription for chamber orchestra of the *Tre pezzi per organo* by Girolamo Frescobaldi (on **21**, with Arturo Tamayo conducting the hr-Sinfonieorchester), the *Serenata n. 2* for eleven instruments (on **21**, the hr-

Ensemble für Neue Musik conducted by Beat Furrer), the *Notturmo* for magnetic tape, *Musica su due dimensioni* for flute and magnetic tape, *Continuo* for magnetic tape, *Widmung* for solo violin, *Dimensioni n. 2 - Invenzione su una voce* for magnetic tape (on **21**, with Ulrich Edelmann, violin, and Thaddeus Watson, flute), the *Quartetto* for strings (on **22**, with the Hába Quartett). A "Maderna project" is also imminent at the Conservatorio "G.B. Pergolesi" in Fermo, with the intention of «restoring the multifaceted image of the complex and heterogeneous figure of Maderna» to an institution such as a conservatory, but without limiting the event to an internal public. A series of concerts to be held in **October** and **November**, with an appendix of transcriptions of ancient music next **January**, will include, on **October 13**, a performance of the *Concerto* (1941) for piano and orchestra, in the composer's version for two pianos mentioned above, again with Aldo Orvieto who will be joined by Fausto Bongelli; during the same event the two pianists will also play the *Fantasia e fuga* for two pianos. The programme will also include *Musica su due dimensioni* for flute and magnetic tape (in the 1952 and 1957 versions), *Aulodia per Lothar* for oboe d'amore and guitar *ad libitum*, *Honeyrêves* for flute and piano, *Widmung* for violin and *Cadenze* from *Dimensioni III* for flute, with the flutists Luisa Curinga, Giacomo Pesaresi and Claudia Sartori; Gianpaolo Antongirolami as sound engineer; Lorenzo Luciani, oboe d'amore; Matteo Bernetti Evangelista, guitar; Davide Martelli, piano; Diego Massimini, violin. On **November 5** the soprano Doriana Giuliodoro and the pianist Mariella Guazzaroni will perform the *Liriche su Verlaine*, while the contralto Elisa Morelli will join the String orchestra of the Conservatorio "Pergolesi" conducted by Pasquale Veleno in *Alba*, a lyric for contralto and string orchestra on texts by Cardarelli. On **November 17** there will be a chamber concert in which the violinists Marta Zallocco and Lucia Bordi, the viola player Sofia Sagripanti and the pianist Alessandro Gezzi will play *Per Caterina* for violin and piano, *Serenata für Claudia* for violin and piano, and *Ständchen für Tini* for violin and viola. *Cadenze* from *Dimensioni III* for flute can be heard on **October 9** at the Lippen Concert Hall in Buffalo, New York, played by Roberto Fabbriani, who exactly three months later, on **January 9**, will play *Musica su due dimensioni* for flute and magnetic tape in Ballarat, Australia.

Luciano Berio

Sequenza I can be heard on October 9 at the Lippen Concert Hall in Buffalo, New York, with the flutist Roberto Fabbriani. On October 11 the *Variazioni* for chamber orchestra will be played by the Orchestra Sinfonica Abruzzese under Marcello Bufalini at the Teatro Palladium in Rome during the Festival Arte Scienza. *Serenata* for flute and 14 instruments will be played on November 21 by the hr-Ensemble für Neue Musik under Beat Furrer in the hr-Sendesaal of the Hessischer Rundfunk in Frankfurt during the project Satellit Maderna, as part of the Klang Biennale, a festival that will also include a performance on November 22 of Berio's *Quartetto* for strings by the Hába Quartett.

At the Biennale, premiere with the OSN Rai of an important composition recently reworked

Giovanni Verrando Thinking of Brodsky



The first performance of *Sottile*, the new version for chamber orchestra and electronics made in 2007, was given on **September 28** at the Teatro alle Tese dell'Arsenale in Venice, during the Biennale, by the Orchestra Sinfonica Nazionale della Rai conducted by Zoltán Peskó. Written in 1996/97 on commission of Ircam in Paris, and recorded on a Cd in 2007 by the Orchestra Rai in its extended version, the piece has now had its first live performance after the studio recording session. Verrando tells us:

«*Sottile* is representative of my first phase of composition, during which the forms of my pieces were based on a succession of harmonic fields. The electronic sounds are an elaboration of the same harmonic fields as produced by the orchestra and the two sources are mixed together as discretely as possible, highlighting the inharmonic spectral aspect.

The work is divided into three movements, the last of which contains a homage to Joseph Brodsky: the title, *Quasi un'elegia*, is in fact taken from one of his poems». *Triptych #2* for electronic ensemble will be taken on tour by the Ensemble RepertorioZero and played on **October 1st** at the Festival Oggimusic in Lugano and on **November 7** in the Kleiner Saal of the Tonhalle in Zürich, during the Tage für Neue Musik Zürich. *Memorial Art Show* for six percussionists can be heard on **October 3** at the Academy for Music and Drama in Göteborg during the "Listen to the World" Festival of the ISCM - World New Music Days, with the Kroumata Percussion Ensemble. Finally, on **November 6** the annual conference of the AEC (Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen) in Maastricht, will include a presentation of the research project organized by Giovanni Verrando at the Conservatorio della Svizzera Italiana in Lugano on new stringed instruments, orchestration and spectral composition.

Three first performances and an Italian premiere for Ivan Fedele. *Pentalogon Quintet* for string orchestra was performed on **September 18** at the Filharmonia Slaska in Katowice, Poland, by Massimiliano Caldi conducting the Slesian Chamber Orchestra. The work is an extension for string orchestra of *Pentalogon Quartet*, Fedele's second string quartet, with a part added for the double-bass that grafts itself into the contrapuntal texture of the other four instruments. The original work derived, in turn, from the radio opera *Pentalogon, radiocronaca in musica*, which was born from the challenge to make a musical drama out of one of the famous paradoxes of Zeno of Elea, that of Achilles and the tortoise, namely, the clash between common sense and philosophical thought. The translation of each philosophical principle into the same number of compositional procedures resulted in the writing of a suite in five movements. The idea of transforming the instrumental part of the score of *Pentalogon* into an autonomous and self-sufficient organism, led to the birth of the second quartet. The work is based on a peremptory manifestation of order linked to philosophical themes that extends its influence into the realm of harmony, to the sense of the musical figures, the way they are characterized as physical gestures, to the clarity of the relations between the instruments. On **October 9 and 10** at the Teatro Politeama in Lecce, Marcello Panni, with the Orchestra Sinfonica di Lecce "Tito Schipa", will conduct the first performance of *Artéteka (Folkdance 1)* for orchestra. *Artéteka* is a word that in Salentine dialect means restlessness, a constantly agitated state of mind: the piece was written for the orchestra of Fedele's city of birth, and is based on a dance movement in 12/8 typical of the "pizzica" ("the bite of the tarantula"). Against this *continuum* pervaded by the incessant rhythm of a *tammorra* with jingles which is also given some solo passages of an improvisatory nature, a "metaphysical" dance unfolds whose form is based on a progressive crescendo of timbre and sound until reaching its apotheosis where the whole orchestra is called on to bring out the Dionysian sense of the dance. This short piece is the first in what the composer intends to be a series of ethnic works that will focus on certain lesser known areas of European musical culture. On **October 20** at the Auditorium in Bolzano, the Orchestra Haydn conducted by Evelino Pidò will play *Syntax 0.1 (if@haydn)* for orchestra, with a repeat performance the following day, **October 21**, at the Auditorium in Trento. The composition was commissioned by the same Orchestra, and it is intended as a homage to Joseph Haydn in the bicentenary of his death. Fedele remarks: «I set aside the options usually adopted by composers on such occasions when writing what is often seen as an occasional piece (the use of the letters-notes that appear in the dedicatee's name or a quotation from his works). Instead I opted for a solution that seemed less occasional or blatant, and focused my attention on the innovative aspects that strongly marked Haydn's mature style, which, we should not forget, delivered to Beethoven a language purged of all the vestiges of rococo. In this way Haydn represents an important *trait d'union* between one era and the next, and in late Haydn we can already recognize elements of the romantic *Sturm und Drang*, where we find a new musical thought that is still



today fundamental to western culture. My homage to Haydn is a homage to his form. The thematic contrasts between subjects of opposing character present in the mature exposition of sonata form inspired the structure of my composition, which has two extensive parts, one extremely dynamic, the other more contemplative. Another element that characterizes the late work of Haydn, namely the linearity and incisiveness of the motives-figures, is reflected in the formula attack-resonance that characterizes in different ways both parts of my piece. Finally, a third aspect of Haydn in his last symphonies, the importance of timbre especially in his use of the wind section, becomes a fundamental element for my personal expression and my craftwork. *Syntax* therefore, as the title suggests, aims to bring to the present syntactic elements of the past that are still fruitful today. In paying homage to a great figure of the past it is, I believe, important to underline his influence on the present, because a great figure of any epoch shines his light throughout the whole of history up till the present day».

On **September 23** at the Teatro Cucinelli in Solomeo, during the Sagra Musicale Umbra, the first performance in Italy was given of *Animus Anima II* for two sopranos, mezzo-soprano, countertenor, tenor and bass, on texts by Giuliano Corti, with the Neue Vocalsolisten Stuttgart. The same group will take the work on tour to the Stift Stams in Schwaz, on **September 27**, during the Festival Klangspuren, and, on **October 14**, to the Theaterhaus in Stuttgart. Other occasions to hear the music of Ivan Fedele this Autumn include: on **September 30** at the Conservatorio "F. Cilea" in Reggio Calabria, where, during a masterclass held by the composer, the pianist Ciro Longobardi played *Due notturni con figura*, *Études boréales* and *Études australes*; on **October 22**, at the Seoul Arts Centre, South Korea, where during the "Ars Nova" Series of Contemporary Music, a performance will be given of *Scena* for orchestra, with the Seoul Philharmonic Orchestra under Susanna Mälkki; and still on **October 24** Luca Sanzò will play *Elettra* for viola and live electronics at the Beijing Festival. On **November 1st**, during the series "Musica al Presente, Incontri con i compositori", part of the 18th Milano Musica Festival, a documentary on Ivan Fedele produced by Video Classica Sky will be shown in the Anteo Spaziocinema in Milan. A monographic concert will be held on **November 5** at the Istituto Italiano di Cultura in Stockholm, where the soprano Jeanette Bjurling and the KammarensembleN conducted by Frank Ollu will perform *Paroles y Palabras* for soprano and cello, *Maja* for soprano, flute, clarinet, violin, cello, piano and percussion on a text by Giuliano Corti, *Immagini da Escher* for six instruments and *Levante* for cello, string quintet and piano, the latter work being the first performance for the version with piano. *Due notturni con figura* for piano and electronics can be heard on **November 11** in the Sala degli Arazzi of the Fondazione Giorgio Cini in Venice, during the series "Ex Novo Musica 2009", with the pianist Aldo Orvieto and with Alvis Vidolin and Simone Conforti on electronics. Finally, *Windex* for clarinet will be played on **November 29** in the Auditorium Celesti in Desenzano by Lorenzo Marcolongo during the Second Festival of the Ned Ensemble.

Press Cuttings

On *33 noms* at the Teatro alla Scala, April 27, 2009

Paolo Petazzi, «Amadeus», July 2009

A text by Marguerite Yourcenar read by chance was decisive for the recent composition by Ivan Fedele (the only first performance given at La Scala during the current season), inspiring the composer to undertake a search for certain aspects never before explored in his work. [...] In tackling a text of this kind it is only natural that Fedele created a different style of music for each "name", renouncing for once the breadth and "narrative" continuity that characterize many of his works and focusing on the drafting of 33 brief scenes

(lasting from 30 seconds to 2 minutes), through a vocal writing of admirable variety and through the intriguing sound of orchestral writing that sets up a relationship of complex interaction with the two voices. [...] The charm and efficacy of Fedele's orchestral writing and his inventive use of sound are the most immediately recognizable aspects of Fedele's music in *33 noms*. Quite a warm reception from the audience, and a magnificent performance, with David Robertson who conducted the Filarmonica della Scala impeccably, and with the excellent voices of Julia Henning and Valentina Coladonato.

Stefano Gervasoni Wild Grasses

Premiere at the Biennale and French performance of a recent chamber work



A first performance for Stefano Gervasoni at the Venice Biennale. The premiere of *Gramigna* for cymbalom and ensemble took place on **September 28** at the Teatro Piccolo Arsenale, with Luigi Gaggero and the Spectra Ensemble, who commissioned the work, conducted by Filip Rathé. The composer speaks of his new composition: «The idea behind *Gramigna* is the result of two processes, one voluntary, the other involuntary, and the interaction between the two helped to modify substantially the project for the composition. It was just like when a garden has been sown for a lawn, but the “history” of the ground into which the seeds have been placed eventually emerges, in opposition to the careful work of the gardener-composer. At a certain point, the gardener understands that his dream of a neat, well-groomed lawn is impossible to realize, and his creative action is now transformed into the role of remover of the “wild grasses” that are increasingly invading the patch of land of his “composition” until it has been substantially modified. This is why instead of a coherent piece, with a well defined development in a single movement, the composer-farmer has produced a series of bagatelles for cymbalom and eight instruments, constituting a cycle *in progress* (the exponential being the progressive infestation of the weeds), packed with cross-references between the various pieces (like the rhizomatic network of the roots of the weed, reaching a depth of up to two metres), multiform in their nature and allusions (as can be seen in the variety of species and the popular names associated with it in different languages that lead to the botanical name of this grass, *Cynodon dactylon*: wheat of the ants, dog’s tooth, dog’s grass, devil’s grass, hen’s foot...). This understanding of the profound history of a nascent piece, which emerges in the opposite sense to the intentions of its creator as he gradually works the ground – in the same way that the growth of the weed might be considered the flowering of the “collective unconscious of a piece of land” that wanted to be cultivated in another way –, corresponds to a further transformation of the figure of the composer, who becomes the person able to capture, to accept and exploit the fruit of the meeting between the wished for and the really happened, between his own will and an external, uncontrollable design that modifies his plans. He is no longer master of a garden, created and dominated according to his own image and likeness by uprooting all that goes against the modern farmer’s own designs. And he is not even a simple (and wild!) remover of “wild” or “bad” grasses (the battle with the weed that infests our dreams to the infinite would be a lost one...). To the composer who spends his days collecting it, cleaning its stolons and drying it out, the weed of sound offers its own proprieties and therapeutic virtues». Summer 2009 also saw the premiere of another chamber

work by Gervasoni. *Prato prima presente* for ensemble had its first performance on **June 13** at the Teatrino di Corte of the Villa Reale in Monza during the series Rondò 2009 and was repeated on **June 17** in the Palazzina Liberty in Milan, with the Divertimento Ensemble under Sandro Gorli, and once more on **August 5** by the Ensemble L’Instant Donné in a private concert given while Gervasoni was composer in residence at the Domaine de Kerguéhennec in Bignan, Brittany. The composer describes the work: «The present as a condition of the future. The present is not only the time in which we live, but a meeting of past and future: a way of ensuring an existence for the future and allowing the past to give it a basis. Only in this way can the present exist. In this way civilization lives and develops, by delivering its history to the future. These are not happy times, from this point of view, the ones we are now living. The oblivion of history allows us to plunder the present for our own personal use. The civilized ways of life (the values on which the common good of an idea of civilization is based) then become a pointless obstacle to the achievement of our personal aims. The past shouldn’t exist, history should be rewritten every day, deleting it, for the purposes of a present to be eternalized, to be transformed into a virtual patrimony, a sort of sweetened version of history that can be cancelled to erect a monument to the oblivion of civilization. The artistic act is not simply the free expression of the will of the artist. Whoever designs a building, for instance, must know how to conserve the memory of the “meadow previously present” in that place and inscribe it in a work that traces out the future or is a trace for the future. Because the meadow is the blank page for the composer: it is never completely blank, completely neutral, completely indifferent to what the composer takes the liberty of putting on top of it. The commission by the architect and urban designer Lodo Meneghetti has given me the chance to tackle these issues in music». This Autumn it will be possible to hear Gervasoni’s *Godspell* for mezzo-soprano and nine instruments, *In nomine R.* for eight instruments and the *Recercar cromatico post il Credo* for string quartet in the closing concert of the composing and performance workshop of IRMus, on **November 5** at the Auditorium Lattuada in Milan, during the 18th Milano Musica Festival. The works will be performed by the Ensemble Risognanze under Tito Ceccherini and the soprano Juliet Fraser. Finally, *Phanes* for flute and *Masques et Berg*, three duets for violin and viola (first performance in Italy) will be played on **December 10** in the Sale Apollinee of the Teatro La Fenice during the series Ex Novo Musica 2009, with the flutist Daniele Ruggeri, the violinist Carlo Lazari and the viola player Mario Paladin.

Niccolò Castiglioni

Two performances of *Tropi* by the Klangforum Wien: on September 27 in Bressanone during the Festival Transart 09, conducted by Emilio Pomarico, and on October 15 in the Auditorium Niccolò Paganini in Parma during the Festival Traiettorie, under Pablo Heras-Casado.

Martino Traversa Spaces of Light

New chamber work inspired by a luminary meditation



Two performances of a new work by Martino Traversa, *Landscape. Tre immagini di un paesaggio sgretolato* for ensemble, with the Klangforum Wien: on **September 27** in Bressanone, during the Festival Transart 09, conducted by Emilio Pomarico, and on **October 15** in the Auditorium Niccolò Paganini in Parma, during the Festival Traiettorie in collaboration with the Festival Verdi, conducted by Pablo Heras-Casado. The composer speaks of his new work: «*Landscape* describes a landscape that isn’t there. A sort of imaginary place that was once there, or perhaps never existed, but in any case of which no substantial trace remains. Only crumbled fragments, small remnants that are recomposed as they roam freely, leading us to reconstruct the image of a world that we are no longer capable of recognizing, that is no longer ours. The violet and pale green glow of the *Northern lights* takes us by the hand and our journey starts from there. Deformed images that rearrange before our eyes, taking on the form of a

sound landscape characterized by the simultaneous presence of elements that delineate a sort of manifold space, whose temporal horizon, ever changing, assumes an elastic, asymmetric connotation. The pace is at times slow, at others more broken and rapid, with fiery yellows and reds, in constant motion. The images, like quadrants of a liquefied sky, seem to arrive from afar, presenting themselves at the noble call of an English horn, and in their unpredictable overlapping of shades and colours oblige us to focus on them, to follow their chaotic evolution, unable to remove our gaze even for a second. Then the clouds arrive, mostly black, pierced by blades of light that are brilliantly blue, forcing us to squint, to cling on to what remains of a possible, calm sunset». Another chance to hear music by Martino Traversa will be offered on **December 9** at the Morat-Institut in Freiburg im Breisgau, when the Ensemble Recherche will play *Manhattan Bridge* - 4:30 am for five instruments.

Three first performances for Alessandro Solbiati. *Tango* for baritone, oboe and accordion on a futurist text by Leonida Repaci can be heard on **November 16** during the "Festivart Università di Rende" at the Piccolo Teatro Unival of the town in Calabria and again in the same month at the Teatro Palladium, during the events organized at the Università di Roma Tre, on both occasions performed by Maurizio Leoni, baritone, Fabio Bagnoli, oboe and Francesco Gesualdi, accordion. Solbiati tells us of the genesis of the work: «To mark the centenary of the birth of Futurism in Italy, the University of Cosenza decided to support a project conceived by my friend the accordion player Francesco Gesualdi, inspired by an anthology published during the exhibition "Calabria futurista". The texts include some by Leonida Repaci, whose brief adherence to the futurist movement has since been forgotten. Gesualdi asked me to set one to music and I chose the lapidary *Mariuccia Peano*, which starts with the word "Tango". This *incipit* and the sharp sound of the accordion in the ensemble led me to introduce a shameless reference to the rhythmic movements of the dance in question». On **November 19**, at the Théâtre de Bourg-en-Bresse and on **November 20** at the Conservatoire Supérieur in Lyon, Les Percussions de Treffort will play *Fête II* for six percussion parts (two main and four supporting). Again in the words of Solbiati: «Les Percussions de Treffort are a group of percussionists that was formed thanks to an exciting idea of Alain Goudard, artistic director of the association Résonance Contemporaine in Bourg-en Bresse. The group is made up of four professional percussionists and ten people affected by various mental pathologies, under care at an institute in Treffort. This important act of solidarity gave rise to a group that has now reached thirty years of activity and that has given hundreds of concerts featuring specially written pieces that take into account the various different abilities. Precisely to celebrate this anniversary, Alain Goudard has asked thirty European composers to write a short piece for a programme-collage that will be played on various occasions during the coming season. I chose to work on a small ensemble, assigning various roles to the supporting parts, ranging from the repetition of different and out-of-phase rhythmic patterns, to the provision of space for personal improvisation and some synchronies "in four" that provide a basis for the two percussionists on keyboards». Finally, *Musagète* for flute, oboe, clarinet, bassoon, horn, violin, viola, cello and double-bass is the new work scheduled for performance on **November 13** in Vicenza, in the Gallerie di Palazzo Leoni Montanari, with the Ensemble Musagète. This is how the piece was born: «In 2008 I was "composer in residence" for the season that the young and enthusiastic ensemble from Vicenza hold in the prestigious Gallerie di Palazzo Leoni Montanari. To seal this collaboration I willingly accepted the commission for a piece for all the instruments of the ensemble. It is a fairly long piece in a single movement based on an almost



"orchestral" connotation of the group, written in the nature of a double choir that can easily be appreciated in the opposition between the wind and strings. Since the symmetry is slightly uneven (5 *versus* 4), I separated the oboe from the rest of the group and placed it in the centre, a little further forward from where the two quartets are symmetrically contraposed, giving it a slightly *concertante* role, in homage to the friendship I share with Remo Peronato, oboist and soul of the group». The second half of 2009 offers numerous opportunities to hear the music of Alessandro Solbiati. On **July 16** at the Istituto Vittadini in Pavia Marco Fusi played the *Due adagi: Tiresia e la Pizia* for solo violin; on **August 7** in Taipei, Yi-Ping Yang gave a performance of *Yang* for timpani; on **September 9** the soprano Maria Cristina Bisogni and the pianist Paolo De Felice played the *Due Lieder* for female voice and piano at the GAMO in Florence; on **September 19** in Bormio, the Trio Albatros Ensemble played *Albatros* for flute, violin and piano; on **September 27** in the Palazzo Aggazzotti in Modena, during the Concerti dell'Accademia, Annamaria Morini and Miriam Garagnani played *Ola de luz*; on **October 17** in the Ridotto of the Teatro Comunale in Florence, Roberto Fabbriciani will play *Ibi, bone fabricator!* for flute, with a repeat performance on **November 15** at the Aberdeen Festival; on **October 18**, in the Spazio Anteo in Milan, during the Festival Milano Musica, in the series "Incontri con i compositori", Francesco Leprino will interview Alessandro Solbiati during the showing of the film portrait of Alessandro Solbiati made by Sky Classica; on **November 21** at the Conservatory of Riva del Garda, Antonio Tarallo will play a selection of the *Interludi* for piano; *Bois* for marimba will be played on during the Concours International de Marimba in Paris (**November 24-29**) in the recital by Filippo Lattanzi; *Sonata Felix* for violin and piano can be heard on **December 5** at the Francesco Morlacchi Conservatory in Perugia during the conference "La produzione giovanile di Felix Mendelssohn Bartholdy"; still in **December** the Ensemble L'Offerta Musicale will play *Flos* for five instruments at the Istituto Bellini in Catania; finally, on **January 10** in the Hochschule in Leipzig, Luigi Gaggero will play the *Quaderno d'immagini* for cymbalom. During the Autumn of 2009 a special programme dedicated to Alessandro Solbiati and edited by Alfonso Alberti will be broadcast on Limen Music web TV, and will include an interview with the composer as well as performances of a series of his works recorded in the Summer of 2009: some *Interludi* for piano (played by Alfonso Alberti), the first of the *Quattro Studi* for guitar (Luigi Attademo), the third of the *Lieder su George* for voice and piano (Stelia Doz and Guido Salvetti), *Albatros* for flute, violin and piano from the XIV *Contrapunctus* of the *Art of the Fugue* (Annamaria Morini, Enzo Porta and Emanuela Piemonti), the fifth of the *Dieci pezzi* for accordion and string trio (with Corrado Rojac on accordion) and *Dies* for clarinet and piano (Selene Framarin and Aska Saito).

Press Cuttings

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

Guido Salvetti, «Classic Voice», June 2009
Solbiati has turned the microdrama of Pushkin's *The feast in time of plague* (1830) into a libretto by drastically pruning the words, but leaving the dramaturgical scheme intact. [...] Solbiati had no intention of conveying a nihilistic message. He loves life («every morning I witness the miracle of dawn», he said in a recent interview) and holds strong religious beliefs. His positive outlook is however more of a lay point of view that derives from contrast. This is apparent in his treatment of both orchestra and voices, where he conjures up a kaleidoscope of colours, rhythmic movements and melodic patterns; a fascinating alchemy of abundance and dearth, of harmonic aggression or consonant dilution. The relation of this musical style with the otherwise minimum scenic events is thus governed by a two-fold symbolism: on the one hand the chaos of noise (in its infinite range of degrees); on the other a phantasmagorical series of "perfect triads", with timbric refractions of soft light. The relation between the scene and music bears no trace of the mechanical or direct. Though the audience are not aware of it (just as they are not

when watching *Wozzeck*), the structure of the musical form derives from factors that prescind from the events on stage. The score is built up through references to passacaglias, themes and variations, Lieder, scherzos with trios, not to mention the imitation of styles, like the "homages" to Schubert or Mahler. And in the last pages, with strong "resolatory" symbology, we find a hymn, a responsory, an antiphon. Such "symphonism" holds continuous surprises and delights for the listener. But the real challenge is to find a way of making all this, over and above its synthetic and intuition qualities, "work" in terms of the spectator-listener; the result, here more than anywhere else, depends strongly not only on the total flexibility of the performers to keep to this bipolarism, but above all on the symbolic value of the use of light on stage and, equally decisive, on the relation between immobility and movement. On this issue the composer should certainly be more exigent – assuming a wholly "Wagnerian" authoritarianism – for the next productions of the opera, happily already foreseen in Europe over the coming years. The allusion to the fact that we are all dancing on the Titanic, surrounded by sequins and show girls, really deserves to be developed to the full.

Reflection on proportions and asymmetries in chamber music and an ambitious multimedia project

Javier Torres Maldonado

Metaphors in Sound

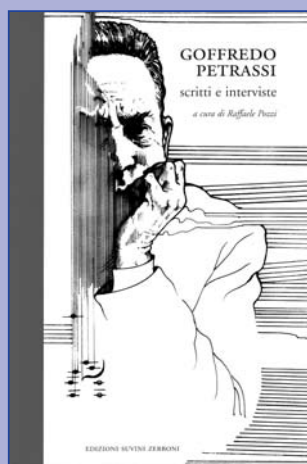


Three first performances for Javier Torres Maldonado in the space of one month. On **September 24** in the Stadtforum in Innsbruck, during the Festival Klangspuren Schwaz, the Arditti Quartet played the *Cuarteto de cuerdas n. 1* for string quartet, commissioned by Irvine Arditti and the Festival Klangspuren. The composer comments: «Like *Sinfonía mixta*, written between 2006 and 2007, the first quartet reflects my interest in an idea of global structure that, thanks to a continuous reinterpretation of its proportions, allows parallel processes to be generated. As a sort of counterpoint, a second level, characterized by processes divergent from the above mentioned mechanisms, displays my interest in a work that contains within it the idea of opposition between global symmetry and internal asymmetry. A further analogy with *Sinfonía mixta* comes from the fact that I have created, sometimes consciously, sometimes inevitably, a synthesis of the ideas that have characterized my music over the last years. In works of this type it is impossible not to consider their relation with the great tradition of music. There are, in fact, allusions in the division into five movements (like Bartók's IV and V *Quartet* and Ligeti's *Second Quartet*), in the global idea of formal balance and also in an idea that goes beyond the literature purely for string quartet, that is the use of the golden number as a determining factor for the proportions of the musical structure. It is possible in fact to observe a clear tendency for the structures to shrink towards the middle, only to expand again towards the end. In this quartet the analogy between the general form and the primary musical objects stems from the principle of reinterpretation of the characteristics and of the general structural proportions considered within a self-generating mechanism. The divergent processes superimposed over the basic structure are responsible for the individual characteristics of each of the five movements. The wish to establish the global form with the material and musical objects is contrasted by the idea of superimposing mobile materials and forms that themselves constitute multidirectional structures and processes. It is as if a fragment of a logarithmic spiral was running back and forth, giving rise, in great quantity, to divergent ramifications, complex labyrinths whose introspective gaze is turned towards the music itself». The second new work presented this Autumn is *Sidereus nunci* for percussion (three players), dancers, interactive electroacoustic system and video. The work was given its first performance on **September 5 and 6** in the Sala Miguel Covarrubias of the City of Mexico during the Festival Internacional Musica y Escena, to be repeated on **October 23 and 24** at the Teatro Juárez in Guanajuato, Mexico, during the Festival Internacional Cervantino. The complex production features the scenography of Claudia Lavista and Víctor Manuel Ruiz, the scenery and costumes of Eloise Kazan, a text by José Manuel Recillas, video by Mario Villa, the dance company Delfos, the percussionists Yi-Ping Yang, Ricardo Gallardo, Raul Tudon and Max Bruckert, and the sound direction of GRAME (Centre National de Création Musicale de Lyon). Jointly commissioned by the Festival Internacional Musica y Escena, the Festival Internacional Cervantino and GRAME in Lyon, and conceived by Javier Torres Maldonado and by the poet and essayist José Manuel Recillas, *Sidereus nunci* is a multidisciplinary work

that includes music, dance, spectacle, poetry, video and electroacoustic transformations, that was born to coincide with the celebrations for the 300 years since the invention of the telescope by Galileo Galilei. The title comes from the essay in which Galileo spoke of his first discoveries made with the aid of this instrument. The composition by Torres Maldonado offers a contemporary interpretation of the work of Galileo, conceived more as a lyrical document than as a fundamental scientific communication. Based on authentic virtuality, audio illusions generated as a result of our perception of certain sound phenomena, the deformation of timbre obtained through sonic accelerations of the sounds in space, the extreme contraction and expansion of sounds, as well as on the use of space as a structural parameter in music and the relation between time and memory, the work could be interpreted as an artistic metaphor that oscillates between the borders of science and art. From this work the composer has taken *Ah, nobilissima stella!* (concert version A of *Sidereus Nunci*) for percussion (at least 3 players) and interactive electroacoustic system, which will be performed on **November 17** at the Rendez-vous Internationaux de la Timbale, during the Journées GRAME in Lyon, played by the Orchestre de percussions du Conservatoire de Lyon, with Yi-Ping Yang on percussion and Max Bruckert as sound engineer. On **November 14** in the Auditorium of the Conservatory of Riva del Garda there will be a conference-concert entitled "Musica e astronomia" featuring electroacoustic movements from *Sidereus nunci*. The last premiere of the season is *Intermitencias* for accordion and ensemble, which can be heard on **October 25** in the Sala del Consejo Universitario in Guanajuato during the Festival Internacional Cervantino, and on **October 27** in Puebla, Mexico. It will be played by the soloist Pascal Contet with the Ensemble 2e2m conducted by Pierre Roullier. Recently, the music of Torres Maldonado was also played at the Cervantes Institute and at the National Center for Performing Arts in Beijing (*Invencción*, respectively on **May 23 and 26**, with Yoko Suzuki), at the Instituto de América "Damián Bayán" in Granada (*Alborada* for saxophone, on **June 19**, soloist Jorge Hoyo), at the Museo de Almería (on **June 25**, same piece and same soloist), at the Festival "Massimo Amfiteatrof" in Levanto (*Imágenes de la Caída de Altazor* for two pianos and percussion, on **July 21**, played by the Dynamis Ensemble, featuring Candida Felici and Silvia Leggio, pianos, and Luca Casiraghi and Antonio Scotillo, percussion), and at the Loyola University Museum of Art in Chicago during the Chicago Latino Music Festival (*Reflejo espiral* for flute and percussion, on **September 12**, played by the Ensemble Palomar). On **August 8** Javier Torres Maldonado was nominated for the second time as one of the six composers to be members of the Sistema Nacional de Creadores de Arte (National Council for Culture and Arts in Mexico) for the three-year period 2009-2012. Finally, Zoomscope / Harmonia Mundi / Editions du Point have brought out the DVD *Le vent des anches*, containing a video recording of the spectacle of the same name conceived by Pascal Contet, which includes Javier Torres Maldonado's electroacoustic composition *Ventus animae*.

Goffredo Petrassi

On November 13, in the Auditorium Rai in Turin, the Orchestra Sinfonica Nazionale della Rai, under Frank Ollu, will play the *Ottavo Concerto* for orchestra. Last July in the Castello Ducale in Fiano Romano, the volume published by ESZ, Goffredo Petrassi, *Scritti e interviste*, edited by Raffaele Pozzi, 2008, was given special mention in the XVIII Premio Letterario Feronia Città di Fiano.



Matteo Franceschini

On October 5, *Set* for violin, cello and piano will be played in the Sala Puccini of the Conservatorio "G. Verdi" in Milan during the 18th Milano Musica Festival, with the Trio di Parma. Another performance of *Set* will be given on November 14 in Florence during the series Musica e Cultura promoted by the Scuola di Musica in Fiesole, in a programme that will also include, under Renato Rivolta, *Sine qua non* for piano, flute (with

piccolo and flute in G), clarinet in Bb (with clarinet and clarinet in Bb), percussion and string quintet, and *The Greatest Hist* for cello and piano. *Sine qua non* can be heard again on November 28, in the Centre de Cultura Contemporània in Elx, Spain. The performers will be the pianist Francisco Escoda and the Ars-On Ensemble, under Rubén Pacheco.

Michele dall'Ongaro

Acoustic Camera

Musical portrait by the Ex Novo Ensemble, premieres at the World Forum and Milano Musica

Five new works for Michele dall'Ongaro on both sides of the Atlantic. *Green Piece* for two synchronized ensembles will be given its first performance with live links with Manchester and the Conservatorio "B. Marcello" in Venice on **October 2** during the Venice World Forum 2009, played by the Manchester Camerata and the Ex Novo Ensemble. The international event, entitled "The Garden of Forking Paths", directed by Andrea Molino, involves the principal musical and cultural institutions of Venice in a programme that underlines the fundamental issues of the World Forum, the environment and justice, ensuring, during the two days of the meeting, the participation of prestigious counterparts from various continents, broadcast live on the internet, and concluding with the multimedia concert in the Basilica dei Frari on October 3, the 25th anniversary of the Bhopal disaster. On **October 28** in the Sala Puccini of the Conservatorio "G. Verdi" of Milan, the 18th Milano Musica Festival will include the premiere of the *Sesto Quartetto* for strings, with the Quartetto di Cremona. *M* for piano, on unpublished fragments by Felix Mendelssohn-Bartholdy, will be played on **November 27** by Roberto Prosseda at the Bargemusic in New York, during the project promoted by the pianist, aimed at completing/re-elaborating some unpublished sketches by Mendelssohn to mark the second centenary of the composer's birth. On **December 10** in the Sala Apollinee of the Teatro La Fenice in Venice, the first performance will be given of *Zero* for flute, clarinet, violin, cello and piano, for the



season of the Ex Novo Ensemble (Ex Novo Musica 2009), who are the dedicatees and performers of the work. Dall'Ongaro comments: «The title is in some ways a homage to the Ex Novo Ensemble (as if to say: "from zero..."), and my intention is to make a small acoustic documentary about the components of the group, highlighting the particulars, alternating different objectives of the "camera" to capture both the details and the whole panorama of the scene. The result will be figures that offer a view of the whole, illuminated in many different ways and shot from different angles, for example zooming onto close-ups of soloists. Above all, I wish to express my affection and esteem for an ensemble to which music and composers of today owe a great deal». A new work for orchestra will be given by Roberto

Abbado conducting the Saint Paul Chamber Orchestra on **January 28** in the Israel Temple in Minneapolis (Minnesota) and the following day, **January 29**, at the Wooddale Church in Eden Prairie, again in Minnesota. This Autumn will see numerous performances of *La musica di E.Z.* for solo violin: Franco Mezzena will take the piece on tour to Atlanta (Georgia), on **October 3** at the Carlos Museum during the Noontime Series of the Emory Chamber Music Society, on **October 4** at the Williams Hall of Oxford College, and on **October 5** and **6** at Wofford College in Spartanburg (South Carolina). Francesco D'Orazio will play the piece on **November 3** at the Colegio Nacional in the City of Mexico. Finally, the Ars Trio and the Orchestra Sinfonica di Lecce "Tito Schipa" under Marcello Panni will play *Freddo* for violin, cello, piano and orchestra on **November 6** and **7** at the Teatro Politeama in Lecce.

Christophe Bertrand

On October 15 the Ircam in Paris will host a performance of *Satka* for flute, clarinet, violin, cello, piano and percussion, with the Ensemble Court-Circuit.

Jean-Luc Hervé

The Qualities of Time

Study for percussion on the perception of time at the Festival in Strasbourg

On **September 29** in the Auditorium of the Cité de la Musique in Strasbourg, during the Festival Musica, the first performance was given of *Ralentir/situer* for six percussionists, a *commande d'État* played by Les Percussions de Strasbourg. The composer explains: «One of the particular things about music (perhaps the most important) is its capacity to let us perceive different qualities of time. My piece explores three of these. An immobile time in which nothing happens except for a regular pulsation like seconds that are ticking away. Like the image of time in physics: a time "from afar". Secondly, a time that returns, where the same musical formula is constantly repeated, evoking the automatism of a machine. Finally, a dynamic time, guided by the development of musical material in continuous evolution. An animated time, like that of our everyday life, a time that "surrounds us", in which we live. It is the time of the place where we are. But this local time often escapes us, for instance when we allow ourselves to be carried away by the speed of modern-day life. The speed of



communication networks that give the illusion of being everywhere at the same moment and make us lose the notion of distance. Making us forget to settle down. The whole work is pervaded by a movement of slowing down at various levels of the musical construction. The music slows down and invites us to slow down. To escape from the speed of the flow, to hear and observe what surrounds us, to regain awareness of the place in which we are». On **October 4** at the Konzerthaus in Berlin, the Kammerensemble Neue Musik Berlin will play *Entlöse* for speaker, string trio and piano on a text by Ulrich Schlotmann, with a repeat performance in **November** in Donaueschingen.

On **November 10** the same group, during a tour in Buenos Aires, will play Hervé's *En découverte* for violins, electronics and video, a work that can be heard again on **November 26** at the Théâtre Francis Gag in Nice during the Festival Manca, played by the Soloists of the Ensemble Apostrophe du Philharmonique de Nice, with Natacha Nisic on video and Frédéric Voisin on sound.

Lara Morciano

Alis for ensemble can be heard on November 20 at the Théâtre Francis Gag in Nice during the Festival Manca, with the Ensemble 2e2m, under Pierre Roullier.

Henri Pousseur

On September 15, at the Museo del Bargello, the Florence Chamber Music Festival offered a monographic programme of Henri Pousseur's music which included: *Mnémosyne*, a monody for solo voice, *Icare obstiné - Vol n. 1* for piano, *Cinq soupirs pour une clairière* for voice and piano, *Trois petits caprices sur une mélodie populaire hongroise* for violin, and a selection from *Sur le qui vive* for female voice and five players, on a text by Michel Butor. The works were

performed by the soprano Marianne Pousseur, the pianist Gregorio Nardi and the FLAMEnsemble. *Zeus joueur de flûtes* for flute and magnetic tape will be played by Roberto Fabbriani on January 9 in Ballarat, Australia. Finally, on January 23, 24, 27, 29 and 30, in the Lucerne Theatre, the students of the Hochschule Luzern Musik will give a performance of *Les ruines de Jeruzona* for mixed choir, piano, double-bass and percussion.

The voice of a singer becomes an occasion for the exploration of sound at Milano Musica

Michele Tadini Energy Liberated

On **October 22** at the Teatro Franco Parenti in Milan, during the 18th Milano Musica Festival, Michele Tadini's ...*da viva voce* for voice and electronics will be given its first performance by the soprano Laura Catrani, with the composer as sound director. Tadini explains the background to the work: «In all scores, in the rough copies, in the various recopyings and in the different stages of work, in the folds of the notes, in the material not used, in the cursory recordings between one take and another, a piece of music always lies hidden, dejected, desperately asking to be brought back to life. In the case of the pages written and recordings made in these years while working with Laura Catrani this question takes on a quite unique significance. The actual material substance of her voice, in the one thousand recordings made, in the one thousand different attempts to animate the notes written on the staves, conceals ideas, projects, routes that need to be become, another time, live material in a composition. For years I have cohabited with these voices, transformed them, played, composed and recomposed them. Each time, every note reminds me of all the ideas and pages, written or not, that should have taken shape from this material. ...*da viva voce* offers, above all, the chance to take up this material and try to liberate just a little more of this energy. The two main works that lie at the basis of the previous recordings are *Unheimlich. Esuli nella propria terra* and *Come seguendo un canto*, the latter being part of *Kirkias*, a joint project with Alessandro Solbiati and Matteo Franceschini. Certain sections and parts of the text of these two works will be revived in order to fulfill certain intentions, imagined but never finally achieved. In the previous cases the most important work was done in a studio, on the multiplication and transformation of the voice in deferred time. In this composition, the part for



live electronics takes on a complexity of instrumental writing and performance, a polyphonic writing and performance of *vive voci*, of live voices». The chance to hear Tadini's work this Autumn includes the first performance of the new version of *Testo a fronte* for string trio, keyboard and live electronics, on **November 14**, in the Sala degli Arazzi of the Fondazione Giorgio Cini in Venice, part of the series Ex Novo Musica 2009, with the Ex Novo Ensemble and Alvise Vidolin on live electronics. Still in Venice, on **October 3** at the Teatro alle Tese dell'Arsenale, during the Biennale, it will be possible to hear *Scenario* for electric guitar and audio track, with the guitarist Elena Casoli. On **September 28**, again during the Venice Biennale, in the Auditorium S. Margherita di Ca' Foscari, Tadini took part in the meeting-concert "Luogo, corpo, suono: ComposAzione", with a new composition, commissioned by the Biennale, based on a scheme of guided improvisation. The philosophy of the event is to encourage participation in the creative action in the body of the sound, to bring about an interactive listening experience, «able to give music back its place in a convincing manner», because «the body of sound cannot live without a place of sharing». The day will also include the performance of four pieces (one of which by Luca Mosca) and improvisations by an ensemble of musicians coming from different and transversal backgrounds, interspersed with contributions from musicians, musicologists and philosophers (Luca Francesconi, Donella Del Monaco, Giovanni Guanti, Anna Maria Morazzoni, Daniele Goldoni, Gaetano Santangelo and Nicola Campogrande) on the themes of the body, the voice and sound. The performances and improvisations are coordinated by the Department of Philosophy of the "Ca' Foscari" University and the Associazione Opus Avanza, in collaboration with the Conservatorio "Benedetto Marcello".

Luigi Dallapiccola

On October 25, 26 and 27 in the Grosses Haus of the Oldenburgisches Staatstheater, the *Variationi* for orchestra will be played by the Oldenburgisches Staatsorchester under Thomas Dorsch. On November 13 in the Auditorium Rai in Turin, the Orchestra Sinfonica Nazionale della Rai, under Frank Ollu, will play *Three Questions with Two Answers* for orchestra. On November 22 the pianist Paolo Sarubbi will play *Quaderno musicale di Annalibera* in the Auditorium Celesti in Desenzano, during the Second Festival of the Ned Ensemble.

Two premieres offer an exploration of the contrabass clarinet and a homage to Beethoven

Giorgio Colombo Taccani Sound Gestures

On **October 4** in the SpazioTeatro89 in Milan, Natalia Katjukova will give the first performance of *28* for piano. The composer introduces his new work in these terms: «It is a short piece requested by Luca Schieppati, to be played, together with eight other contemporary works, during the performance of the complete cycle of Beethoven Sonatas. In my case I took some significant ideas from the Sonata op. 28 to write an aggressive piece, which only softens in a resonant coda where the musical material is gradually dispersed». On **October 24**, at the *Officina Arte Contemporanea* in Gorgonzola (Milan), the first performance will be given of *Hard Angel* for contrabass clarinet with female voice *ad libitum*; with Marco Colonna and Akiko Kozato, to whom the piece is dedicated. Colombo Taccani tells us: «*Hard Angel* represents a new step in my gradual exploration of the possibilities of the contrabass clarinet, once again with the precious help of Marco Colonna; despite the constantly changing mood of the piece, it finds its



coherence in the use of a very limited number of pitches and some recurrent figures, often quite elementary in invention so that they can be easily recognized; a long part, taking up around two thirds of the entire piece, is like a wide meandering around the small melodic nucleus, which finally becomes explicit in the last part, extremely meditative and rarefied, where its direction is made more evident by the *ad libitum* vocal part, the voice, which performs exclusively off-stage and re-proposes, in a sort of evocation, the various fragments of material previously introduced and consolidated by the contrabass clarinet, in a dialogue at a distance that is increasingly further away and immersed». At the same venue, on **November 29**, Sakiko Abe and Akiko Kozato will perform the whole cycle of vocal works based on extracts taken from Ovid's *Metamorphoses*, namely *Nox*, *Tellus* and *Amans*, *Supplex* for solo voice and *Diana*, *Luna* for two voices.

Roberto Fabbricani

Suoni per Gigi for flute and magnetic tape will be played by the composer/performer on January 9 in Ballarat, Australia.

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Nicola Sani

At the Centre of Sound

Four performances in Haifa, IMEB commission and Italian premiere in the Auditorium Parco della Musica

A *folle volo* for orchestra is scheduled to be played in four successive concerts in Haifa, Israel, on **October 24** at the Krieger Center for the Performing Arts, on **October 25** and **26** at the Municipal Auditorium and on **October 28** at the Northern Theatre, with the Haifa Symphony Orchestra conducted by Noam Sheriff. Commissioned by the German Land of Thuringia for the Loh-Orchester of Sondershausen, one of the oldest orchestras in Germany (both Liszt and Reger conducted it), the composition is based on a scheme of stratifications of timbre and evolves through the construction of relations between sets of frequencies, timbre and dynamics. Special attention, also in view of the dramaturgical aspect of the work, is placed on the production of the sounds, with the use of microtones in the strings and multiphonics in the wind. In the last months Nicola Sani has been commissioned by the Institut International de Musique Electroacoustique in Bourges (IMEB) to write a new composition for string quartet and multi-channel digital system. The title of the work will be *Four Darks in Red* (after a painting by Mark Rothko); the production will take place over the coming months in the studios of the IMEB and the first performance is foreseen for Bourges during the Festival Synthèse 2010, in June next year, with the Quartetto d'Archi di Torino. On **September 11**, at the Villa Buonamici in San Gaudenzio, Vaiano, the Contempoartensemble under Mauro Ceccanti played *Oltre il deserto spazio* for ensemble, during the



spectacle "Galileo/un melologo" directed by Federico Tiezzi and produced in collaboration with the Fondazione Teatro Metastasio in Prato. On **September 22** at the Teatro Dal Verme in Milan, *Non tutte le isole hanno intorno il mare - Isola I* for viola and 8-channel digital system was given its performance, with Luca Sanzò on viola and Giorgio Nottoli as sound director. On **January 17** in the Auditorium Parco della Musica in Rome, during the series "Contemporanea", the first Italian performance will be given of *AchaB III* for contrabass clarinet and 8-channel digital system, the third part of the cycle *AchaB*, commissioned and produced by the IMEB in Bourges. It will be performed by Alain Villard, contrabass clarinet, with the sound direction of the GMEM in Marseilles. The composer describes the work as follows: «In *AchaB III*, the contrabass clarinet – live and processed through a digital system – is treated like a generator of completely contorted sounds, which are electronic even before being amplified, rough and permeated by the sound of air and which also condense rhythmically into a sort of continuous breath. Based on extreme sonorities (sound sediment, dust) created for the digital system thanks to the extraordinary technical skills of the British clarinet player Gareth Davis – who helped in the preparatory phase of the composition – that are amplified and distorted by the electronic processing, the piece explores the dynamics of space through the continuous decomposition of the sound along various trajectories, exploiting to the full the acoustic dimension of multi-channel space».

Sándor Veress

A short series of performances of the *Quattro danze transilvane* in Scandinavia: on **October 31** in Tromsø with the Tromsø Symphony Orchestra under Kolbjørn Holthe, and on **November 4** and **5** at the Sveriges Radio in Stockholm with the Orchestra Sinfonica of the Swedish Radio under Malin Broman. The *Concerto* for string quartet and orchestra is scheduled for **January 6** in Winterthur, in the Stadthaus Winterthur Konzertsaal, performed by the Winterthurer Streichquartett and the Musikkollegium Winterthur under Heinz Holliger.

Valerio Sannicandro

Infinite Landscapes

New orchestral work scheduled for Brandenburg

Valerio Sannicandro's *Intra lumina* for orchestra will be given its first performance by the Philharmonisches Orchester Cottbus under Evan Christ, at the Staatstheater Cottbus on **October 2**, with a repeat performance the following day, **October 3**. The composer speaks of his new work: «*Intra lumina* is a short piece for orchestra in ABA form: the two sections at the beginning and the end, based on "light" sonorities and prolonged notes, give



the impression of a vast and peaceful landscape, troubled only sporadically by impulsive chords on the two pianos (one of which is tuned a quarter-tone down). The central part, on the other hand, is in stark contrast, being based on various chords and clusters in movement, highly energetic and dramatic. The return to the high linear notes on the piccolos and the repeated "out-of-tune" chords recalls and extends the memory of the opening sonority, fading away (to nothingness) with a pattern on the English horn and bass clarinet».

Luca Mosca

Miniatures with Irony

Aphoristic premieres in Venice, at the Biennale and World Forum

Commissioned by the Venice Biennale, *She-Donkey*, Jazz song for voice and ten instruments on a text by Gianluigi Melega, was given its first performance on **September 28** in the Auditorium S. Margherita in Venice, with the voice of Donella Del Monaco and directed by Giovanni Mancuso. The ironic text by Gianluigi Melega is about a donkey that subjectively speaks of its great love for a pig. Two guided improvisations, one on the clarinet and one on the piano, precede the finale, in which the braying of the donkey becomes the protagonist. Still in Venice, a few days later, on **October 2**, there will be another first performance for Mosca: *Cinque piccoli scherzi* for flute, clarinet, violin and cello,



with the Ex Novo Ensemble at the Conservatorio "B. Marcello", during the Venice World Forum. The composer introduces his most recent work: «Written at the kind request of Andrea Molino, these *Cinque piccoli scherzi* are part of a series of aphoristic pieces, with practically no development, typical of a part of my chamber output. The highly virtuosic writing underlines the humorous nature of the piece and exploits surprise as the main formal characteristic». On **October 8**, at the Oratorio San Filippo Neri in Bologna, during the Bologna Festival "Il Nuovo L'Antico", the transcription for five instruments made by Luca Mosca of Arnold Schönberg's *Kammersymphonie n. 2* op. 38 will be performed by the Überbrettli Ensemble.

Two new chamber works translate the lines of Allen Ginsberg into instrumental sound

Andrea Mannucci Poetry in Music

Ennio Morricone

On October 9 in the Lippen Concert Hall in Buffalo, New York, Roberto Fabbricani will play *Cadenza* for flute and magnetic tape and again on January 9 in Ballarat, Australia. On November 15 in the Auditorium Celesti in Desenzano, *Vivo* for string trio will be played by the Trio Broz during the Second Festival of the Ned Ensemble.

Camillo Togni

On November 22, in the Auditorium Celesti in Desenzano, Paolo Sarubbi will play the *Tre Capricci* for piano during the Second Festival of the Ned Ensemble.

Two first performances for Andrea Mannucci in the second part of 2009. On **August 4** Guido Arbonelli played *Broken Bone Blues* for clarinet in the Brinkhall Summer Concert 2009 during the Festival of Contemporary Music in Turku, Finland; the same artist also gave its first Italian performance on **September 28** at the Teatro Dal Verme in Milan, during the Festival Rebus, and on **October 5** he will play the work in Rome, at the Accademia di Ungheria, during the 30th Festival Nuovi Spazi Musicali. *Put Down Yr Cigarette Rag* for string trio will be given its first performance on **November 15** by the Trio Broz in the Auditorium Celesti in Desenzano during the 2nd Festival of the Ned Ensemble. Mannucci speaks of the two new works: «These are two recent compositions where the musical writing is linked to and inspired by poetry, using lines taken from the collection of poems by Allen Ginsberg *First Blues* as a starting point and allowing the literary impression to exercise its influence on the music. The two works try to translate into music the freedom of the original poetics in a wealth of different modulations: in *Broken Bone Blues* the refrain "...broken bone, bone, bone all over the ground..." is translated musically into a sort of theatre of the imagination, where the rhythmic percussive sound of the keys are alternated with dense outbursts of lyrical tension. *Put Down Yr Cigarette Rag* for string trio is basically an improvisation where the situations change continuously, making use of a vast array of solutions in



an attempt to recreate the highly spontaneous expressive atmosphere that represents the most important stylistic innovation in the poetry of Ginsberg». On **November 7** in the Sala Maffeiana in Verona, the duo Lorenzo Marcolongo and Sabrina Reale will play *Arioso* for clarinet and piano during the opening ceremony of the masters degree in Musical Theatre Composition of the Opera Academy. Finally, in November the 2nd Festival of the Ned Ensemble will take place in the Auditorium Celesti in Desenzano, featuring first performances of works by important Italian composers. The Festival, directed by Andrea Mannucci, represents a new outlet at a national level for presenting works written especially by composers of varying tendencies and schools. Supported by the cultural office of the municipality of Desenzano, it consists of three concerts in which the great masters of the 20th Century can be heard side by side with composers of the intermediate generations, and also includes the music of young emerging composers who will provide the fabric for the future of contemporary music in Italy: on **November 15** the Trio Broz will play music by Schönberg, Webern, Morricone and Mannucci's *Put Down Yr Cigarette Rag*, on **November 22** the pianist Paolo Sarubbi will play music by Dallapiccola and Togni, together with first performances of works by young composers, and on **November 29** the Ned Ensemble will give the first performance of compositions especially written by Francesco Maggio, Guido Baggiani and Federico Zandonà, as well as pieces by Ivan Fedele, Fabio Vacchi and Massimo Priori.

Luigi Manfrin Sonic Surfaces



New work for string quartet inspired by the painting of Emilio Vedova

On **October 20**, in the Sale Apollinee of the Teatro La Fenice in Venice, part of the Prometeo project of the Agimus season, the first performance will be given of *Becoming... Across the Surfaces* for string quartet, with the Quartetto Ex Novo. Manfrin introduces his new work as follows: «The piece, as the title suggests, was conceived by playing on the oscillation between different levels of generation and transformation of sound, based on the timbric-instrumental resources of the string quartet. These levels can be interpreted acoustically like material layers, in other words sonic surfaces variously incorporated by the varied and specific instrumental gestures that in turn pervade the development of the piece, at times alternating with one another, at others becoming progressively accumulated over time. The reference to the spatial idea of surface layers refers, in part, to the extent of the corporeal/material presence of the acoustic source in the generation of the effect produced; a sound event can, in fact, apparently detach itself from its own concrete physical provenance, suggesting the image of a veritable evanescent "auditory ghost", or, on the contrary, it can carry within itself the mark of its production, thus assuming an energetically material character. All this can be achieved in two different ways: for instance, through the pressure of the bow on the string, ranging from a maximum in which we hear the note almost being played, to a minimum that reduces the sound almost to nothing; or by indicating in the

score the positions with which to create the noise produced by directly rubbing the bow on the musical instrument. These surface effects, then, can be arranged on the basis of the countless degrees of materiality that correspond to the levels of diffusion of the instrumental sound and *Becoming... Across the Surfaces* results from the diagonal movement that crosses these planes; however, this dynamic arrangement brings out in particular the qualitative-expressive values of the surfaces, depending on their distinct material constitution and the fact that they are obsessively crossed by intensive waves that periodically characterize their internal rhythm. The movement thus assumes an eminently temporal sense, leading the composition towards a sort of terminal plane, the plane most greatly adherent to the coloured noise produced directly by the contact with the material surface of the bows, sonic marks that stamp and intensify the conclusion of the piece. *Becoming... Across the Surfaces*, with its references to gestuality, tactility and spatiality, bears analogies with the techniques of painting or sculpture; it derives, in fact, from the impressions immediately triggered by the sound paintings of Emilio Vedova, from his layers of material, from the dynamism of his intense lines and from the powerful and furious gestural tension that energetically agitates the surfaces with marks that are often tangled and swirling».

Flavio Emilio Scogna

Flatlandia for ensemble, a fantastic tale in many dimensions inspired by the novel *Flatland* by Edwin Abbott Abbott, a project of David Riondino and Fabio Battistelli, was given its first performance on September 3 at the Circolo Accademia degli Illuminati in Città di Castello, during the Festival delle Nazioni.

The Ensemble degli Illuminati was conducted by the composer. *Flos* for string trio will have its first performance on December 10 in the Sale Apollinee of the Teatro La Fenice during the series Ex Novo Musica 2009, with the Ex Novo Ensemble, in a concert that celebrates the group's 30th anniversary.

Games and Phonemes

A new, young composer for ESZ broadens his international horizons

ESZ has begun a publishing collaboration with the composer Marco Momi. Now thirty-years-old, he first completed his instrumental training with Antonio Ballista and Francesco Pepicelli and then studied composition with Ivan Fedele, gaining his diploma with full marks in 2006 at the Perugia Conservatory and a diploma *avec mention* at the Conservatoire National de Région in Strasbourg. He has also studied at the Royal Conservatoire of the Hague, in Darmstadt, among others with Helmut Lachenmann and Marco Stroppa, in Paris at Ircam with Yan Maresz, and currently at the Accademia Nazionale di S. Cecilia. He has been acknowledged and won prizes at various international festivals and competitions and in the coming months will work with The Hague Percussion Group, the Neue Vocalsolisten Stuttgart, the Ensemble Nikel in Tel Aviv-Vienna and the Ensemble Yarm/Wire in New York, with works commissioned by these groups or by institutions such as the Fondazione Ernst von Siemens. Particularly interesting is the piece being prepared for the Festival Agora 2010, which will be played by the soloists of the Ensemble Intercontemporain on June 13, 2010 in the Amphithéâtre of the Cité de la Musique in Paris. The premiere was recently given of *Iconica III* for six voices on texts by Filippo Farinelli, performed on **September 23** by the Neue Vocalsolisten Stuttgart at the Teatro Cucinelli in Solomeo (Perugia) during the Sagra Musicale Umbra, who commissioned the work. The composer speaks of his new work in these terms: «The piece continues my path of musical research revolving around the concepts evoked by the word "icon". The third work in this "expedient" series derives from the particular context of a *cappella* vocal chamber music. The notion, quite dear to me, of sculpture with particular dimensions in which the sound itself is able to give rise to an array of possible interpretations, the use of techniques of frustration or the exasperation of "shared" dynamics of musical rhetoric or the search for a sound in the hybrid zone between harmony and timbre, are enriched here by a reflection on the very genre of a *cappella* vocality. The idea for the work came from the theme of the Festival in question (that revolves around the figure of Santa Cecilia) and the fact that the

programme of the same concert also contains Ivan Fedele's *Animus Anima* (in my opinion one of the most radical musical investigations into the concept of the "archetype"); the three miniatures that make up *Iconica III* are contaminated in some way by compositional forms/techniques from the past like the *bicinium*, the choral or the *ricercare*. The three aphorisms specially written by Filippo Farinelli also investigate three recurrent aspects in the life of the saints: the hairshirt, the perception of smell and martyrdom. The texts are autonomous: sometimes words emerge through the colour of their phonemes, sometimes they are transformed into the sounds of the mouth-organ; there is undoubtedly a game of semantic concealment or of indirect disclosure of sense. In the ecosystems of sound created by the aphorisms, the dynamics evoked by the constituent words are realized, defining a link between music and text that at times aspires to a non didactic purity». A printed version is also available of the previous work in the series: *Iconica II* for ensemble («five miniatures for ensemble that aspire towards direct perception», in the words of the composer). During September The Hague Percussion Group worked with Momi to prepare *Ludica* for six percussions and magnetic tape, while *Ludica II* for saxophone, piano, percussion, electric guitar and magnetic tape will have its first performance on **November 18** at the Felicja Blumental Music Center in Tel Aviv. The composer comments: «Sometimes I need to play games. So I start to delve into the jammy realm of musical (often "non classical") and extra-musical inputs, with a childlike spirit, curious and amused. *Ludica* and *Ludica II* have in common topics like electronics in deferred time, lacerating formal linearity opposed with attempts at polymorphism, low-fi as a concept midway between the acoustic and good electronics, movement through loops. The virtuosity à la John Petrucci/Paul Gilbert and that of brain teaser puzzles move in loops that become cages, which then break... and then you tire of the game, you stop without finishing the game, but you realize that often it's better to go on with your hands sticky with jam».



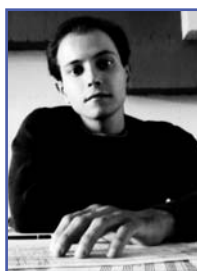
Maurizio Ferrari

In trasparenti polifonie... sommessamente, a ballet on elaborations of music by Maurizio Ferrari, Kurtag, Ligeti and Biber, will be staged on October 8 and 9 during the Visa 2 Dance Festival to be held in Dar Es Salaam, Tanzania, and from October 13 to 16 at the Teatro Greco in Rome. It will be performed by the ballet company l'imperfect Dancers, with the choreography of Walter Matteini.

Federico Gardella Declining a Form

Experiments in timbre for an unusual trio

On **October 12** the Festival Arena in Riga, Latvia, will present the first performance of *Berceuses* for mandolin, trombone and piano, with the Mouzar Trio (Avi Avital mandolin, Benny Sluchin trombone and Amit Dolberg piano). The same group, to whom the piece is dedicated, will repeat the performance on **October 30** in the HaTeiva Hall in Tel Aviv. Gardella comments on his new work: «Composing a trio for mandolin, trombone and piano involves, above all, coming to terms with a completely new and unexpected world of sound. I imagined a dialogue between an unusual type of sonority and a historically well-established form, the berceuse. The work consists of a



series of seven short compositions in which I have tried out the various combinations possible with this group of instruments; while all the instruments are used in *Berceuses* I, III, V and VII, in *Berceuses* II, IV and VI the various possible duos are alternated (mandolin and piano, mandolin and trombone, trombone and piano), thus producing a systematically organized form. The resulting combinations of timbre interact with the character of a berceuse creating four different itineraries (the first, divided into four parts, made up of the *Berceuses* for trio, the other three consisting of the *Berceuses* for duo), four different declinations of the concept of berceuse».

Aldo Clementi

On September 27 during the Biennale di Venezia, in the Sale Apollinee of the Teatro La Fenice, a performance was given, of the *Concertino* for flute, clarinet, piano, two violins, viola and cello, by the Sinopoli Chamber Orchestra of Taormina Arte conducted by Pietro Mianiti. *Fantasia su roBERTO FABbri CiAni* for flute and magnetic tape will be played by the dedicatee on October 9 in the Lippen Concert Hall in Buffalo, New York. *2 x 6* for piano and vibraphone can be heard during the Bologna

Festival "Il Nuovo L'Antico" on October 12, with the soloists of the Fontana Mix Ensemble. *Sei Momenti* for six instruments will be played by the Sarabanda Ensemble under Flavio Emilio Scogna on October 21 in the Palazzina Liberty in Milan, for the Associazione Musica/Realtà. Finally, *Agnus Dei (Dufay)* for twelve instruments can be heard on November 19 at the Muziekgebouw in Amsterdam, with the Nieuw Ensemble under Lucas Vis.

First World Performances

SEPTEMBER

Flavio Emilio Scogna

FLATLANDIA

for ensemble

Città di Castello, Festival delle Nazioni, Circolo Accademia degli Illuminati, September 3
Ensemble degli Illuminati
conductor: Flavio Emilio Scogna

Javier Torres Maldonado

SIDEREUS NUNCIUS

for three percussionists, dancers, interactive electroacoustic system and video

Mexico City, Festival Internacional Musica y Escena, Sala Miguel Covarrubias, September 5
Delfos Dance Company
Yi-Ping Yang, Ricardo Gallardo e Raul Tudon, percussions
Max Bruckert (GRAME, Centre National de Création Musicale de Lyon), sound engineering

Ivan Fedele

PENTALOGON QUINTET

for string orchestra

Katowice (Polonia), Filharmonia Slaska, September 18
Slesian Chamber Orchestra
conductor: Massimiliano Caldi

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

Marco Momi

ICONICA III

for six voices on texts by Filippo Farinelli

Solomeo, Sagra Musicale Umbra, Teatro Cucinelli, September 23
Neue Vocalsolisten Stuttgart

Javier Torres Maldonado

CUARTETO DE CUERDAS N. 1

for string quartet

Innsbruck (Austria), Festival Klangspuren Schwaz, BTV TonHalle, Stadforum, September 24
Arditti Quartet

Martino Traversa

LANDSCAPE - Tre immagini di un paesaggio sgretolato

for ensemble

Bressanone, Festival Transart 09, September 29
Klangforum Wien
conductor: Emilio Pomarico

Luca Mosca

SHE-DONKEY

Jazz song for voice and ten instruments

on a text by Gianluigi Melega

Venezia, Biennale di Venezia, Auditorium S. Margherita, September 28
Donella Del Monaco, voice
conductor: Giovanni Mancuso

Stefano Gervasoni

GRAMIGNA

for cymbalom and ensemble

Venezia, Biennale di Venezia, Teatro Piccolo Arsenale, September 28
Luigi Gaggero, cymbalom
Spectra Ensemble
conductor: Filip Rathé

Giovanni Verrando

SOTTILE

Version for chamber orchestra

Venezia, Biennale di Venezia, Arsenale, Teatro alle Tese, September 28
Orchestra Sinfonica Nazionale della Rai
conductor: Zoltán Peskó

Giorgio Colombo Taccani

OCEANO DEUS

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

Växjö (Sweden), ISCM World New Music Days, September 29
Danish Radio's Chamber Choir "DR Vokalensemblet"
conductor: Fredrik Malmberg

Jean-Luc Hervé

RALENTIR/SITUER

for six percussionists

Strasbourg, Festival Musica, Auditorium de la Cité de la Musique, September 29
Les Percussions de Strasbourg

OCTOBER

Valerio Sannicandro

INTRA LUMINA

for orchestra

Cottbus, Staatstheater Cottbus, October 2
Philharmonisches Orchester Cottbus
conductor: Evan Christ

Michele dall'Ongaro

GREEN PIECE

for two synchronized ensembles

Venice, Venice World Forum, Conservatorio "B. Marcello" in live links with Manchester, October 2
Ex Novo Ensemble
Manchester Camerata

Luca Mosca

CINQUE PICCOLI SCHERZI

for flute, clarinet, violin and cello

Venice, Venice World Forum, Conservatorio "B. Marcello", October 2
Ex Novo Ensemble

Giorgio Colombo Taccani

28

for piano

Milan, SpazioTeatro89, October 4
Natalia Katyukova, piano

Ivan Fedele

ARTÉTEKA (Folkdance 1)

for orchestra

Lecce, Teatro Politeama, October 9
Orchestra Sinfonica di Lecce "Tito Schipa"
conductor: Marcello Panni

Bruno Maderna

CONCERTO PER PIANOFORTE E ORCHESTRA (1941)

Verona, Verona Contemporanea, Teatro Filarmonico, October 10
Aldo Orvieto, piano
Orchestra dell'Arena di Verona
conductor: Carlo Miotto

Federico Gardella

BERCEUSES

for mandolin, trombone and piano

Riga (Lettonia), Festival Arena, October 12
Trio Mouzar:
Avi Avital, mandolin
Benny Sluchin, trombone
Amit Dolberg, piano

Ivan Fedele

SYNTAX 0.1 (if@hay.dn)

for orchestra

Bolzano, Auditorium, October 20
Orchestra Haydn
conductor: Evelino Pidò

Luigi Manfrin

BECOMING... ACROSS THE SURFACES

for string quartet

Venice, Sale Apollinee del Teatro La Fenice, October 20
Ex Novo Ensemble

Michele Tadini

...DA VIVA VOCE

for voice and electronics

Milan, 18° Festival di Milano Musica, Teatro Franco Parenti, October 22
Laura Catrani, soprano
Michele Tadini, sound engineering

Giorgio Colombo Taccani

HARD ANGEL

for contrabass clarinet

Gorgonzola (Milan), Officina Arte Contemporanea, October 24
Marco Colonna, contrabass clarinet

Javier Torres Maldonado

INTERMITENCIAS

for accordion and ensemble

Guanajuato (Mexico), Festival Internacional Cervantino, Sala del Consejo Universitario, October 25
Pascal Connet, accordion
Ensemble 2e2m
conductor: Pierre Roullier

Michele dall'Ongaro

SESTO QUARTETTO

for string quartet

Milan, 18° Festival di Milano Musica, October 28
Quartetto di Cremona

NOVEMBER

Ivan Fedele

LEVANTE

Version for cello, string quintet and piano

Stockholm, Istituto Italiano di Cultura, November 5
KammarensembleN
conductor: Frank Ollu

Andrea Mannucci

PUT DOWN YR CIGARETTE RAG

for string trio

Desenzano, Secondo Festival del Ned Ensemble, Auditorium Celesti, November 15
Trio Broz

Alessandro Solbiati

TANGO

for baritone, oboe and accordion on a futurist text by Leonida Repaci

Rende (Cosenza), Piccolo Teatro Unival, November 16
Maurizio Leoni, baritone
Fabio Bagnoli, oboe
Francesco Gesualdi, accordion

Javier Torres Maldonado

AH, NOBILISSIMA STELLA! (Sidereus Nuncius concert version A)

for percussion (three players minimum) and interactive electroacoustic system

Lyon, Rendez-vous Internationales de la Timbale, Journées GRAME, November 17
Yi-Ping Yang, percussions
Orchestre de Percussions du Conservatoire de Lyon
Max Bruckert/GRAME, sound engineering

Marco Momi

LUDICA II

for ensemble

Tel Aviv, Felicja Blumental Music Center, November 18
Ensemble Nickel

Bruno Maderna

REQUIEM (1946)

for soloists, choir and orchestra

Venice, Gran Teatro La Fenice, November 19
Orchestra e Coro del Teatro La Fenice
conductor: Riccardo Chailly

Alessandro Solbiati

FÊTE II

for six percussion parts (two main and four supporting)

Bourg-en-Bresse, Théâtre de Bourg-en-Bresse, November 19
Les Percussions de Treffort

Michele dall'Ongaro

M

for piano on unpublished fragments by Felix Mendelssohn

New York, Bargemusic, November 27
Roberto Prosseda, piano

DECEMBER

Michele dall'Ongaro

ZERO

for flute, clarinet, violin, cello and piano

Venice, Ex Novo Musica 2009, Sale Apollinee del Teatro La Fenice, December 10
Ex Novo Ensemble

Flavio Emilio Scogna

FLOS

for string trio

Venice, Ex Novo Musica 2009, Sale Apollinee del Teatro La Fenice, December 10
Ex Novo Ensemble

Alessandro Solbiati

MUSAGÈTE

for flute, oboe, clarinet, bassoon, horn, violin, viola, cello and double-bass

Vicenza, Gallerie di Palazzo Leoni Montanari, December 13
Ensemble Musagète

JANUARY

Michele dall'Ongaro

NEW WORK

for orchestra

Minneapolis (Minnesota), Temple Israel, January 28
The Saint Paul Chamber Orchestra
conductor: Roberto Abbado