

A
NEW YORK

FESTIVAL

OF
CONTEMPORARY
MUSIC
FROM ITALY

OCTOBER 21-25, 1990

a presentation of SETTEMBRE MUSICA

Under the Auspices of City Council of Turin
and Emilia Romagna Region

EQUITABLE CENTER AUDITORIUM
787 Seventh Avenue (between 51st & 52nd Sts.)

ITALIAN CULTURAL INSTITUTE
686 Park Avenue

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ADMISSION



**A NEW YORK FESTIVAL
OF CONTEMPORARY MUSIC FROM ITALY**

is produced under the auspices of

City Council of Turin (Cultural Commissioner)
Emilia Romagna Region (Cultural Commissioner)
Settembre Musica
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della Regione Emilia Romagna (OSER)

In cooperation with
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Claudio Decastelli, Giuseppe Galioto, Claudio Merlo, Laura Tori.

Turin is an industrial metropolis, yet it can also boast an old and prestigious university, famous museums and cultural institutions. Moreover it has long been a center of democratic and social debate. This dynamic relationship between past and present is mirrored in the city's deep-rooted love of music, an enthusiasm which has found ideal expression in the *Settembre Musica* festival, organized and financed by the City Council's cultural department. The festival is characterized by a lively interest in the contemporary world and its many pressing problems, as well as by a strong international bias. In recent years *Settembre Musica* has paid tribute on a large scale to major contemporary composers such as Ligeti, Henze, Berio, Messiaen, Boulez, Xenakis, Nono, Carter, Donatoni, and (next year) Sofia Gubaidulina, by performing and discussing their works. This week of Italian music in New York opens a new phase in the history of the festival: *Settembre Musica* has now become an ambassador of Italian music abroad, and there could be no better place to start than the greatest and most welcoming of all cities, New York – a stimulating environment for all art forms.

Marziano Marzano
Commissioner of
Cultural Affairs
City of Turin

SETTEMBRE MUSICA IN NEW YORK

Founded in 1978, the annual *Settembre Musica* festival has a deep-rooted relationship with the people of Turin: it lasts an entire month and features two concerts every day. Turin loves its festival and every year fifty thousand people attend the concerts held in the various auditoriums, churches, squares, and gardens. Yet it would be misleading to define it as a "popular" festival, for alongside the standard concert repertory there are numerous concerts featuring ancient, Baroque, and contemporary music.

In particular, *Settembre Musica* devotes a great deal of time and energy to the promotion of contemporary music. Each year the festival pays tribute to a contemporary composer, programming six concerts devoted entirely to that composer's works, and publishing a volume of critical studies. In 1989, *Settembre Musica* paid tribute to Elliott Carter, an undertaking that proved to be an enormous success. During the preparation of those celebratory concerts we had the chance to talk to a number of American musicians and musicologists in New York, and we realized that Italian contemporary music was relatively little-known in this city. This is what gave us the idea of organizing a series of concerts the following year in New York, with the aim of demonstrating to American audiences what the last three generations of Italian composers have achieved in the field of contemporary music.

The four concerts presented on this occasion (thanks also to the collaboration of the "Arturo Toscanini" Orchestra of Emilia Romagna) are the result of that idea. We hope they will give audiences some sense of the continuity and of the variety of styles and trends that have characterized Italian music in recent decades. They include works by the following composers: Petrassi, Dallapiccola, Berio, Nono, Clementi, Castiglioni, Vlad, Malipiero, Vacchi, Ferrero, Gervasoni, Di Bari, Gentilucci, Bussotti, Sciarrino, Maderna, Donatoni, and Penlisi. To be sure, there are many other notable Italian composers, but it is of course not possible to represent everyone in four concerts. Our principal aim, in any case, is to arouse listeners' curiosity, to make them want to learn more about the recent products of Italian culture.

We are thus here on a friendly visit, and hope to be able to offer the American public at least some of the same sense of discovery experienced by Italian audiences during the Elliott Carter concerts last year. And above all we want to help establish a closer relationship between Italian and American cultures—both remarkable for their dynamism and receptiveness.

Elliott Carter
Honorary Chairman

**Enzo Restagno
and Roman Vlad**
*Artistic Directors
of Settembre Musica*

Sun., 21 October

Equitable Center Auditorium

1:30 pm

Panel discussion 1

with **E. Carter,**
F. Donatoni, E. Restagno,
C. Rosen, R. Vlad

3:00 pm

Concert 1 (page 9)

Bruno Maderna
Juilliard Serenade
for orchestraRoman Vlad
Amore e morte
for soprano and orchestra*Stefano Gervasoni
Dialogo del fischio
nell' orecchio e di un rospo
for flute, soprano, orchestra
and tape*Goffredo Petrassi
Estri
for 15 players**Chamber Ensemble**
"Arturo Toscanini"
of Emilia Romagna Region**Giuseppe Garbarino,**
conductor
Victoria Schneider,
soprano
Sandu Nagy,
flute

* world premiere

Tues., 23 October

Equitable Center Auditorium

8:00 pm

Concert 2 (page 18)

Salvatore Sciarrino
Introduzione all'oscuro
for 12 instruments**Luciano Berio
E vo' (sicilian lullaby)
for soprano
and 14 instrumentsFabio Vacchi
L'usgnol in vatta a un fil
for ensemble**Luigi Nono
Canti per 13
for 13 playersNiccolò Castiglioni
Conductus
for chamber ensemble**Franco Donatoni
Tema
for 12 instruments****Chamber Ensemble**
"Arturo Toscanini"
of Emilia Romagna Region**Giuseppe Garbarino,**
conductor
Victoria Schneider,
soprano

**U.S. premiere

Wed., 24 October

Equitable Center Auditorium

8:00 pm

Concert 3 (page 28)

Aldo Clementi

Concerto

for piano

and 14 instruments**

Riccardo Malipiero

Meridiana

for soprano

and 17 instruments*

Luigi Nono

...sofferte onde serene...

for piano and tape**

Lorenzo Ferrero

Adagio cantabile

for 12 instruments**

Luigi Dallapiccola

Commiato

for soprano

and chamber ensemble

**Chamber Ensemble
"Arturo Toscanini"
of Emilia Romagna Region**

Giuseppe Garbarino,
conductor

Victoria Schneider,

soprano

Massimiliano Damerini,

piano

*world premiere

**U.S. premiere

Thurs., 25 October

Italian Cultural Institute

5:00 pm

Panel discussion 2

with **E. Carter, B. Kolb,**
F. Donatoni, E. Restagno,
E. Taaffe Zwilich,
F. Vacchi, R. Vlad

during panel discussion

Concert 4 (page 40)

Armando Gentilucci

Le clessidre di Dürer

for clarinet, violin, cello

and piano**

**Players from
Chamber Ensemble
"Arturo Toscanini"
of Emilia Romagna Region**

Sylvano Bussotti

5 Piano Pieces

for David Tudor

Franco Donatoni

*Françoise Variationen***

Marco Di Bari

*Studi sul naturalismo**integrale***

Massimiliano Damerini,
piano

Francesco Pennisi

two pieces from *Carteggio***

**Players from
Chamber Ensemble
"Arturo Toscanini"
of Emilia Romagna Region**

**U.S. premiere

The first part of the book is devoted to a general introduction to the subject of the history of the English language. It discusses the various influences that have shaped the language over time, from Old English to Modern English. The author also explores the relationship between the English language and other languages, particularly Latin and French.

The second part of the book is a detailed study of the English language in its various stages. It begins with Old English, which was spoken in the British Isles from the fifth to the eleventh century. The author discusses the characteristics of Old English, such as its inflectional system and its vocabulary. He then moves on to Middle English, which was spoken from the eleventh to the fifteenth century. Middle English is characterized by a simplification of the inflectional system and the influence of French and Latin.

The third part of the book is a study of Modern English, which began in the sixteenth century and continues to the present day. The author discusses the various changes that have taken place in the English language over this period, including the development of new words and the simplification of grammar. He also discusses the influence of other languages on Modern English, particularly American and African American English.

The fourth part of the book is a study of the English language in its various dialects. The author discusses the differences between the various dialects of English, such as the dialects of the North, the Midlands, and the South. He also discusses the influence of these dialects on the standard English language.

The fifth part of the book is a study of the English language in its various registers. The author discusses the differences between the various registers of English, such as the registers of formal, informal, and slang. He also discusses the influence of these registers on the standard English language.

The sixth part of the book is a study of the English language in its various contexts. The author discusses the differences between the various contexts of English, such as the contexts of literature, science, and business. He also discusses the influence of these contexts on the standard English language.

The seventh part of the book is a study of the English language in its various varieties. The author discusses the differences between the various varieties of English, such as the varieties of British, American, and Indian English. He also discusses the influence of these varieties on the standard English language.

The eighth part of the book is a study of the English language in its various forms. The author discusses the differences between the various forms of English, such as the forms of spoken and written English. He also discusses the influence of these forms on the standard English language.

The ninth part of the book is a study of the English language in its various functions. The author discusses the differences between the various functions of English, such as the functions of communication and education. He also discusses the influence of these functions on the standard English language.

The tenth part of the book is a study of the English language in its various stages of development. The author discusses the differences between the various stages of development of English, such as the stages of Old English, Middle English, and Modern English. He also discusses the influence of these stages on the standard English language.

CONCERT 1

BRUNO MADERNA

b. 1920, Venice - d. 1973, Darmstadt

At the age of seven, Maderna performed as a child prodigy violinist with the Scala orchestra in Milan, and a year later he made his *début* as a conductor. After taking his diploma in composition at the Santa Cecilia Conservatory, he furthered his studies with Gian Francesco Malipiero, and in the same period studied conducting with Antonio Guarnieri and Hermann Scherchen (in 1948). In 1949 he attended the Ferienkursen in Darmstadt. In 1955 he founded the Studio di Fonologia Musicale at RAI (Italian Radio and TV) in Milan with Luciano Berio, and indeed Maderna was one of the first Italian musicians to take an interest in electronic experimentation. Maderna was not only a highly active conductor, particularly in promoting contemporary music, but also a teacher. From 1960 to 1962 he taught at Dartington College (England), in 1967-68 at the Rotterdam Conservatory, from 1967 to 1970 at the Mozarteum in Salzburg, and in 1971-72 he was Head of Contemporary Music Activities at the Berkshire Music Center in Tanglewood (now called Tanglewood Music Center). His musical works, while characterized by a lyrically expressive use of serial techniques, still reveal a strong link with tradition. This is clearly evident in a number of works composed during the 1950s (*Improvvisazione No. 2*, 1951-52; *Composizione in tre tempi*, 1954; and the unfinished ballet *Das eiserne Zeitalter*, 1952-53) in which Maderna mingles elements from the past with new compositional procedures. Even when using the electronic medium, Maderna attempted to create a sense of continuity in the musical material, as is demonstrated by a work such as *Musica su due dimensioni* for flute, cymbal, and tape (1952), the first composition in which "live" sounds are mixed with electronic sounds. The last period of Maderna's life was also enormously creative, and among the works composed during these years, the following are of particular importance: *Quadrivium* for 4 percussionists and 4 orchestral groups (1969); *Grande aulodia* for flute, oboe and orchestra (1970); *Ausstrahlung* for female voice, flute, oboe, large orchestra and tape (1971); *Venetian Journal* for tenor, orchestra, and tape (1972), and *Giardino religioso* (1972) for orchestra - scores in which Maderna perfects his controlled

aleatoric technique and displays a lyricism reminiscent of Berg's expressionism. Maderna's last work must also be mentioned, for it was perhaps his greatest masterpiece: the *Third Concerto for Oboe* (1973) indeed represents the expressive high point of Maderna's life as a composer.

Juilliard Serenade

for orchestra (1971)

The serene and life-loving side of Maderna's personality found expression throughout his career as a composer in the Serenade form. And this work, commissioned by The Juilliard School, is no exception, for it was composed during a happy and busy period of his life spent working at the famous New York institution.

Serenade was first performed under Dennis Russell Davies's baton on January 31, 1971; it had probably been composed the year before and finished shortly before the performance, at the beginning of 1971. *Juilliard Serenade* was conceived for a chamber ensemble of single instruments plus two pianos, xylophone, marimba, celesta, and harp.

The piece consists of a series of sections (sequences or structures) divided by the composer according to criteria reflecting the degree of control or freedom necessary in performance. The order of such sections is left to the conductor, who can juxtapose or superimpose them in a variety of ways, freely manipulating the material at his disposal. Maderna also indicated that *Juilliard Serenade* can be performed together with the tape composition *Tempo libero I*.

ROMAN VLAD

b. 1919, Cernauti (Romania)

In 1938 Vlad moved to Rome in order to complete his studies with Alfredo Casella at the Accademia di Santa Cecilia; he became an Italian citizen in 1951. Since 1939 he has been active not only as a composer, but also as music critic and essayist and he has published important works on dodecaphony and Stravinsky.

In the course of his long career Vlad has also held a number of important administrative posts: Artistic Director of the Accademia Filarmonica Romana (1955-58; 1966-69); President of the International Society for Contemporary Music (ISCM) (1960-63); Artistic Director of Florence's Teatro Comunale (1968-72); Artistic Director of the RAI Symphony Orchestra in Turin (1976-80), and Director of the Rome Opera (1980-82). Vlad's adoption of 12-tone serialism was already manifest in his earliest works: *Cantata No. 1* for choir and orchestra (1940-42); *Studi dodecafonici* for piano (1943-47), and *Sonatina* for flute and piano (1945). The methods of the Viennese School were never followed rigidly by Vlad, however, but were viewed by him simply as "compositional methods which can be continually renewed and extended". Vlad's gradual refinement of his dodecaphonic technique, evident in works such as *Sinfonia all'antica* (1947-48) and *Tre invocazioni* for soprano and orchestra (1949), culminates in the theatrical work *Storia di una mamma* (Venice, 1950), in which serial technique is nonetheless subordinated to the music's dramatic effect. The *Variazioni concertanti* for piano and orchestra (1955), based on a twelve-note series from Mozart's *Don Giovanni*, is a stylistically mature work, combining serialist logic with strong expressive tendencies. Other important works composed in that period include *Musica per archi (Meloritmi)*, 1957, and *Musica concertata (Sonetto a Orfeo)* for harp and orchestra (1958), inspired by Rilke's famous verses. During the 1960s Vlad undertook some important experiments with music for the dance. Examples include the pantomime *Masques ostendais* (Spoleto, 1959); *Die Wiederkehr* (Cologne, 1962), a sort of choreographic rondo and, above all, *Il Gabbiano*, based on Chekhov's *The Seagull*

(Siena, 1958), which involves the participation not only of dancers, but also of a soprano and a baritone. Another of Vlad's contributions to the union of song and dance in the theater is his opera-ballet *Il sogno*, based on Strindberg (Bergamo, 1973).

Vlad's wide-ranging output also includes choral works such as *Lettura di Michelangelo* for choir *a cappella* (1964); *Lettura di Lorenzo il Magnifico* (1974); and *Cadenze Michelangiolesche* for voice and orchestra (1966). His more recent works include *Tre liriche di Montale* for voice and orchestra (1980); *Meditazioni sopra un antico canto russo ricordando Igor Stravinsky* for clarinet and seven players (1982); and *Musica per archi No.2* (1988).

Amore e Morte

for voice (soprano) and orchestra (1990)

Amore e Morte (Love and Death), presented today in its world premiere, came into existence in three distinct phases. One night in Berlin in February 1965, I dreamt of female voices intoning the first words of a poem by Rainer Maria Rilke on the following notes:



Starting with these notes, I completed the work *Immer wieder* for soprano and eight instruments the following month. The same thematic/instrumental seed generated *Musica per archi No. 2* in 1988: an instrumental variation on *Immer wieder* is framed by variations on motifs from *Tristan* and *Norma*. In 1990 the original cell gave birth to a setting of lines taken from Giacomo Leopardi's *Amore e Morte*. I later reshaped all the material for soprano and small orchestra, organizing it in four sections to be performed without interruption: *Amore e Morte* (voice and orchestra) - *Deciso, appassionato* (orchestra) - *Immer wieder* (voice and orchestra) - *Prestissimo* (orchestra).

Roman Vlad

Amore e Morte

*Fratelli, a un tempo stesso, Amore e Morte,
Ingenerò la sorte.*

Cose quaggiù sì belle

Altre il mondo non ha, non han le stelle.

Nasce dall'uno il bene,

Nasce il piacer maggiore

Che per lo mar dell'essere si trova;

L'altra ogni gran dolore,

Ogni gran male annulla...

(Giacomo Leopardi)

Love and Death

Brothers were Love and Death, / at once by fate conceived. / Other things down here so beautiful / the world has not, nor have the stars. / Of one is goodness born, / born the highest delight / that in the sea of being is to be found; / the other any pain, / any great evil ends. (translation by Arturo Vivante; Pub. Delphinium Press 1988.

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Immer wieder

*Immer wieder, ob wir der Liebe Landschaft auch kennen
und den kleinen Kirchhof mit seinen klagenden Namen
und die furchtbar verschweigende Schlucht, im welcher
die andern
enden: immer wieder gehn wir zu zweien hinaus
unter die alten Bäume, lagern uns immer wieder
zwischen die Blumen, gegenüber dem Himmel.*

(Rainer Maria Rilke)

Again, Again!

Again, again, even if we know the countryside of love, / and the tiny churchyard with its names mourning, / and the chasm, more and more silent, terrifying, into which the others / dropped: we walk out together anyway / beneath the ancient trees, we lie down again, / again, among the flowers, and face the sky.

(*"Immer wieder"* from SELECTED POEMS OF RAINER MARIA RILKE, A Translation from the German and Commentary by Robert Bly, Copyright © 1981 by Robert Bly. Reprinted by permission of HarperCollins Publishers).

STEFANO GERVASONI

b. 1962, Bergamo

Gervasoni studied at the Giuseppe Verdi Conservatory in Milan with Luca Lombardi, Niccolò Castiglioni, and Azio Corghi.

His works have received important awards in international competitions and have been performed in a variety of contemporary music festivals including the Cantiere Internazionale d'Arte di Montepulciano, Festival Lario Musica, and Musik-Biennale in Berlin.

He was recently awarded a grant to undertake a research project at IRCAM in Paris and the Centro di Sonologia Computazionale of Padua's University.

Dialogo del fischio nell'orecchio e di un rospo

for flute, soprano, orchestra, and tape (1989-90)

On one side a whistle in the ear; right inside the ear, deep and penetrating, to prompt.

On the other – bizarre allegory – a toad that watches and thinks; and falls.

An extravagant dialogue. Or rather, the neutral juxtaposition of two monologues. Just like things: all together, and hopelessly separate.

Yet words aren't things, but rather the sound of the thought that is transmitted to them: to all of them, in the end.

Thus the thing doesn't resound in the word, but in the thought that forms it.

Thus each thought holds, in itself, all that one can say.

And thus each thought is concave, and each language is intimately reflective in nature.

And the dialogue is a rhetorical pretense.

Marco Mazzolini

***Dialogo del fischio nell'orecchio
e di un rospo***

*In maggio il rospo
guardava un trespolo
pensando: Nespole!*

*In giugno il rospo
salì sul trespolo
cercando il fresco.*

*In luglio il rospo
cadde dal trespolo
pensando: Casco!*

Poi venne agosto.

Toti Scialoja, *La mela di Amleto*, 1983

Dialogue of the whistle in the ear and a toad

In May the toad/looked at the trestle/thinking: "Medlars! "/In June the toad/jumped on the trestle/seeking coolness./In July the toad/fell from the trestle/thinking: "I'm falling! "/Then August arrived.

GOFFREDO PETRASSI

b. 1904, Zagarolo (Rome)

As a child, Petrassi sang as a choir-boy in the churches of Rome; later, he studied music on his own. He entered the Santa Cecilia Conservatory as late as 1928, taking his diploma in composition in 1932. From 1937 to 1940 he was Artistic Supervisor of the Teatro La Fenice in Venice, and in the years that followed he was to become Artistic Director of the Accademia Filarmonica Romana (1947-50) and President of ISCM (1954-56). His interest in teaching led to his appointment as composition teacher at the Conservatory of Santa Cecilia as early as 1939, and he maintained that post until 1959 when he took over from Ildebrando Pizzetti at the Accademia di Santa Cecilia, where he was in charge of advanced composition courses (1959-74). Petrassi has also held seminars at the Mozarteum in Salzburg (1951) and was on the faculty of the Tanglewood Music Center (1956). From 1966 to 1968 he taught at the Accademia Chigiana in Siena. He has received numerous awards from universities and other institutions in Italy and abroad.

Petrassi first made a name for himself in Europe with his *Partita* for orchestra (1932). The works he composed during the 1930s reveal the influence of Alfredo Casella and Gian Francesco Malipiero as well as a thorough assimilation of the works of Stravinsky and Hindemith. The influence of the Russian composer is particularly evident in *Salmo IX* for choir, strings, brass, percussion, and two pianos (1936), where Petrassi turns towards those vast choral-symphonic forms that stem from the ancient tradition of the Roman Baroque. The *Coro di morti* for male choir and instruments (1940-41), based on a text by Giacomo Leopardi, is more contemplative in mood and, indeed, was written during the tragic period of World War II.

Between 1942 and 1950, Petrassi wrote for the ballet – *La follia di Orlando* in 1942-43 and *Ritratto di Don Chisciotte* in 1945 – and the theater – two one-act works, *Il Cordovano* (1945-48) and *Morte nell'aria* (1950). In the cantata *Noche oscura*, based on a text by San Juan de la Cruz (1950), Petrassi introduced dodecaphonic elements into his polyphonic style for the first time without, however, applying the principles of

serialism in a systematic way. During the 1950s Petrassi created his own personal style of writing for instruments, which was to bear fruit in the eight concertos for orchestra (No. 5 was written for the Boston Symphony Orchestra, No. 8 for the Chicago Symphony Orchestra, among many American commissions). The constant renewal of his style is further revealed in works such as *Quartetto* (1956) and *Trio* for strings (1959). Since 1960 Petrassi has composed a great deal of chamber music. The most significant works of this period include *Propos d'Alain* for baritone and 12 players (1960); *Estri* for 15 players (1966-67); *Ala* for flute, piccolo, and harpsichord (1972); *Orationes Christi* for mixed choir, brass, violas, and cellos (1974); *Flou* for harp (1980); and *Inno* for brass (1984).

Estri

for 15 players (1966-67)

Composed between 1966 and 1967, *Estri* (Fantasies) was dedicated to Petrassi's wife (according to the composer, the title reflects an important aspect of her personality). It is a work of extraordinary virtuosity, as is evident in performance. It was conceived for five trios: flute and two clarinets; horn, trumpet, and trombone; harpsichord, vibraphone, and celesta-glockenspiel; three sets of percussion; and viola, cello, and double bass. It was performed for the first time at the Hopkins Center at Dartmouth College in New Hampshire in August 1967, and was later revived as a ballet at the Spoleto Festival, choreographed by Aurel M. Milloss. The work reveals a particular concern with timbre, and Petrassi exploits the range and characteristic effects of each instrument.

In *Estri*, the sound figurations are fragmented so as to deprive them of any formal function. The musical discourse thus appears disjunct, divided between rational and irrational elements which are held in balance by an extraordinary musical inventiveness. And every so often embryonic forms and techniques re-emerge like images from the unconscious. One can recognize cultural archetypes, for example, in the canon-like imitations, or in echoes of older compositional models (as in the *Adagio* led by the harpsichord after the first movement), which are at the same time non-referential.

CONCERT 2

SALVATORE SCIARRINO

b. 1947, Palermo

Essentially self-taught, Salvatore Sciarrino began to compose at a very early age: his first works were written when he was only twelve. His first significant work is held to be the *Sonata* for 2 pianos, composed in 1966. Sciarrino has won many competitions and has established himself as one of Italy's leading new-music exponents.

Sciarrino is critical of formalism and integral serialism, and during the 1970s developed a compositional style closely linked with that European musical tradition in which timbre plays a crucial role. By means of great technical virtuosity, Sciarrino achieves a type of sonority of fluctuating, gossamer textures. His music maintains very low dynamic levels, and makes suggestive use of the relationship between sound and silence. Sciarrino's theatrical flair emerged as early as 1974 in *Amore e Psiche*, followed by the Singspiel *Aspern* (1978), *Cailles en sarcophage* (Venice, 1980), and the opera *Lohengrin* (Milan, 1983). His substantial output includes *Berceuse* for orchestra (1967-69); *Sonata No. 1* for piano (1976); *Che sai, guardiano della notte?* for clarinet and small orchestra (1979); *Anamorfosi* for piano (1980); *Codex purpureus* for string trio (1983); *Allegoria della notte* for violin and orchestra (1985), and *Sui poemi concentrici I, II, III* for 5 instruments, choir, and orchestra (1988).

Introduzione all'oscuro

for 12 instruments (1981)

Introduzione all'oscuro (Introduction to Darkness) is typical of Sciarrino's works in its constant preoccupation with myriad and infinitesimal combinations of sound. The work is based on a multitude of tonal nuances obtained through harmonics (trills, tremolos, glissandi, breaths, vibratos, etc.) and realized by an enormous variety of instrumental effects and modes of attack. The stratification of this profusion of miniature elements creates a sort of multi-faceted texture. Yet the fluctuating and impalpable character of the sound material is not lacking in a precise formal structure, built on clear symmetries and repetitions.

LUCIANO BERIO

b. 1925, Oneglia

Luciano Berio took his diploma in 1950 at Milan's Music Academy under the supervision of Giorgio Federico Ghedini, and continued his studies with Luigi Dallapiccola. In 1954, together with Bruno Maderna, he founded the Studio di Fonologia at RAI in Milan, and in 1956 he founded the magazine *Incontri Musicali*. Berio has held many teaching posts, particularly in Germany and the USA: at Darmstadt, Cologne, Tanglewood, Harvard University, and The Juilliard School in New York. Internationally one of the most renowned of contemporary Italian composers, Berio has maintained a firm belief in music's communicative power.

After early serial works like *Nones* for large orchestra (1954), Berio took part in Darmstadt's avant-garde movement, and at the same time produced interesting results in the field of electronic music (*Perspectives*, 1956). He attained full creative maturity with *Serenata* for flute and 14 instruments (1957), immediately followed by other important works such as *Sequenza* for flute (1958), *Allelujah No. 2* for orchestra (1958), and *Thema (Omaggio a Joyce)* – an electronic work composed in 1959 in which Berio elaborates a passage from James Joyce's "Ulysses". Berio has composed many theatrical works, including *Passaggio* (performed in Milan in 1963), *Laborintus II* (Paris, 1965) and *Traces* (1964), followed a few years later by *Recital I* (Lisbon, 1972) and *Opera* (1970-77), *La Vera Storia* (1982), and the recent *Un re in ascolto* (Salzburg, 1984). Berio's taste for instrumental virtuosity emerged during the '60s and '70s in works such as *Chemins* and an extended series of showpieces for diverse solo instruments as well as voice, under the generic title *Sequenza*. His many large scale works include a *Sinfonia* for eight voices and orchestra (1968); *Bewegung I* for orchestra and *II* for baritone and orchestra; *Il ritorno degli Snovidenia* for cello and 30 instruments (1977); *Requies* for orchestra (1983-84); *Formazioni* for orchestra (1986); and *Ofanim I* for two instrumental groups, voices, and sound processor.

E vo' (sicilian lullaby)
for soprano and 14 instruments (1972)

E vo' (And I go) is part of the Third Act of the theatrical work *Opera* (1970-77). It was, in fact, composed before the rest of the work, but with its future use clearly in mind. The three central themes in *Opera* – the sinking of the Titanic; situations in the Terminal Ward of a Hospital; and the Orpheus myth – are seen by Berio as a celebration of death, to which *E vo'* represents a sort of appendix or final commentary. The work makes use of a Sicilian text translated into Italian, in which the idea of sleep is linked to that of death (“*Vieni sonno / per lontana via / E addormentalo tu...*”). In this sense *E vo'* is a lullaby in which Berio adopts a particular form of vocal enunciation derived from the popular music tradition in southern Italy. The piece appears as a Coda at the end of *Opera*, creating the effect of a progressive moving-away from the dramatic context.

E vo'

Vieni sonno
per lontana via
E addormentalo tu
E vo'
E vo'

And I go

Come sleep / from far off / And send him to sleep / And I go / And I go

FABIO VACCHI

b. 1949, Bologna

After studying with Giacomo Manzoni at the Bologna Conservatory and Franco Donatoni at the Accademia Chigiana, Vacchi was a Fellow at the Tanglewood Music Center in 1974, where he also received the Koussevitzky Prize. His music was first heard at the Venice Biennale in 1975, and in 1976 he won First Prize in the International Gaudeamus Competition in Holland for his work for string ensemble *Les Soupîrs de Geneviève* (1976). His first theatrical work, entitled *Girotondo*, was presented at Florence's Maggio Musicale in 1982. Other notable works by Vacchi include *Tre studi* for chamber orchestra (1974); *Sinfonia in 4 tempi* (1978); *Il cerchio e gli inganni* for orchestra (1982); *Concerto* for piano and orchestra (1983); and *2 Canti della sera* for musical ensemble (1988). His recent theatrical work, *Il viaggio*, performed in January 1990 at the Teatro Comunale in Bologna, exhibits a certain simplification of his musical language, revealing ever more clearly the essence of his musical ideas.

L'usgnol in vatta a un fil for chamber ensemble (1985)

L'usgnol in vatta a un fil (The Nightingale Perched on a Thread) is a particularly representative example of Vacchi's personal style of composition which, to a certain extent, stands outside the stylistic idioms of the more recent generations of composers. Conceived for an ensemble of 12 instruments, backed up by a large percussion section, this work abounds in elegantly seductive coloristic effects and a return to vaguely tonal atmospheres. The work is based on a subtle play of reminiscences and allusions, within which the musical figures are continually transformed. Its structure, solidly based and rigorously analytical, is enlivened by the composer's keen sensibility.

LUIGI NONO

b. 1924, Venice - d. 1990, Venice

Nono studied first with Gian Francesco Malipiero, then with Bruno Maderna, who became a close friend. His first works, composed between 1950 and 1953, revealed a profound expressive unity that soon enabled him to overcome the limitations of pointillism.

Works composed in this period include *Polifonica-Monodia-Ritmica* (1951); *Epitaph auf Federico García Lorca* (1952-53); *La Victoire de Guernica* (1954), and *Liebeslied* (1954), dedicated to his wife Nuria (daughter of Arnold Schoenberg). *Incontri per 24 strumenti* (1955) can be considered the most representative of the works in which Nono used serial technique. In the years that followed, Nono came to treat acoustical phenomena (and not the analytical separation of parameters) as the only possible key to musical creation, and this vision resulted in works such as *Canto sospeso* (1955-56) and *Cori di Didone* (1958).

At the beginning of the 1960s Nono grew quite indifferent to avant-garde aesthetics and became increasingly concerned with political issues (*Diario Polacco*, 1958; *Intolleranza*, 1960). During the same period he became increasingly interested in the potential of electronic sound. This combination of new linguistic resources and political passion resulted in works with strong technological overtones, such as *La fabbrica illuminata* (1964); *Ricorda cosa ti hanno fatto ad Auschwitz* (1966); and *Non consumiamo Marx* (1969), which reveal Nono's desire to create untraditional acoustical dimensions and listening experiences. These experiments bore fruit in a number of important works composed during the 1970s: *Como una ola de fuerza y luz* for soprano, piano, orchestra, and tape (1971-72); *Sofferte onde serene* (1974-77), dedicated to his friend Maurizio Pollini, and above all, the theatrical work *Al gran sole carico d'amore* (1972-75). In 1980, an important work revealed a new approach to composition for Nono – the quartet *Fragmente-Stille, An Diotima*. This work looks forward to a new philosophy of listening, so intimate as to be almost esoteric. In the course of the decade that followed, Nono made increasing use of electro-acoustic instruments capable of transforming sound in real time – the so-called “live

electronics” which Nono was able to utilize in the Sudwest-funk studio in Freiburg. In these years he composed works such as *Diario Polacco No. 2* (1982), *Guai ai gelidi mostri* (1983); *Omaggio a Kurtág* (1983); and an opera that in some ways sums up Nono’s musical experiences in the last years of his life: *Prometeo: Tragedia dell’Ascolto* (performed in Venice in 1984).

Nono’s very last works include: *Caminates... Ayacucho* for contralto, flute, 2 choirs, orchestra in three choirs, and live electronics (1986-87); *Non hay caminos, hay que caminar...* for 7 instrumental groups (1987); *La lontananza nostalgica utopica futura* for violin and 8 magnetic tapes (1988), and *Hay que caminar soñando* for two violins (1989).

Canti per 13

for 13 players (1955)

In *Canti per 13* (Songs for 13), composed in 1955 and performed in Paris in March of the same year, Nono returned to instrumental music after the intimate parenthesis represented by *Liebeslied* (1954). The piece is divided into two movements: The first, slow, is constructed horizontally from material similar to that of a song (hence the title); the faster second movement is based on a study of Spanish dance rhythms, mingled with reminiscences of Venetian Renaissance music. Each movement is divided in turn into two parts, matched by means of a mirroring technique, within which the various figurations are nonetheless redistributed among different instrumental groups. In this work Nono utilizes serial technique in an entirely personal way: the very structure of the series and the way in which it is used – with the aim of preventing any hint of theme or phrase – mean that dynamics and timbre emerge as the only expressive elements.

NICCOLÒ CASTIGLIONI

b. 1932, Milan

Castiglioni studied first in Milan with Ettore Desderi, Sandro Fuga, Giorgio Federico Ghedini, and Franco Margola, and then at the Mozarteum in Salzburg with Friedrich Gulda and Carlo Zecchi (piano) and Boris Blacher (composition). Castiglioni attended the Ferienkursen für neue Musik in Darmstadt and soon established himself as one of the most important exponents of contemporary Italian music, joining the Milane-se group known as Incontri Musicali. In 1961 he won the RAI Italia Prize and shortly thereafter received a Koussevitzsky Award. From 1966 to 1970 he taught in the United States at the Universities of Michigan at Ann Arbor, Washington at Seattle, and California at San Diego.

At the outset of his career, Castiglioni composed in neo-classical and expressionistic styles; he then made a gradual and highly individual transition to post-Webernism, revealing a particular inclination toward simple musical mechanisms enlivened by asymmetric rhythmic relationships, underlined by unusual timbral nuances. Deeply influenced not only by Webern but also by Debussy and Stravinsky, Castiglioni initially turned to a neo-impressionistic ornamental approach (*Consonante* for flute and chamber orchestra, 1962; *Synchronie* for orchestra, 1963), after which he began to rediscover a wide range of musical materials, including past idioms and stylistic elements of tonality, to create an eclectic style of his own (*Figure*, 1965; *Ode*, 1966). His more recent works have been marked by a return to a miniaturistic and coloristic approach to composing. Among his many outstanding works are the *Impromptus I-IV* for orchestra (1958); *Inizio di movimento* for piano (1958); *Movimento continuato* for piano and 11 instruments (1958-59); *Cangianti* for piano (1959); *Gymel* for flute and piano (1960); *Tropi* for flute, clarinet, violin, cello, piano and percussion (1963); *Aleph* for oboe (1965); *Inverno in-ver* for chamber orchestra (1971); *Sinfonia con giardino* (1978); *Beth* for clarinet and five instruments (1979); and *Sacro concerto* for soloists, chorus, and orchestra (1982).

Conductus

for chamber ensemble (1988)

Written in 1988 and dedicated to Paul Méfano, *Conductus* is one of many works in Castiglioni's catalogue inspired by music of the Middle Ages: the composer maintains that contemporary music has many features in common with early music. And indeed, this piece, which aims at a new simplicity of style, is at times reminiscent of the bare structures and rudimentary counterpoint of *Ars Antiqua*. *Conductus* was conceived for a chamber ensemble consisting of harp, piano, harpsichord, and guitar, as well as a variety of percussion instruments. The work springs from an asymmetrical oboe melody, around which the other voices develop freely, sometimes branching out in rich ornamentation recalling the improvisatory formulas of *cantus firmus*, sometimes coalescing in a rigid homophonic style marked by constantly shifting rhythms.

FRANCO DONATONI

b. 1927, Verona

Donatoni studied with Ettore Desderi and Lino Liviabella, and later with Ildebrando Pizzetti at the Accademia di Santa Cecilia; in 1951 he attended courses at Darmstadt. Since 1953, he has been a highly active and influential teacher in a number of Italian conservatories, including the Accademia Chigiana (since 1970) and the School of Art, Music, and Theater at the University of Bologna (since 1971). He has also taught at the Deutsche Akademische Austausch Dienst in Berlin and at the Accademia di Santa Cecilia in Rome. Donatoni has won a number of important composition prizes (Radio Luxembourg, 1952; ISCM, 1961; Marzotto, 1966), and his works are regularly featured in major international festivals of contemporary music.

The composer's earliest works reveal the influence of Bartók, Hindemith, and Stravinsky. His meeting with Bruno Maderna in 1953 was to prove of crucial importance for Donatoni's career, as was his subsequent association with the avant-garde movement in Darmstadt. The works composed in those years – among them *Musica* for chamber orchestra (1955); *Composizione* for piano (1955); *Tre improvvisazioni* for piano (1956); and *Quartetto* (1958) – show clear references to Webern, as well as the influence of Boulez and Stockhausen. In 1960-61 Donatoni experimented with physics in chamber works such as *For Grilly* for seven instruments (1960) and symphonic works like *Sezioni* for orchestra (1961) and *Puppenspiel I* (1961). He also experimented with aleatory and indeterminate styles in *Per orchestra* (1962). In the years that followed, he moved on to nihilistic procedures: in works such as *Zrcadlo IV Quartetto* (1963), *Asar* for ten instruments (1964), and *Black and White* for 37 instruments (1964), Donatoni aimed to “decompose” in a gesture of total desecration of the creative act. His reflections on the latent potential of his chosen musical material and its possible transformations find expression in *Babai* for harpsichord (1964) and *Divertimento II* for strings (1965), and he establishes the idea of transformational principles, which are sometimes spontaneous (*Souvenir* for 15 instruments, 1967), sometimes casual (*Orts* for 14 instruments, 1969), or based on

serial procedures (*Etwas ruhiger im Ausdruck* for four instruments and piano, 1967). A variety of manipulatory procedures are also to be found in *Estratti* (1969-75); *Solo* for 10 strings (1975); and *Duo per Bruno* for orchestra (1974-75). His more recent works are characterized both by a renewed focus on vocal writing, as in *L'ultima sera* for voice and five instruments (1980); *De Près* for soprano and instruments (1981); *In cauda* for chorus and orchestra (1983); and the theatrical work *Atem* (Milan, 1985), and by a marked leaning toward embellishment, particularly in chamber works such as *Spiri* for 10 instruments (1980); *The Heart's Eye* for quartet (1981); and *Arpège* for six instruments (1986).

Tema

for 12 instruments (1981)

Commissioned by IRCAM, *Tema* was composed in 1981 and first performed in Paris in 1982 under the baton of Zoltán Pesko, to whom the work is dedicated. Towards the end of the 1970s, after an especially difficult phase in his composing career, Donatoni seemed to seek a greater simplicity of expression, reflected in a more linear compositional style and a new concern for sound. In *Tema*, a work in which the instrumental writing is self-confident and flexible, sound is used in an openly seductive manner, at times verging on an unabashed expressiveness. The work is made up of panels assembled in a variety of ways, within which the material is continually transformed. Although Donatoni uses pre-determined structures, he nevertheless succeeds in giving free expression to the renewed inventive capacities of his most recent creative period.

CONCERT 3

ALDO CLEMENTI

b. 1925, Catania

Aldo Clementi took his diploma in composition under the supervision of Goffredo Petrassi in 1954, and from 1955 to 1972 attended the Ferienkursen in Darmstadt. In 1956 he met Bruno Maderna and began working at RAI's Studio di Fonetologia in Milan: both experiences had a crucial influence on his career. Clementi's adoption of post-Webernian structuralism was already evident in the works written in his Darmstadt years (*Tre studi per orchestra da camera*, 1956-57; *Composizione No. 1* for piano, 1957). In subsequent pieces such as *Episodi* for orchestra (1958), *Ideogrammi No. 1* for 16 instruments (1959) and *No. 2* for flute and 17 instruments (1959), and *Triplum* for flute, oboe and clarinet (1960), the writing begins to manifest a new concentration on timbre, an element that was to form the basis of Clementi's poetic vision in the 1960s. In the cycle *Informel 1/2/3* (1961-63), this tendency becomes even more marked when Clementi eliminates all forms of intervallic, formal, and temporal articulation in order to create a static shape that underscores the composer's affinity with certain aspects of contemporary painting. He thus creates the "continuum" principle: static bands of sound, containing a series of countless inner mutations. This kind of experimentation lies behind later works such as *Varianti A e B* (1964) and the series of *Reticoli* (1966-75). Clementi's more recent works include the *Concerto* for violin, 40 instruments, and carillons (1977); *Capriccio* for viola and 24 instruments; the one-act Rondeau *ES* (Venice, 1981); and *Prelude* for 12 instruments (1987).

Concerto

for piano and 14 instruments (1986)

Aldo Clementi's *Concerto* is based on a compositional procedure typical of the composer's so-called "quasi-counterpoint". The structure of the work is in fact based on the superimposition of brief thematic fragments, subjected constantly to a canon-like treatment so as to obtain a great variety of combinations of the sound material; the piano's soloistic

quality is marked by a great density of texture. According to the composer's instructions, the piece is to be repeated three times without cuts, "beginning as fast as possible and then slowing down imperceptibly until the end". In this way the music changes character at each repetition: the almost physical density of the initial statement, determined by the closely-woven contrapuntal texture, becomes increasingly rarefied, allowing the piece's melodic contours to emerge ever more clearly.

RICCARDO MALIPIERO

b. 1914, Milan

Riccardo Malipiero received conservatory diplomas in piano and composition and then attended master classes in Venice given by his uncle, Gian Francesco Malipiero. A budding career as pianist was interrupted by World War II; after 1945 he dedicated himself to composing, supplemented by activities as a music critic. Malipiero soon realized that he had, on his own, begun to use twelve-tone rows – a discovery that led him to a self-exploration of twelve-tone technique (to which his uncle was at that time overtly hostile). Working independently, Riccardo Malipiero integrated dodecaphonic writing into his music, adapting the technique to suit his own personal needs. In 1949 he organized the First International Congress of Dodecaphonic Music in Milan. From 1954 on, Malipiero received numerous international invitations to give master classes and conferences, including four separate invitations to the United States, including a Visiting Professorship at the University of Maryland. Among his works commissioned and premiered in the United States are *Musica da Camera* (Carnegie Hall), *Symphony No. 3* (Miami Symphony), *In Time of Daffodils* and *Ciaccona di Davide* (Library of Congress), *Serenata per Alice Tully* and *Gò placidly...* (Clariion Concerts at Lincoln Center), and *Rapsodia* (Indianapolis Symphony).

Meridiana

for soprano and 17 instruments (1990)

Meridiana (Sun Dial) sets two of the composer's own poems that focus on two perspectives of time – the day and the night, with evident preference for the night: the day is seen as a bearer of evil, the night as a bearer of dreams. In *Meridiana*, the composer avoids the use of all “color instruments” such as vibraphone, marimba, etc., in an attempt to create, rather than a descriptive image of day and night, a deeply thought-out texture, conceived within the range of entirely traditional instruments, to musically *embody* the emotions and perceptions of day and night, as opposed to capturing “impressions”.

There is no specific musical form: the structure simply follows the text.

Vocal music represents only a small part of Riccardo Malipiero's output, the preponderance of which is addressed to works for orchestra or diverse instrumental ensembles. In the last three years, however, Malipiero has turned again to vocal writing, composing not for the voice *with* instruments, but instead pursuing a synthesis *between* voice and instruments in which it would be possible in principle to replace the human voice with an instrument, to form a musical whole that is equally valid without texts. For this reason, Malipiero has always had a predilection for texts in languages other than his native Italian; the less accessible nature of a language foreign to him allows the composer to exclude literalness from the text, enabling him to emphasize the *musicality* of the words. In fact, *Meridiana* marks the exception rather than the rule in Malipiero's vocal writing, being one of only three works (out of a total of thirteen, excluding his operas) to set Italian texts. The work was conceived out of the composer's response to the passage of time in Nature, as reflected in the perpetual rotation of day into night.

Riccardo Malipiero

Il giorno

*Giorno,
timidamente
nato dall'aurora,
che già presumi,
nel tepore che porti,
di darmi nuova vita.
Alto, il tuo sole
mi lusinga
dandomi calore, ma so
che presto mi brucerà.
Nel tuo calore
c'è la vita e la morte.*

*Tu putrefai
i nostri pensieri
che in azione si contorcono
e ci fanno malvagi e falsi.*

*Giorno,
tu fai meretricio di te,
tu ci illudi
e uccidi il meglio di noi.*

*E al tramonto
fiamme leverai
trionfo della tua perfidia.*

*Falso nella tua bellezza
che precipita
nel buio del crepuscolo
prima che un alito fresco
annunci la notte.*

*E di te resterà
la nostalgia
delle ore perdute
e la speranza ancora
d'un nuovo giorno
che forse non verrà.*

Day

Day, / timidly / born from the dawn, / already presuming / with the
warmth you bring / to give me new life. / High, your sun / entices me,
/ warming me, but I know / that it soon will scorch me. / In your
warmth / there is life and death. / You putrefy / our thoughts / that
writhe in action / and make us wicked and false. / Day, / you prostitute
yourself, / you deceive us / and kill the best in us. / And at sunset / you
will send up flames, / triumph of your perfidy. / False in your beauty
/ which precipitates / into the darkness of the twilight / before a fresh
breeze / heralds the night. / And of you will remain / the nostalgia /
of the lost hours / and again the hope / of a new day / that perhaps will
not come.

(translation by Victoria Schneider)

La notte

*Non ti vedo notte
ma ti sento,
ricordo d'un giorno
che è stato.
Ti sento alitare
intorno a me
ancora calda
d'un tramonto già lontano
ma presaga d'un'aurora
rabbrividente di fresca rugiada.
Non ti vedo notte
ma il tuo manto scuro
m'avvolge
ornato di stelle,
animato di fruscii
d'una vita che non so,
d'amori e di morte.
Presenze misteriose
intorno a me
e mi sento straniero e solo.
Non ti vedo notte
e se la luna sorgerà
le ruberai l'argento
della sua luce
e ancora più perduto
mi lascerai
nell'ombra nera
d'una luce che sembra falsa.
Quando la luna tramonterà
tu t'adornerai
dei colori dell'aurora
per darmi un nuovo giorno,
illusione d'una vita
che si palesa in ogni atto
impudica e falsa.
Non ti vedo notte
ma tu sei
vero e unico rifugio
dall'orrore del giorno
speranza tradita e traditrice.*

*Non ti vedo notte
 ma ti desidero
 perché nel tuo oscuro amplesso
 io trovo ancora amore.*

Night

I don't see you, night, / but I sense you, / remembrance of a day / that has been. / I feel you stirring / around me / still warm / from a sunset already distant / but presaging a dawn / shivering with fresh dew. / I don't see you, night, / but your dark cloak / enfolds me, / ornate with stars, / alive with rustlings / of a life I don't know, / of love and death. / Mysterious presences / around me / and I feel extraneous and alone. / I don't see you, night, / and if the moon rises / you will steal the silver / of her light / and you will leave me / still more lost / in the dark shadow / of a light that seems false. / When the moon sinks / you will adorn yourself / with the colors of the dawn / to give me a new day, / illusion of a life / that reveals itself in all actions / indecent and false. / I don't see you, night, / but you are the / true and only refuge / from the horror of the day, / hope betrayed and betrayer. / I don't see you, night, / but I desire you / because in your obscure embrace / I find love again.

(translation by Victoria Schneider)

LUIGI NONO

Biography on page 22

...sofferte onde serene...

for piano and tape (1976)

...sofferte onde serene... (Serene Waves of Suffering) was composed in 1976 and dedicated to Maurizio Pollini.

This work represents a turning point in Nono's career as a composer. He himself described it in the following terms: "After the complexity of *Al gran sole carico d'amore*, I felt the need to begin again from scratch, to set about studying, starting from the most basic of all instruments, the piano". The piece assumes the form of a study of the cluster, and could be related historically to the study of the harmonic spectrum undertaken by Ravel in *La Vallée des cloches* and Debussy in *La cathédrale engloutie*. It also includes obvious references to the acoustical spaces of Nono's home city, Venice, in particular the resonances of San Marco or the sounds of bells reverberating amid the lights and colors of the city. Here, the composer was experimenting in matching "live" sounds (created by infinite shades of touch, attack, pedalling, etc.) with composite taped sounds. The two sound sources tend to integrate and open up new possibilities, creating an ambiguous echo effect that resounds in different time and space dimensions.

LORENZO FERRERO

b. 1956, Turin

Initially self-taught, Ferrero continued his studies with Massimo Bruni and Enore Zaffiri (in electronic music); he took his degree at the University of Turin in 1974 with a thesis on John Cage. After experimenting with electro-acoustic music in Turin, Bourges, Munich, and Berlin, Ferrero began composing instrumental music as well, developing a system based on natural harmonics (*Siglied* for orchestra, 1975; *Aivlys* for piano, 1978). Ferrero has always shown great interest in multimedia and in popular British and American music (which he considers part of his cultural lineage) – an interest that is evident in works like *My blues* for strings (1982) and *Dance Music* for orchestra (1984). He is strongly attracted to the musical theater, and has written nine operas to date, among them *Rimbaud ou le fils du soleil* (Avignon, 1978); *Marilyn* (Rome, 1980); *La figlia del mago* (Montepulciano, 1981); *Mare nostro* (Alessandria, 1985); *Salvatore Giuliano* (Rome, 1986); and most recently, *Charlotte Corday* (1989).

Adagio cantabile

for 12 instruments (1977)

The 1970s were characterized by new approaches to composition in which the rediscovery of an expressive and communicative dimension was often accompanied by the re-examination and use of traditional forms and styles. The younger generation of composers was increasingly open in its rejection of the avant-garde, and the return to traditional values came to represent an authentic alternative. These new trends are clearly evident in Ferrero's *Adagio Cantabile* (1977). The piece is a kind of "transcription" of the *Adagio* from Beethoven's "Pathétique" Piano Sonata, re-invented for chamber ensemble. Ferrero explores the music's structure by dissecting the form and then inserting the original material in diverse sonic dimensions with the aim of creating high states of tension and intriguing rhythmic effects.

LUIGI DALLAPICCOLA

b. 1904, Pisino d'Istria – d. 1975, Florence

Dallapiccola began his musical studies in Graz, Austria, where he had moved with his family in 1916. He continued his studies with Antonio Illersberg in Trieste and, beginning in 1922, with Vito Frazzi at the Florence Conservatory, where he was to obtain a post as piano teacher in 1934. Dallapiccola began composing around 1925 while also active as performer, lecturer, and music critic. In the 1950s he became internationally known, and he was invited to teach composition at Tanglewood, the City University of New York (Queens College), and the University of California at Berkeley.

Dallapiccola is regarded today as one of this century's most important musical figures, and he was the recipient of many distinguished academic awards and prizes. He died in 1975 while still at the height of his creative powers.

Luigi Dallapiccola's music began winning recognition in the 1930s: in works such as *Partita* for soprano and orchestra (1930-32), *Rapsodia* for violin and orchestra (1932-33), and *Music for Three Pianos* (1935), the Istrian composer revealed an original personality and a brilliant technique. However, it was not until the 1940s that Dallapiccola began producing works that were to remain among his highest achievements – among them the *Canti di prigionia* for mixed voices and instruments (1938-41) and the opera *Volo di notte* after Antoine de Saint-Exupéry (Florence, 1940), in which the composer made use of musical material from his *Tre Laudi* for soprano and orchestra (1937). His interest in the experiments of the Vienna school, already evident in the early years of his career, was openly demonstrated in the cycle *Liriche greche* (5 frammenti di Saffo) for voices and 15 instruments (1942), in which Dallapiccola adopted 12-tone technique. In 1944 he began composing the opera *Il Prigioniero*.

First performed in Florence in 1950, the work is considered to be his masterpiece for its perfect balance of music and drama. Also in 1950, the sacred drama *Job*, based on biblical texts, was staged in Rome, and it revealed clearly the influence of Webern, most noticeably in the choral parts. By the '50s and '60s, Dallapiccola's music was being performed throughout the world.

Other important works composed during this period are *Quaderno musicale di Annalibera* for piano (1952), dedicated to the composer's daughter; *Tartiniana* (1951) and *Tartiniana seconda* (1956), both for violin and orchestra; *Dialoghi* for cello and orchestra (1960); *Parole di San Paolo* for voice and 11 instruments (1964); and *Quattro liriche di Antonio Machado* for soprano and chamber orchestra (1964). In 1968 his opera *Ulisse* – a work which ideally sums up Dallapiccola's conception of the theater – was staged in Rome. His final works include *Sicut umbra* for mezzo-soprano and 11 instruments (1970); *Tempus destruendi-Tempus aedificandi* for chorus (1970-71), and *Commiato* for soprano and 15 instruments (1972).

Commiato

for soprano and chamber ensemble (1972)

Commissioned by Austrian Radio and composed in the spring and summer of 1972, *Commiato* (Departure) was first performed at the Graz Festival on October 15 of the same year under the direction of Peter Keuschnig. *Commiato* (dedicated to the composer's friend Harald Kaufmann, who had recently passed away) was Dallapiccola's last work and represents a musical "adieu à la vie". The composer's interest in popular religious poetry of the late Middle Ages is reflected here – as in a number of his important earlier works – by the choice of text. The nucleus of the composition consists of a 13th-century *laud*, "O fratel nostro, che se' morto e sepolto...", long attributed to Brunetto Latini. The piece, constructed in arch form, is divided into five sections, the outer ones organized around the central section and linked by precise melodic and rhythmic structural relationships. Within this rigorously symmetrical structure, 12-tone technique is employed to render precisely the metrical organization of the poetic text. By these means, Dallapiccola achieves moments of extraordinary intensity in his dramatic portrayal of suffering.

Commiato

*O fratel nostro, che se' morto e sepolto,
nelle sue braccia Iddio t'abbia raccolto.*

*O fratel nostro, la cui fratellanza
perduta abbiám, chè morte l'ha partita,
Dio ti dia pace e vera perdonanza
di ciò che l'offendesti in questa vita:
l'anima salga, se non è salita,
dove si vede il Salvatore in volto.*

(from a *lauda* of Brunetto Latini)

Departure

Oh brother of ours, dead and buried, / may God gather you in his arms. / O brother of ours, of whose brotherhood / we have been denied by death, / May God grant you peace and true forgiveness / for that which offended Him in this life: / may the soul rise, if it is not yet risen, / to where it may see the Saviour face to face.

CONCERT 4

ARMANDO GENTILUCCI

b. 1939, Lecce – d. 1989, Milan

Armando Gentilucci studied in Milan with Bruno Bettinelli and Franco Donatoni. In addition to his work as composer (for which he received a number of important awards), he was a much-published author and a leading spirit in Italian musical life – all of it cut short by his untimely death in November 1989 at age 50.

The evolution of Gentilucci's compositional style began in the late 1960s with such works as *Sequenze* for orchestra (1967-68), and, for chamber orchestra, *Figure* (1967) and *Phonomimesis* (1969). These early works clearly show the influence of Bartók in the way Gentilucci treats his restless musical material. In the years that followed, one could note as well the influence of Ives and Varèse in his exploration of the most varied sound sources, as heard in pieces such as *Studi per un Dies irae* for orchestra (1972) and *Scontri* for violin and chamber orchestra (1975). In *Canti di Majakovskij* for reciter, soprano, and 23 instruments (1970) and *Cile 73* for five instruments (1973), Gentilucci moreover raised an impassioned voice for human rights. Toward the end of the 1970s, in *Tempo sullo sfondo* (1978) (performed in Milan in 1981 as a ballet), the composer's poetic vision develops in a fresh direction, acquiring a new lyrical inwardness. The works written in the last years of his life are contemplative in character: *Il chiarore dell'utopia* for soprano and orchestra (1985); *Azzurri abissi* for clarinet and strings; *Le clessidre di Dürer* (1985); and his final work, composed for the Teatro Regio in Turin and completed little more than one year ago, *Moby Dick*, based on the Herman Melville novel.

Le clessidre di Dürer

for clarinet, violin, cello, and piano (1985)

The "clepsydra" was an ancient device that measured time by marking the regulated flow of sand through a small opening. Gentilucci's title refers to an engraving by the 15th-century German artist Albrecht Dürer.

A quartet for clarinet, violin, cello, and piano, *Le clessidre di*

Dürer (Dürer's Hourglasses) was composed in 1985. It is a work haunted by symbols and metaphors, revealing a new conceptual and technical approach. The turbulent style of Gentilucci's earlier works gives way here to a refined play of timbres and a controlled intensity of expression.

The musical writing, which reveals an awareness of the most recent stylistic trends, seems to develop out of obscure yet discernible harmonic zones (in the low register of the piano and strings), and is filled with delicate melodic gestures. Out of this densely lyrical musical texture there emerge now and then, as if from the deepest recesses of memory, tonal echoes, snatches of arpeggios, chords, and fleeting polyphonic lines. In no way backward-looking, these elements reveal the attainment of a new expressive freedom.

Giovanni Picciati, clarinet

Crtomir Siskovic, violin

Diana Cahanescu, cello

Anna Bigliardi, piano

SYLVANO BUSSOTTI

b. 1931, Florence

At age four Bussotti began studying the violin and by the age of six was already a prodigy composer. In 1940 he entered the Florence Conservatory, attending courses in violin (with Gioacchino Maglioni), counterpoint (with Roberto Lupi), and piano (with Luigi Dallapiccola). After interruptions of his studies during World War II, he continued on his own and with Max Deutsch in Paris. Bussotti's versatile artistic personality has enabled him to work also as a painter, set designer, and opera and ballet director. Since 1976 he has invented a series of total theatrical experiences under the general heading Bussotti-OperaBallet, in which he is responsible for all four principal components (music, direction, costumes, sets) constituting the total spectacle.

Bussotti's catalogue of works dates officially from 1958, the period in which he first won international recognition, which was to increase enormously in ensuing years. Rejecting the structuralist approach practiced in Darmstadt, his early works reveal a pronounced interest in the Cagean nihilistic approach, reflected in a variety of graphic procedures and a frequent use of aleatoric practices. Bussotti's poetic vision is flamboyantly autobiographical and is centered on the theme of Eros - seen as an authentically and uniquely "revolutionary" force. This motif lies behind works such as *Pièces de Chair II* for piano, two voices, and instruments (1958-60), *Sette fogli* for a variety of ensembles (1959), and the "mystère de chambre", *La Passion selon Sade* (1964-66), an example of total theater. This latter piece is a summing-up of the various experiences of those turbulent years. Bussotti composed some of his most successful works at the end of that decade, including *The Rara Requiem* (1969), the Romantic dance melodrama *Lorenzaccio* (1972), the symphonic poem *I semi di Gramsci* for string quartet and orchestra (1971), and the choreographic poem *Bergkristall* (1972-73). His more recent works include the theater piece *Racine* (1981), *Regina* for percussion (1985), the melodrama *L'ispirazione* (1986), and the lyric tragedy *Fedra* (1988).

Piano Pieces for David Tudor (1958-60)

The *Five Pieces for David Tudor* are part of the "Artaudian" cycle *Pièces de Chair II*, composed between 1958 and 1960. The *Five Pieces* were published separately in 1959 and were performed by the American pianist and composer David Tudor in New York, causing violent controversy and earning Bussotti a reputation as a musical rebel. Within the 14 sections of *Pièces de Chair*, the five piano pieces are distributed in accordance with a precise formal plan.

Extremely virtuosic, they make use of a special graphic conception that (in Nos. 1, 3, and 4, for example) abandons the linearity of the closed form to create complex patterns which give free rein to the performer's creative abilities. Even in Nos. 2 and 5, in which the instrumental part is entirely pre-determined, the continual transformations of the micro-structural elements produce shadowy zones, dense with allusions and extra-musical meanings.

FRANCO DONATONI

Biography on page 26

Françoise Variationen

for piano (1983-90)

The first series of Donatoni's *Françoise Variationen* (Françoise Variations) Nos. 1-7 date from 1983. The original material is derived from a brief manuscript sketch the composer dedicated to Françoise Peri, wife of the film critic Aldo Tassone. The concept behind the *Françoise Variationen* is fundamentally evolutionary: the cycle, having reached its fifth series (Nos. 8-14 and 15-21 were composed in 1987, Nos. 22-28 were composed in 1989) is still open to further development. The composer's goal is to create a series of seven cycles, each in turn containing seven variations. Each cycle has a life of its own. It can be performed separately, and can be adapted to the specific needs of the performer. The playfulness implicit in Donatoni's unceasing modification of the original material is reminiscent of his earlier work *Doubles* (1961), with its innovative instrumental approach. Each piece explores a particular aspect of pianistic technique: legato, staccato, arpeggios, percussive effects, and leaps.

Performing Nos. 8-14 and 15-21.

MARCO DI BARI

b. 1958, Casoli (Chieti)

Di Bari studied piano with Marco Fumo and Bruno Canino, and composition with Armando Gentilucci, completing his studies at the Hochschule für Musik in Vienna. His works have been performed widely in Italy as well as abroad. The composer's work in spatial music has led him to collaborate with renowned architects and sculptors in planning special acoustical environments.

Studi sul naturalismo integrale

for piano (1986-88)

The "nature" which inspired the 6 Studies on Integral Naturalism is not "landscape" in the classical sense. This "nature" signifies – in the sense investigated by *Natura integrale* (Pierre Restany's magazine devoted to the philosophy of language) – the physiological: principally the breath immanent in everything (and this is recreated in the score). The old idea of nature was based on mimesis (copy of the model); this new idea of nature is expressed in the principle of similitude: not the copying, but the translation of sounds, spaces, intervals, etc., although not relative to the form (imitation) but to the structural substance. This principle leads the composer to express the perceptive processes in "similar" terms. Therefore the listener receives memory-triggers which define the sonic ambience. Within this musical space, different perceptive patterns begin to emerge (full-empty, near-far, etc.). These tensions, which cause temporary perceptive ambiguities (distortions of feeling and movement), are the basis of a musical structure that must be newly created in these terms.

Performing following studies:

No. 1 - Parallelism des elements

No. 2 - Construction d'un souffle naturel

No. 5 - Les rêves des étoiles

No. 6 - Réfraction de géométrie

FRANCESCO PENNISI

b. 1934, Acireale

Francesco Pennisi was born in Sicily, but is considered Roman by adoption. It was in Rome that he pursued his university education, studying composition with R. W. Mann; he achieved first recognition as a composer in the early 1960s. Together with Franco Evangelisti and Aldo Clementi, Pennisi founded the experimental group Nuova Consonanza. Since 1965 his works have been performed at major contemporary music festivals, including the Venice Biennale, Festivals of Royan and Spoleto, and Paris's Biennale de Jeunes. In 1974 he was awarded the Portofino Prize for his work *Letter to Charles Ives*.

Pennisi's early works (*Hymn* for orchestra, 1963, and *Quintetto in quattro parti*, 1965) clearly show the influence of Petrassi. These compositions were followed by more experimental pieces, including the important works *Fossile* for voice and eight players (1966) and *A Cantata on Melancholy* for soprano and orchestra (1967). Pennisi's interest in painting is reflected in the great clarity of his manuscripts, his sophisticated experimentation with timbre, and his markedly decorative tastes. During the 1970s he composed three significant works: *La lune offensée* for 35 players (1970-71); *Carteggio* (1974-76); and the "static theater" happening *Sylvia Simplex (Ornitoscopia)* (Venice, 1972) – a piece that employs words, sounds, and images. In the same period, *Fantasia* for cello and orchestra (1977) found the composer turning toward works for large forces, such as *Capricci e cadenze* for harpsichord and orchestra (1979); *La partenza di Tisias* for viola and orchestra (1979); *Memoria e varianti* for orchestra (1980); and *Arioso mobile* for flute and orchestra (1981). During the 1980s Pennisi wrote the musical scores for theatrical productions of works by Aeschylus, Marlowe, and Calvino (*La Foresta; Radice; Labirinto*). He was also librettist and set designer for *Descrizione dell'Isola Ferdinanda* (Rome, 1983).

Carteggio

(1974 - 79)

Carteggio (Correspondence) is a cycle of six musical works created between 1974 and 1979 and first performed complete at the Venice Biennale in September 1979. Although the individual pieces share a number of characteristics, they are nonetheless entirely autonomous. They are scored for three of Pennisi's favorite instruments: flute, cello, and harpsichord, employed both separately and in ensemble, enabling the composer to explore a variety of sonic and expressive permutations. *Lettera a Charles Ives* (1974) for flute, piccolo, and harpsichord serves as an introductory piece. *Voce* is a sort of interior monologue for solo cello - originally a preparatory study for the *Fantasia* for cello, and orchestra composed the same year. *Lipsia* (1975) for flute, cello, and harpsichord and *Sopra la lontananza* (1976) for cello, and harpsichord both hark back to some extent to Bach, while *Paysage avec la lune* (1976) for harpsichord and *Commento ad Euro* for flute in C and G (1976) represent respectively an homage to the night and to the fascinating, archaic instrument employed. *Post Scriptum* is a work whose connection with *Carteggio* is underscored by its use of the only instrumental pairing which had yet to appear in this collection: the missing piece that completes Pennisi's cycle.

Performing:

Voce for cello (1976)

Post Scriptum for flute (in C & G) and cello (1979)

Diana Cahanescu, cello

Sandu Nagy, flute

FRANCIS P. PENNIE
1834-1892

1834-1892

Francis Pennie was born in 1834 in the town of ...
He was educated at the ...
He worked for ...
He was married to ...
He died in 1892 in the town of ...

...

SYMPHONY ORCHESTRA OF EMILIA ROMAGNA “ARTURO TOSCANINI” (OSER)

An association for musical production officially recognized by the Italian Government and by the Emilia Romagna region (which encompasses the cities of Parma, Bologna, Ferrara, and other major cultural centers) the Orchestra Sinfonica dell'Emilia Romagna “Arturo Toscanini” (OSER) was founded in 1975 in accordance with an agreement between the municipalities and provinces of the Emilia Romagna Region of Italy. The institution's aim is the promotion and propagation of musical culture through musical instruction of the young, and the support of events – including opera and ballet productions – organized and promoted by theaters of the Region.

Its special organizational structure has allowed OSER to build a full-scale orchestra specializing in symphonic repertory and, at certain periods, able to provide from its personnel one or more ensembles for opera and ballet performances at diverse locations throughout the Region. Repertory ranges from classical chamber, symphonic, and operatic works through 20th-century classics, as well as music by leading contemporary composers, to whom OSER regularly devotes special programs and from whom new works have been commissioned.

The Orchestra's principal conductors have numbered such well-known musicians as Piero Bellugi, Günter Neubold, Vladimir Delman, and Hubert Soudant (current principal conductor), and its guest conductors have included Zubin Mehta, Riccardo Chailly, John Pritchard, and Rudolf Barshai, among many others.

Apart from its musical productions, OSER maintains an extensive program of cultural activities. Prime among them is an educational program for introducing musical instruction in the schools, and the encouragement of children and young people to get involved with classical music. Also in the educational field, the organization is active in publishing research and analysis on musical subjects past and present: cultural, social, political, and future planning. These activities have, for one thing, resulted in a major survey carried out in 1988 in Emilia Romagna on behalf of OSER by the Semeion

Communication Science Research Center; its purpose was to explore the relationship between young people and music, and it succeeded in providing vital information about the promotion of classical music with the new generation.

Since 1985, OSER has organized and presented the Arturo Toscanini International Competition for Conductors (including advanced conducting courses) and the Goffredo Petrassi International Competition for Composers, chaired by Petrassi himself. Both of these organizations are recognized by the World Federation of International Music Competitions in Geneva. Both competitions seek to identify the qualifications and special gifts of young artists and to introduce them to professional activities.

Another goal is to create relationships initiating exchange and cooperation between OSER and foreign cultural institutions, such as its collaboration with the New York Public Library for the exhibition on Arturo Toscanini which travelled from Parma to New York, Tel Aviv, and Budapest, as well as the forthcoming opening in Parma of the Arturo Toscanini Documentation Center and Historic Archive of Conducting. OSER has participated in numerous radio and television programs, including Eurovision and Mondovision, and has recorded a number of works, one of which, Giacomo Manzoni's *Dedica* (especially commissioned by OSER), won the Abbiati Prize in 1986 as Best Composition of the Year. In 1987, OSER took a leading role in the documentary film produced by the Italian state television, RAI Uno, entitled "*A me l'Orchestra*". Filmed in Parma during that year's Toscanini Competition, it was broadcast in April 1988 on RAI Uno. OSER regularly participates in important musical events in Italy and abroad. The orchestra has toured Romania (Bucharest, Timisoara, Clug, Arad); Switzerland (Zurich, Basel); Paris, twice; Luxembourg, at the invitation of the World Investment Bank for the 30th anniversary of its founding; and recently, the major cities of East Germany (Berlin, Leipzig, Dresden, Weimar, Zwickau, and Gera), including the final concert of the International Festival of Contemporary Music in Dresden and a live radio taping in Berlin. As a result of OSER's enormous success in these engagements, the Orchestra was immediately invited for a return tour in 1991.

Among other upcoming international commitments are a series of orchestral concerts next spring in the USSR (Moscow and Leningrad) and two concerts with tenor Luciano Pavarotti, one of which will be broadcast live on Mondovision TV from the Bolshoi Theater. Several chamber ensembles perform inside OSER; one of these is particularly specialized in contemporary music and it is that in October 1990 participates in Settembre Musica's New York Festival of Contemporary Music from Italy.

Chamber Ensemble Players:

Crtomir Siskovic

Robert Rozek

Giuseppe Arnaboldi, violins

Luciano Cavalli

Corrado Carnevali, violas

Diana Cahanescu, cello

Lamberto Montagnin, double-bass

Sandu Nagy

Andrea Oman, flutes

Fabrizio Oriani, oboe

Corrado Giuffredi

Giovanni Picciati

Agide Brunelli, clarinets

Luca Reverberi, bassoon

Guy Mouy

Stefano Giorgini, horns

Claudio Regi Canali, trumpet

Carlo Gelmini, trombone

Rosanna Valesi, harp

Paolo Mantelli

Adelmo Mafezzoni

Danilo Grassi

Domenico Fontana, timpani, and percussions

Anna Bigliardi

Monica Bissaca, piano, celesta, and cymbal

GIUSEPPE GARBARINO

conductor

An important figure in the field of contemporary music, conductor, composer, and clarinetist Giuseppe Garbarino is one of Italy's busiest and most highly esteemed musicians. Born in Portofino, Garbarino took diplomas in composition from the Arrigo Boito Conservatory in Parma and in clarinet from the Niccolò Paganini Conservatory in Genoa. In 1972, he founded the Garbarino Ensemble, a chamber group regarded today as "truly world-class in contemporary performance" (Massimo Mila, *La Stampa*); leading composers have written new works for Garbarino and his Ensemble. He is also founder and Music Director of the Sammartini Orchestra of Milan, whose repertory ranges from the birth of the Italian symphony through modern works. Soloists with this orchestra have included Cathy Berberian, Igor Oistrakh, and Severino Gazzelloni, among many others.

Garbarino was principal clarinetist with the RAI Symphony Orchestra (Rome) and (from 1966 to 1972) the La Scala Opera Orchestra, and he has won numerous distinguished awards, including the Diapason (Gold) in 1971 and Viotti (Gold) in 1980. As composer, Giuseppe Garbarino has written a number of educational works and chamber pieces. He is President of the Italian branch of the International Society for Contemporary Music.

VICTORIA SCHNEIDER

soprano

Victoria Schneider, a native of Reading, Pa., graduated from the Eastman School of Music in Rochester, New York, where she studied with Masako Toribara and Anna Kaskas. In 1980, a grant from the Kirsten Flagstad Foundation enabled her to travel to West Germany, where her European career was launched at the Stuttgart Opera. Currently based in Milan (she is married to composer Riccardo Malipiero), the soprano has performed with virtually all the important Italian theaters and orchestras, including the national radio orchestras, and

she has concertized extensively throughout Europe, achieving notable success in Handel's *Messiah*, Beethoven's *Mass in C*, Pergolesi's *Stabat Mater*, and Mozart's *Exsultate, Jubilate*. Her repertory encompasses both traditional and contemporary scores; and she has sung in numerous world premieres of operas and concert works, among them Donatoni's *Atem* at La Scala, Guarnieri's *Trionfo della Notte* at the Bologna Opera, and Riccardo Malipiero's *Loneliness* for soprano and orchestra at Santa Cecilia in Rome. "A very beautiful voice, handled with refined musical intelligence, extraordinary breath control, and sense of dynamics and phrasing... The success of the score was assured by this superb soprano" (*La Repubblica*, Rome).

Other appearances have included concert performances of Dallapiccola's *Ulisse* at the Concertgebouw in Amsterdam and the Pier'Alli production of Wagner's *Die Walküre* at the Bologna Opera conducted by Riccardo Chailly. In April 1989 Miss Schneider sang (at the composer's request) the televised world premiere of Ennio Morricone's *Cantata per l'Europa* and *Frammenti di Eros* with the Liège Philharmonic Orchestra; Schoenberg's *Die Jakobsleiter* with the RAI Orchestra of Turin; and Dallapiccola's *Tre Poemi* with the Florence Opera Orchestra. Laura Dallapiccola has called Victoria Schneider the "ideal interpreter" of her late husband's music: Miss Schneider has sung nearly all of the composer's works for soprano. Highlights of her current engagements include performances of Shostakovich's *Seven Lyrics of Alexander Blok* and Gentilucci's *Due Arie Cameristiche* at La Scala, Milan; a concert production of Weill's *Der Zar lässt sich fotografieren* at the Concertgebouw in Amsterdam; and appearances in Düsseldorf and Venice with the Arditti String Quartet.

MASSIMILIANO DAMERINI

pianist

Pianist Massimiliano Damerini was born in 1951 in Genoa and received diplomas in piano and composition from that city's music conservatory. Widely recognized in Europe and England for his performance both of contemporary and

classical repertory, he has been heard as soloist with many of Europe's major orchestras, among them the London Philharmonic, BBC Orchestra, Budapest Symphony Orchestra, Orchestra Nazionale di Santa Cecilia (Rome), and the radio orchestras of RAI (Italian Radio and Television), Baden-Baden, Cologne, Stuttgart, and Bayerische Rundfunk. He has appeared at IRCAM, London's Barbican Hall, and Berlin's Sender Freies; and at international music festivals including those of Donaueschingen, La Rochelle, Huddersfield, the Holland Festival, Venice's Biennale, and Florence's Maggio Musicale.

Praised by *The Times of London* for his "complete command and firmly controlled, warm keyboard sound" (Nicholas Kenyon), Damerini has worked with many of Europe's leading contemporary composers (Berio, Bussotti, Ferneyhough, Lachenmann, Nono, Sciarrino, to name just a few) and has given many premieres; he is the dedicatee of a number of new works. Massimiliano Damerini has recorded for Frequenz, Fonit Cetra, Etcetera, and Ars Nova. His 3-volume Frequenz compact disc set entitled "*Piano XX*" contains works by twenty composers of 20th Century, ranging from Debussy, Stravinsky, Ives, and Gershwin through Schoenberg, Stockhausen, and Sciarrino; Volume I was selected by *High Fidelity* magazine as one of the best new recordings of 1985-86.

