

CASA RICORDI COMPOSERS

The Young Generation

RICORDI

CASA RICORDI

Universal Music Publishing Classical

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This publication was conceived as a way to focus attention on a group of young composers, all of whom are published by CASA RICORDI.

We've chosen the youngest – those born after 1970.

Besides a brief bio of each composer, we've also included lists of a selection of their works.

For more information on these composers and their works, contact:

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Francesco Antonioni

Nostro mare

Cinque brevi scene per piccola orchestra (2015)

3

I.

...senza una strada sopra le tue onde...

Agitato ♩ = 112

Flauti

Oboi

Clarinetti in sib

Fagotti

Corni

Tromba in sib

Timpani

Percussioni

Violini I

Violini II

Viole

Violoncelli

Contrabbassi

Lastra del tuono
con arco di contrabbasso

Agitato ♩ = 112

pizz. 3

arco 5

f energico

sul pont.

ord.

ff

Francesco Antonioni

(1971)



Francesco Antonioni was born in 1971, into a family of musicians. At conservatory he majored in piano and composition. He studied under Azio Corghi at the Santa Cecilia National Academy in Rome, where he earned a master's degree in composition. He went on to receive a Queen Elizabeth the Queen Mother scholarship, and studied under Julian Anderson and George Benjamin at the Royal College of Music in London, where he also won the Marjorie and Dorothy Whyte Memorial Award. His music, always appreciated for its originality and independence, has been performed by major orchestras and festivals, including the Santa Cecilia National Academy, Ensemble Modern, the Birmingham Contemporary Music Group, the Venice Biennale, the Albany Symphony Orchestra. He has received commissions from prestigious institutions and musicians, including his mentors, George Benjamin and Hans Werner Henze, for whom he worked as composing assistant for three years. His music often originates from intellectual curiosity and cultural investigations, spanning from meditation on post-modern culture to a confrontation between a southern Italian folk song and 14th-century polyphony.

<http://www.francescoantonioni.com/>

Selection from his catalogue

Ballata (2008)

for eight strings

3 vl, 2 vle, 2 vc, db

Duration: 18'

Da cosa nasce cosa. Un omaggio a Bruno Munari (2015)

for six instruments

fl, cl, vl, vc, perc, piano

Duration: 8'

Due colori, nella notte (2011)

for ensemble in echo

fl, cl, bcl, 2 hn, 2 vl, vla, vc, db

Duration: 8'

Gli occhi che si fermano (2009)

for orchestra

picc 2.2.2.2. / 4.2.3.0. / timp, perc / strings

Duration: 8'

Nostro mare (2015)

Cinque brevi scene for small orchestra

2.2.2.2. / 2.1.0.0. / timp, perc / strings (min. 8.6.4.4.2.)

Duration: 13'

Zeno Baldi MORENE

to Manu Mayr

I. TRITI

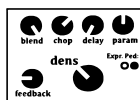
♩ = 120 ca.

Boundary Microphone: ON
Pedals: OFF

(both hands, alternatively.
One hand on the back of the
instrument)

(left hand)

Particle: ON
DENS Mode (delay)
with min. Freeze



every note = bow change with small accent

Arco legato

mf

Exp. Ped

6/4

try to get a loud freedzed sound
bowing the boundary mic

Db.

6/4

Exp. Ped

6/4

turn the DELAY knob,
extremely slowly,
from minimum to maximum

switch the Expression Pedal
to delay ●○

♩ = delay time

touch (softly) the boundary
microphone with the finger

Db.

4/4

Effect (Delay):

4/4

p

etc.

Zeno Baldi

(1988)



Zeno Baldi was born in 1988. He majored in composition and graduated from the Kunstuniversität Graz, where he studied under Klaus Lang, and the Giuseppe Verdi Giuseppe Conservatory in Milano, where he studied under Gabriele Manca. He was selected for the Session de Composition Voix Nouvelles 2013 (Fondation Royaumont) and ManiFeste Academy 2014 (IR-CAM, Paris).

He is active as a composer, performer and sound designer for mixed media.

His music has been performed at festivals, including the London Ear Festival, the Rondò (Milano), Firenze Suona Contemporanea (Florence), the MATA (New York), and in venues that include the Royaumont Abbey, Le Centquatre (Paris), Teatro La Fenice (Venice). He has collaborated with ensembles and musicians, such as the Ensemble Intercontemporain, the Linea Ensemble, the Ensemble Zeitfluss, the Divertimento Ensemble, the Ex Novo Ensemble, and Marco Fusi, Heather Roche, Manu Mayr, Domenico Nordio, Denie Perer and others. He writes works for acoustic instruments and various electronic devices.

Selection from his catalogue

Bonsai (2017)

for ensemble

fl, cl, perc, nord drum 2, vl, vla, vc, db

Duration: 10'

Klangsauger (2015)

for pipe organ with drawknobs

Duration: 7'

Mimo (2014)

for five instruments

cl, prepared piano, vl, vla, vc

Duration: 10'

Morene (2016)

for amplified doublebass and pedals

Duration: 15'

Spikes (2014)

for amplified viola d'amore, freeze pedal and audio track (tape)

Duration: 8'34"

Emanuele Casale
ALLEGRO CON BOCCA
per ensemble ed elettronica (2011)

$\text{♩} = 70$

Flute
Oboe
Clarinet in Bb
Bassoon
Horn in F
Trumpet in Bb
Bass Trombone
2 Timpani
Granassa
Violin 1
Violin 2
Viola
Violoncello
Contrabass

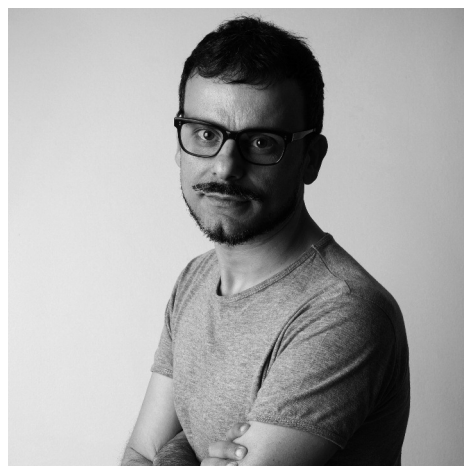
.....

26

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
B. Tbn.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Emanuele Casale

(1974)



Emanuele Casale was born in 1974. He studied double bass with Sebastiano Nicotra, composition with Eliodoro Sollima, and Electronic Music with Alessandro Cipriani. He completed his musical studies at the Vincenzo Bellini Istituto Musicale in Catania. He went on to advanced study under Aldo Clementi, Salvatore Sciarrino (composition), Giorgio Nottoli and Barry Truax (electronic music). He has won the following competitions: the Irino Prize (Tokyo); the Reading Panel (Ircam/Ensemble Intercontemporain, Paris); the Concours International de Musique Electroacoustique (Bourges); the GRAME at the Centre National de Création Musicale (Lyon); the Academy of Arts Competition (Berlin); first prize in the “juniores” section and first prize in the “seniores” section in the International Music Council/UNESCO IREM competition; first prize at the Frankfurt Opera House competition (presided over by Wolfgang Rihm and George Benjamin), representing Italy. Emanuele Casale has received commissions from important institutions and ensembles, among them the Frankfurt Opera House, Ensemble Intercontemporain, the Oslo Sinfonietta, United Instruments of Lucelin, the Venice Biennale, Ensemble Orchestral Contemporain, Festival Manca. His music has been performed by well-known international ensembles.

<https://emanuelecasale.com>

Selection from his catalogue

Allegro con bocca (2011)

for ensemble and electronics
1.1.1.1. / 1.1.1.0. / perc (2) / strings
(1.1.1.1.1.) - electronic sound
Duration: 15'

Esercizio sul risveglio (da Osho Rajneesh) (2012)

for orchestra
picc, 2 fl, 2 cl, perc (2), pf-cel, hp /
strings (8.6.4.4.2. - or 16.12.8.8.4. -
or 24.18.12.12.8.)
Duration: 12'

Esistere lago, nulla e un tempo (2007)

for ensemble
fl, ob, cl, bn, hr, perc, piano, 2 vl,
vla, vc, db
Duration: 12' ca

Questo è un gruppo e pace (2014)

for piano, string trio and electronics
Duration: 10'

Teatrino di candele (2009)

for ensemble
marimba, guitar, violin, doublebass
Duration: 8'

Silvia Colasanti
BURNING
per ensemble

al New European Ensemble

[illegible]

Silvia Colasanti

(1975)



Silvia Colasanti was born in 1975. After graduating from the Santa Cecilia Conservatory in Rome, she went on to study with Fabio Vacchi, Wolfgang Rihm and Pascal Dusapin. She received a master's degree from the Santa Cecilia National Academy in Rome, under the guidance of Azio Corghi. She was the recipient of the prestigious Goffredo Petrassi Award. She has won prizes at numerous competitions in Italy and abroad, including the Musikfabrik NÖ's Zeitklang International Composition Competition in Vienna and the Lopes-Graça Prize in Lisbon. Silvia Colasanti's compositions have been performed at major music institutions in Italy and abroad, including the Santa Cecilia National Academy, the Théâtre des Champs-Élysées, the Orchestre National de Belgique, Konzerthaus (Berlin), the Venice Biennale, Kuhmon Kamari-musiikki, the Orchestra Sinfonica Giuseppe Verdi (Milano), Maggio Musicale Fiorentino (Florence), the Orchestra Sinfonica Nazionale della RAI, the Orquestra Metropolitana de Lisboa, the Accademia Musicale Chigiana, and Carnegie Hall. Silvia Colasanti has written music for an array of different formations, including works for musical theater.

Selection from her catalogue

Burning (2010)

for ensemble

cl, bcl, mand, guit, vl, vla, vc

Duration: 12'

Ciò che resta (2017)

for orchestra

3.3.4.3. / 4.3.3.0. / 2 perc, hp / strings

Durata: 10' ca

Di tumulti e d'ombre. Studio per *Faust* (2010)

for string quartet

Duration: 14'

Preludio, presto e lamento (2014)

for viola and string orchestra

Duration: 14'

Trio (2013)

for violin, viola and cello

Duration: 15'

Francesco Filidei

BALLATA N. 7

per ensemble

♩ = 80 c.

4/4 [Piccolo] 3 4 4

Piccolo

Oboe

Clarinet B $\flat$

Bassoon

Horn 4/4 insert Wa-wa Mute 3/4 4/4

Trumpet B $\flat$ insert Wa-wa Mute

Trombone insert Wa-wa Mute

Percussion I [Music Box] (small with lever, fixed on a box to amplify the sound, mute the teeth with scotch tape or with fingers, only noises, no pitches) (Turning slowly the lever) 3 4 4

Percussion II [Music Box] (small with lever, fixed on a box to amplify the sound, mute the teeth with scotch tape or with fingers, only noises, no pitches) (Turning slowly the lever) 3 4 4

Piano 4/4 [Music Box] (small with lever, fixed on a box to amplify the sound, mute the teeth with scotch tape or with fingers, only noises, no pitches) (Turning slowly the lever) 3/4 4/4

Accordeon

Violin I 4/4 Bow tremolo on the wooden part of the bridge, only white noise! 3 4 4

Violin II 3 4 4

Viola 3 4 4

Cello 3 4 4

Doublebass [the 5th String must be detuned to B $\flat$] 3 4 4

ppp

Francesco Filidei

(1973)



Francesco Filidei was born in 1973. Graduated from the Luigi Cherubini Conservatory in Florence, and from the Conservatoire National Supérieur de Musique et de Danse de Paris. As an organist and composer, he has been invited to participate in major contemporary music festivals internationally. He has played with a number of world-class orchestras. He has received many awards including the 2006 Salzburg Music Förderpreisträger, the 2009 Siemens Förderpreisträger, the 2016 Les Grands Prix Internationaux du Disque/ Académie Charles Cros, the Simone and Cino Del Duca Foundation's 2018 Commande awarded by the Académie des Beaux-Arts. In 2016 he was named Chevalier des Arts et des Lettres by the French Ministry of Culture. Filidei is also active in teaching. He has taught composition at the Royaumont Foundation's Voix Nouvelles program, the University of Iowa, Takefu (Tokyo), Darmstädter Ferienkurse (Germany), and at numerous universities throughout Europe. Filidei's first opera *Giordano Bruno* (2015) has been performed in theaters throughout Europe. His latest opera, *L'inondation*, with book by Joel Pommerat, will be premiered in September 2019 at Opéra Comique in Paris.

Selection from his catalogue

Ballata N.7 (2018)

for ensemble

1.1.1.1. / 1.1.1.0. / perc (2), piano, fsm, string quintet (db 5 strings, the fifth one must be detuned to Bb)

Duration: 16'

Berceuse (2018)

for piano

Duration: 12'

L'inondation (2017)

Opera

3s, ms, c, ct, t, bar, b

2.2.2.bcl.sax.2. / 2.2.2.1. / perc (4), piano, cel, hp, fsm / strings (min 8.6.4.4.3.)

Duration: full evening

Lamento (2018)

for organ

Duration: 16'

Matteo Franceschini

LES EXCENTRIQUES

[Traité physionomique à l'usage des curieux]
pour six instruments (2016)

aux excentriques

I. L'ala

Fou, hystérique ♩ = 92

Piccolo

Clarinette en Mi♭

Piano

Violon

Alto

Violoncelle

Suspendu ♩ = 40

Halluciné ♩ = 120

Picc.

Cl. Mi♭

Pno

Vln.

Alt.

Vlc.

141594

Matteo Franceschini

(1979)



Matteo Franceschini was born in 1979. He studied composition at the Giuseppe Verdi Conservatory in Milano and received a master's degree in composition, under Azio Corghi, from the Santa Cecilia National Academy in Rome. He went on to attend the Cursus Annuel de Composition et d'Informatique Musicale at IRCAM in Paris. He has received commissions from important music institutions, including La Filarmonica della Scala Orchestra, the Venice Biennale, the Philharmonie de Paris, Arcal (Paris), the Milano Musica festival, the Accademia Filarmonica (Rome), the Orchestre National d'Île de France, the National Orchestra of Belgium, the French Ministry of Culture, the Reims Opera, and the Saint-Etienne Opera. Since 2006, he has been a member of Agon, one of the most important centers of acoustic and digital musical technology in Italy. He has composed works for theater, soundtracks for movies, and multimedia installations. He has been composer in residence at Arcal Compagnie Nationale de Théâtre Lyrique et Musical in Paris (season 2008-2009), the Orchestre National d'Île de France, and the Philharmonic Academy of Rome for seasons 2010-2011 and 2011-2012.

<http://www.matteofranceschini.com/>

Selection from his catalogue

Archaeology (2011)

for ensemble

fl, ob, cl, bn, cor, 2trb, trbn, perc (2),
hp, pf, 2 vl, vla, vc, db (5 strings)

Duration: 15'

Les Excentriques (2016)

for six instruments

fl, cl, piano, vl, vla, vc

Duration: 15'ca.

La grammatica del soffio (2014)

version for bassett horn and
ensemble

fl, cl, perc, piano, vl, vc

Duration: 15'

Middle Eight

for ensemble

I version (2012): fl, cl, perc, piano,
vc, db (5 strings)

II version (2016): fl, cl, perc, piano,
vl, vc

Duration: 11'

Voce (2012)

for cello and orchestra

2.2.2.2. / 2.2.3 (2 trbn t, 1 trbn b).0.
/ perc (2), timp / strings (db 5 strings)

Duration: 16'

Daniele Ghisi

269 STEPS AWAY FROM YOU (269 STEPS AWAY FROM ME)

per clarinetto basso, violino e elettronica (e video) (2016)

1 $\text{♩} = 36$

Clarinetto Basso in Sib

Violino

Elettronica (traccia)

2 $\text{♩} = 65$

3

4 $\text{♩} = 65$

5

6

7 $\text{♩} = 62$

8

9

10

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Daniele Ghisi

(1984)



Daniele Ghisi was born in 1984. He graduated with a major in mathematics from the University of Milano-Bicocca. He also studied composition at the Gaetano Donizetti Istituto Musicale (Bergamo) under Alberto Colla and Stefano Gervasoni. He has attended seminars and master-classes at the IEMA, under George Benjamin; Ensemble Modern (Frankfurt, 2005); and Voix Nouvelles, under Brian Ferneyhough, Michael Jarrell and François Paris (Royaumont, 2006). He attended IRCAM's Cursus I and II in Paris. Ghisi has won several competitions and prizes, and has received commissions from the French Ministry of Culture, GRAME, Fondazione Spinola-Banna per l'Arte, the Venice Biennale, Royaumont, and the Ernst von Siemens Stiftung. Ghisi's music has been performed by ensembles and orchestras that include L'Itinéraire, Ensemble Modern, musikFabrik, Divertimento Ensemble, Orchestra National de Lyon, Philharmonique de Radio France, Orchestra Regionale della Toscana. His music has also performed at festivals including MiTo, Archipel, the Venice Biennale, the Lyon Biennale, Agora, Play It! Voix Nouvelles. He is a cofounder of the blog www.nuthing.eu, to which he contributes regularly.

<http://www.danieleghisi.com/>

Selection from his catalogue

Abroad (2010-2011)

for soprano, ensemble and electronics
fl, cl, trb, piano, perc, vl, vla, vc
Duration: 30'

An Experiment with Time

(Reloaded) (2015)

for video, ensemble and electronics
fl, cl, piano, vl, vla, vc
Duration: 50'

Concertino (2011)

for 15 instruments
fl, ob, cl, fg, 2 trb, trbn, perc (2),
piano, 2 vl, vla, vc, db (5 strings)
Duration: 11'

If Your Majesty Will Only Tell Me The Right Way To Begin (2012)

for two recitant voices and orchestra
2.2.2.2. / 2.2.0.0. / perc (3), piano /
strings (8.6.4.4.2.)
Duration: 13'ca.

269 Steps away from you (269 Steps away from me) (2016)

for bass clarinet, violin and
electronics (and video)
Duration: 11'

Mauro Lanza
ANATRA DIGERITRICE

This page of a musical score is for a symphony, featuring multiple staves for various instruments. The score includes dynamic markings, articulation, and tempo changes.

Tempo and Meter: The tempo is marked as $\text{♩} = 112$. The meter changes from 4/4 to 5/8 (2+3) and back to 4/4.

Instruments and Parts:

- Strings:** Violins 1 & 2 (Vn 1, Vn 2), Violas (Vla), Cellos (Vcl), and Double Basses (Cb).
- Woodwinds:** Flutes 1 & 2 (Ff 1, Ff 2), Oboes 1 & 2 (Ob 1, Ob 2), Clarinets 1 & 2 (Cl 1, Cl 2), Bassoon (Fg 1), and Contrabassoon (Fg 2).
- Brass:** Trumpets 1 & 2 (Tr 1, Tr 2), Trombones 1 & 2 (Tbn 1, Tbn 2), and Tuba/Euphonium (Tub).
- Percussion:** Percussion 1 (Perc 1), Percussion 2 (Perc 2), and Timpani (Tf).

Dynamic Markings: The score includes various dynamic markings such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), and *pp* (pianissimo).

Articulation and Performance Instructions: The score includes articulation marks like accents and staccato, as well as performance instructions like "lasciar vibrare sempre" (let it vibrate always) and "tutti" (all).

Mauro Lanza

(1975)



Mauro Lanza was born in 1975, where he graduated from the Benedetto Marcello Conservatory. He has also studied under Brian Ferneyhough, Salvatore Sciarrino and Gérard Grisey. He was selected by the *Comité de Lecture* of the Ensemble Intercontemporain and Ircam to take part in a course in composition and computer music. Lanza went on to work for Ircam as research composer and teacher, and has been mainly active in the field of synthesis, where he uses physical models and computer-assisted composition. Tinged with irony, from the very beginning his compositions have been the result of an ever-increasing effort toward an intimate fusion of classical instruments with other, less conventional sound sources, such as physical modeling synthesis, toy instruments, noisemakers and various *objets trouvés*. His music has been performed by international groups, including Ensemble Court-Circuit, Ensemble Alternance, the United Berlin Ensemble, Ensemble l'Itinéraire, Divertimento Ensemble, the Accentus Chamber Choir, the Jeune Chœur de Paris, musikFabrik, the Neue Vokalensemble, and Les Percussions de Strasbourg.

<https://soundcloud.com/maurolanza>

Selection from his catalogue

Anatra digeritrice (piccola *Wunderkammer* di automi oziosi) (2014)
for orchestra
2.2.2.1. / 2.2.1.1. / perc (2), piano / strings (10.8.6.4.3.)
Duration: 5' ca

Aschenblume (2002)
for nine instruments
fl, cl, perc (2), piano, vl, vla, vc, db (4 strings)
Duration: 17'

The Kempelen machine (2015)
for 8 players and computer-controlled electromagnetic device
fl, cl, bn, perc, piano, vl, vla, vc
Duration: 20'

The skin of the onion (2002)
for six players
fl, cl, perc, piano, vl, vc
Duration: 10'

Tutto ciò che è solido si dissolve nell'aria (2015)
for ensemble
fl, cl, perc, piano, vla, vc
Duration: 6'

Marco Momi

ALMOST NOWHERE

for Saxophone, Electric Guitar, Percussion, Piano and Electronics

to Yaron Deutsch and Ensemble Nikel

♩ = 60

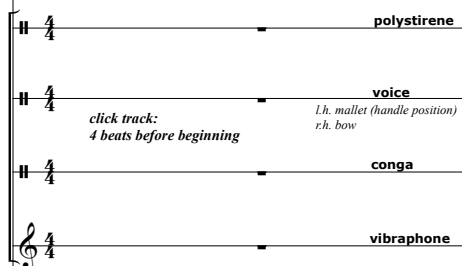
Sassofono Contralto



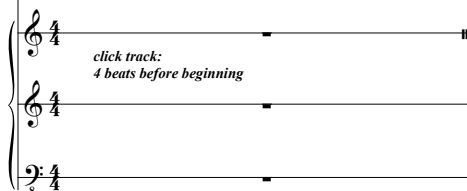
Chitarra Elettrica



Percussione



Pianoforte

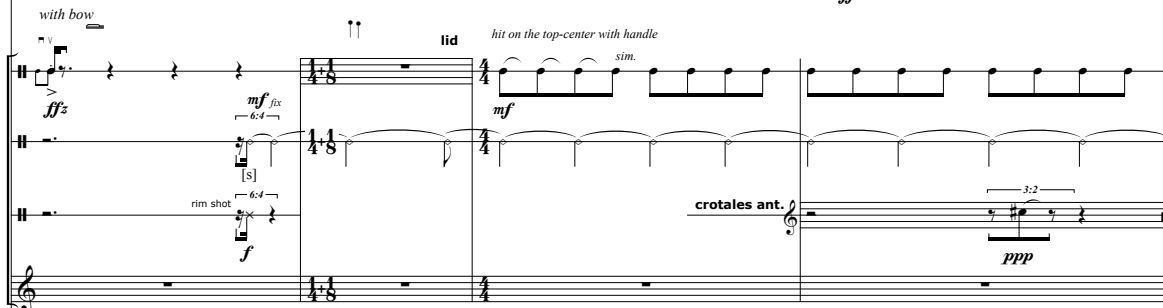
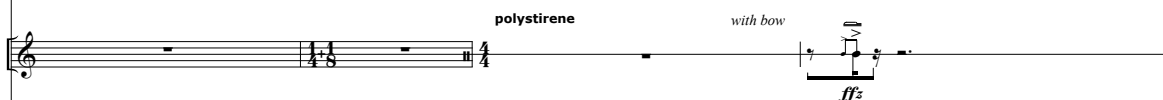


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Sax C.



Chit. el.



Pf.



Marco Momi

(1978)



Marco Momi was born in 1978. He has studied piano, orchestral conducting and composition in Perugia, Strasbourg, The Hague, Rome, Darmstadt and Paris. From 2007 to 2010 he studied and worked at IRCAM in Paris. His works have received awards at several international competitions, including the Gaudeamus Music Prize, the Seoul International Competition, Impuls - Klangforum Wien, and Reading Panel IRCAM-EIC. In 2008 he received the Kranichsteiner Music Prize from the city of Darmstadt. Momi has also been a composer in residence at the Akademie der Künste Berlin (2010-11), Fondazione Banna Spinola (2012, province of Torino), and Divertimento Ensemble (2013 season, Milano). His music has been performed by internationally recognized ensembles, musicians and festivals, including Ensemble Intercontemporain, Klangforum Wien, Neue Vocalsolisten Stuttgart, ASKO, Nikel, mdi, and Quartetto Prometeo, Nicolas Hodges, Mariangela Vacatello, Matteo Cesari, Marino Formenti, Musica Strasbourg, ManiFeste Paris, Warsaw Autumn, Music Today Seoul, Time of Music Vitsaari, Akademie der Künste Berlin, and the Venice Biennale.

Selection from his catalogue

Almost Close (2015)

for piano and transducers

Duration: 11'

Almost Nowhere (2014)

for sax, el guitar, perc, piano and electronics

Duration: 25' ca

Unrisen (2016)

for smart piano quintet and electronics

Duration: 27'

Unstill (2016)

for cello and piano

Duration: 12' ca

Vuoi che i passi accadano (2017)

for string quartet and 'staged' electronics

Duration: 17'

SOTTERRANEO

DEDICATO A SANDRO GORLI

COMMISSIONED BY DIVERTIMENTO ENSEMBLE
WITH THE FRIENDLY SUPPORT OF
ERNST VON SIEMENS MUSIC FOUNDATION

VITTORIO MONTALTI

$\text{♩} = 92$

CLARINETTO BASSO

PERCUSSIONI

PIANOFORTE

FISARMONICA

VIOLONCELLO

CONTRABASSO

CRASHER

BASSDRUM

PIANOFORTE

CLUSTER CON AVAMBRACCIO

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PIANOFORTE

15^{mo}

ppp

VELOCISSIMO E LEGGERISSIMO !!

15^{mo}

VELOCISSIMO E LEGGERISSIMO !!

15^{mo}

ARCO LEGGERO APPENA APPOGGIATO

ppp

Vittorio Montalti

(1984)



Vittorio Montalti was born in 1984. He graduated in piano from Rome's Santa Cecilia Conservatory and hold a degree in composition from the Giuseppe Verdi Conservatory in Milan. He went on to specialized studies at the Santa Cecilia National Academy and studied electronic music at IRCAM's Centre Pompidou in Paris. Montalti's compositions have been commissioned and performed by a number of musical institutions in Italy and abroad, including Teatro dell'Opera (Rome); Teatro La Fenice (Venice); the Venice Biennale; the New York Philharmonic Festival; IRCAM's Centre Pompidou; Sinfonieorchester Orchesterzentrum NRW. In 2010 Montalti won the Silver Lion for Creativity at the Venice Biennale Festival. He received the 2016 A Life in Music award from Venice's Teatro La Fenice. Montalti writes for any kind of instrumentation, even if he is especially interested in musical theater. A lifelong fan of improvisation, he enjoys providing real-time electronics for theatrical and dance-theater projects. Two new operas will be staged in 2019: *Le leggi fondamentali della stupidità umana* (*The basic laws of Human Stupidity*) on May 25 at Maggio Musicale Fiorentino (Florence) and *Un romano a Marte* (*A Roman on Mars*) on November 22 at Teatro dell'Opera (Rome).

Selection from his catalogue

Solo (2017)

for piano

Duration: 5'

Sotterraneo (2018)

bcl, perc, piano (also midi), fsm, vc, db

Duration: 12'

Le leggi fondamentali della stupidità umana (2018)

Opera

actor, s, c, t, bar

1.1.1.1. / 1.-.1.-. / perc (1) midi

keyboard / strings (1.1.1.1.1.)

Duration: 60'

a Sari

140918

Lorenzo Pagliei

(1972)



Lorenzo Pagliei was born in 1972. He is a composer, electro-acoustic musician, pianist and conductor. He has studied under Azio Corghi, Ivan Vandor, Giorgio Nottoli and Salvatore Sciarino. After graduating from the advanced course in composition at the Santa Cecilia National Academy in Rome (chief examiner: Luciano Berio), he moved to Paris for a two-year residency the Ircam Comité de Lecture. He has received commissions from Ircam, the Pompidou Centre, the Orchestre Philharmonique de Radio France, the Orchestra Regionale Toscana, CNRS – Collège de France, the Teatro dell’Opera di Roma, the Santa Cecilia National Academy, and the Centre Pousseur in Liège. Since 2009 Pagliei has been a research composer at Ircam, where he invented Geecos, or electro-acoustic instruments with which the interpreter can control the synthesis of sound in real time through gestures with the hand on certain surfaces in string instrument wood. In addition to written and acousmatic music, he explores numerous other forms of collaborations with artists from other fields (dancers, sculptors, poets, video-artists, scientists) as composer/performer of electroacoustic music.

Selection from his catalogue

A.L.M.A (2015)

for cello and orchestra

2.2.2.2. / 2.2.1.0. / perc (2) / strings
(8.6.4.4.2.)

Duration: 20’

Corpi celesti (2015)

for five voices

2s, ms, t, b

Duration: 8’30’’

Infiniti relativi (2013)

for orchestra

2.2.2.2. / 4.2.3.0. / timp, 2 perc /
strings (9.9.8.6.4. or 12.12.10.8.6.)

Duration: 10’

Polaris (2016)

for three percussionists

Duration: 25’ ca

FRANCESCA VERUNELLI (2008)

* ottenere un suono saturato continuo ma *ppp*; gli accenti con dei movimenti di rotazione del polso (avanti e indietro molto velocemente)
 ** gli accenti di pressione d'arco, senza sollevare l'arco dalla corda. La dinamica è assoluta, cioè il *pp* del *vln* non sarà più piano del *pp* degli altri
 *** lentissimamente sollevare il dito fino alla posizione dell'armonico e lentissimamente ritornare in posizione normale (dito premuto sulla tastiera)
 **** tenere la posizione e glissare oscillando avanti e indietro al più acuto possibile

Francesca Verunelli

(1979)



Francesca Verunelli was born in 1979. She studied composition under Rosario Mirigliano at the Luigi Cherubini Conservatory in Florence, and earned a master's degree in composition from the Accademia Nazionale di Santa Cecilia in Rome, where she studied under Azio Corghi. She went on to study composition and computer music at IRCAM. In 2010 she was awarded the Silver Lion at the Venice Biennale. She has received commissions from important musical institutions and festivals, including IRCAM, NeueVocalsolisten Stuttgart, the Venice Biennale, the Orchestre Philharmonique de Radio France, Milano Musica, the Accentus Chamber Choir, the Lucerne Symphonic Orchestra, the Maggio Musicale Fiorentino Orchestra, Court-Circuit, the Festival d'Aix-en-Provence, GMEM de Marseille, CIRM de Nice, French government funding, the FACE Foundation, the International Contemporary Ensemble. She has been composer in residence at Ircam, GMEM (Marseille), Casa de Velasquez (Madrid, 2015-2016) and Villa Médicis (Académie de France, Rome, 2016-17).

<http://www.francescaverunelli.com/>

Selection from her catalogue

Graduale, Disambiguation (2013)

for orchestra

2.2.2.2. / 3.2.2.0. / perc (2), harp, piano (also Toy Piano) / strings (12.10.8.6.4.)

Duration: 11' ca

The Narrow Corner (2013)

for orchestra

3.2.3.2. / 4.2.3.1. / perc (3), piano, hp / strings (14.12.10.8 6 - db 5 strings)

Duration: 10'

Néon (2008)

for 15 players

fl, ob, cl, bcl, dbn, hn, trb, trbn, perc, piano, 2 vl, vla, vc, db

Duration: 10'

Tune and Retune (2018)

for orchestra

3.3.4.3. / 5.3.4.2. / perc (5) / piano, 2 hp / strings (14.12.10.8.6. – db 5 strings)

Duration: 20'

Unfolding (2011)

for string quartet and electronics

Duration: 18'

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