



Concert 2

Sunday, 23 October 2016, at 8.00 pm

Preconcert talk at 7.00 pm

Guest of the talk: Francesco D'Orazio

Slovenian Philharmonic, Marjan Kozina Hall

Night Travellers

Ivan Fedele (b. 1953)

Viaggiatori della notte (1983)
three pieces for violin

Con impeto
Intensamente
Elettrico!

Francesco D'Orazio – violin

Luciano Berio (1925-2003)

Sequenza VIII (1976)
for violin

Francesco D'Orazio – violin

Ivan Fedele

Suite Francese II (2010)
for violin

Francesco D'Orazio – violin

intermission

Pierre Boulez (1925-2016)

Anthèmes 2 (1997)
for violin and electronics

Francesco D'Orazio – violin
Francesco Abrescia – sound projection

Ivan Fedele

Suite Francese VIb (2014)
for five-string electric violin
and electronics

Francesco D'Orazio – five-string electric violin
Francesco Abrescia – sound projection

Ivan Fedele (b. 1953)

Viaggiatori della notte (1983)

three pieces for violin

These three pieces for violin were written for the Concorso Paganini held in Genoa, and were conceived during a journey at night. Their respective agogic markings (“Con impeto”, “Intensamente”, “Elettrico!”) describe three states of mind that find a corresponding narrative directionality in the score. The first piece uses scraps of scales, rapid sequences of repeated notes and trills to construct a polyphony fired by a constant dynamic restlessness and relentless motility. The second sets up intense and compact dialogues between brief melodic cells and the ethereal replies of harmonics, between fast tremolos on the strings and evanescent glissandos, between sudden *jeté* and smooth passages, to build a virtual polyphony of figures. The form is based on a combination of re-reading, paraphrase and reiteration. The last piece is characterised by the frenetic accumulation of similar alternations until the sound and pulsation become totally indeterminate, being completely immersed in the shifting mist of irregular tremolos, harmonics and broad vibratos.

Ivan Fedele

Luciano Berio (1925-2003)

Sequenza VIII

for violin

To compose *Sequenza VIII* has been like paying a personal debt to the violin, which to me is one of the most subtle and complex of instruments. I studied the

violin myself, while I was already learning the piano and before starting the clarinet (my father wanted me to practise “all” of the instruments), and I have always maintained a strong attraction for this instrument, mixed, however, with rather tormented feelings (perhaps because I was already 13 – much too late – when I started my violin lessons). While almost all of the other *Sequenzas* develop to an extreme degree a very limited choice of instrumental possibilities, *Sequenza VIII* deals with a larger and more global view of the violin, and can be listened to as a development of instrumental gestures.

Sequenza VIII is built around two notes (A and B), which, as in a chaconne, act as a compass in the work’s rather diversified and elaborate itinerary, where polyphony is no longer virtual but real, and where the soloist must make the listener constantly aware of the history behind each instrumental gesture. *Sequenza VIII* therefore inevitably becomes a tribute to that musical apex which is the *Ciaccona* from Johann Sebastian Bach’s *Partita in D minor*, where – historically – past, present and future violin techniques coexist. *Sequenza VIII* was written in 1976 for Carlo Chiarappa.

Luciano Berio

Ivan Fedele

Suite Francese II (2010)

for violin

Suite Francese is an imaginary domain that immediately brings to mind the Baroque form consisting of a sequence of dances that vary in character and rhythm. This form gave Ivan Fedele the idea for

a series of compositions. He is in fact planning to follow the first composition for harpsichord (2003) and this second piece for violin with another two French suites written respectively for the cello and the flute, instruments that are symbolic of Baroque music.

The movements of Fedele's suites no longer have any explicit connection with dance as such, but each one is based on a particular formal model, with varying emotional atmospheres. The dance steps are replaced by models and figures that alternate in terms of meter and phrasing. In some places they are strict and elsewhere they are freer, fluctuating between rule and exception in accordance with the most genuine Baroque spirit. The adjective "French" is not in any way linked to a given style, but rather to a curious coincidence whereby the people to whom the work is dedicated, as well as the performers and musical institutions that were or will be involved in the first performances, are all French or reside in France.

Suite Française II is in three parts: *Branle double*, "Grave"; *Branle simple*, "Plus vif"; and *Branle gai*. *Branle* is a French term meaning impulse, oscillation or movement. Each of these three meanings, and in this precise order, provides the basis for the formal plan of the three sections that make up the piece.

Claudio Proietti

Pierre Boulez (1925-2016)

Anthèmes 2 (1997)

for violin and electronics

The true value of an artistic legacy becomes evident when we encounter the artwork accidentally again and again, or when we reach for it due to our own desire or need.

In the spirit of this thought, I note that at our festivals we quite regularly perform works by Pierre Boulez, who passed away this year. His legacy is not great only in the compositional sense, but also in the philosophical sense. It is fortunate that Boulez lived a long and above all creative life, and that throughout his entire ninety years he had the possibility to share with listeners his view on the temporal and spatial positioning of music, a view that is certainly special and is in many ways linked to that of Webern or Messiaen, as it follows the conviction that music does not actually have a beginning and end. We are also led to this realisation by the (lack of) laws of atonal music and by the asymmetric rhythms and meters of the musical avant-garde of the 20th century, as well as by Boulez's way of composing and his attitude towards the music he had already composed.

"The different compositions that I write are in fact nothing more than different aspects of a single central composition with a central concept," Boulez once remarked. The idea from one composition often grows into a new composition.

"Until my ideas have exhausted all of the possibilities of development, they remain within me," he said, as he constantly developed, expanded and strengthened his works, reworking them over time. This is in fact contrary to the prevailing belief

that Boulez was a music revolutionary, as the effects of revolution are never merely changes, but also extermination.

At our previous festivals, we have heard a number of Boulez's works, including *Messagesquise* (1976/77), *Dérive I* (1984) and *Sur Incises* (1996/98). All of these compositions have their origin in solo works and later underwent a transformation with the aid of extended instrumentation. *Anthèmes* for solo violin, which Boulez wrote in 1991 as a compulsory piece for the Yehudi Menuhin Violin Competition, has yielded to a similar process. As is appropriate for such compositions, it contains a number of difficult passages, trills and other ornaments, and requires the performer to be able to create a variety of timbres on the violin.

Five years later, Boulez decided to expand the composition spatially and temporally using electronic manipulation in real time, and not just by combining pre-prepared recordings. It was not until around 1997 that computer technology became sufficiently sophisticated and applicable to enable the manipulation of sound in various ways simultaneously with its production. This means that the person responsible for sound projection follows the score and triggers processes of sonic modifications such as echo, repetition, distortion, intonation oscillations, dynamic changes, etc. We have the impression that the sound of the violin suddenly finds itself in a hall of mirrors, it is refracted by prisms, trills disappear into the distance, a single pizzicato note breaks into hundreds of smaller fragments that disintegrate through the hall...

At the same time, the composer wanted the violin sound to embrace the entire

audience. Therefore, the sound projection is arranged around the room using a minimum of six speakers, giving the listener an opulent feeling of spaciousness. It is fascinating that, when listening, we have the visual impression that all of this is being done by one sorcerer on the violin. Thus arose the composition *Anthèmes II*.

Matej Šarc

Ivan Fedele

Suite Francese VIb (2014)
for five-string electric violin and
electronics

On the one hand, the title indicates the form of the composition, which is made up of several movements, while, on the other, it refers to the circumstances in which I composed it: the commissioners or musicians for whom it was composed are French. From an aesthetic point of view, this kind of composition reveals the obvious inclination of the author not to regard form as a literary metaphor of narrative, but rather as a plastic metaphor of a structure that gradually reveals itself before our eyes, step by step and through various perspectives, illuminating the observed object in space and time, unveiling its properties: from the density of its mass to the greater or lesser furrowing of its surface, from the more or less curvilinear profile of its outlines to the inherent characteristics of its colours, from its scope to the shadows that the form projects onto imaginary surfaces.

Ivan Fedele

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