18th Slowind Festival 2016
PU L S E O F L I G H T
Slovenian Philharmonic
Cankarjev dom
22–29 October 2016
Artistic Director: Ivan Fedele

Andrea Manzoli • Pierre Boulez • Luciano Berio • Neville Hall
• Lojze Lebič • Nina Šenk • Pasquale Corrado • Luka Juhart •
Erik Satie • Claude Debussy • Ivan Fedele • Sergei Rachmaninoff
• Bor Turel • Ottorino Respighi • Gregor Pirš • György Ligeti •
Dear Listeners,

While it was not a coincidence that we selected Vito Žuraj as the artistic director of the last Slowind Festival, we can say that this year’s choice also involved a certain amount of luck.

About two years ago, we knocked on the door of Italian composer Ivan Fedele and proposed that Slowind perform at the Venice Biennale, of which he is the programme director. He generously invited us to the last edition of the festival and included a good measure of Slovenian contemporary music written for our ensemble on the programme. There followed discussions on a variety of challenges in the field of contemporary music, and a desire to invite him to Ljubljana soon matured within us. We gave him a copy of Mateja Kralj’s book entitled ... Wood, Wind, Metal ... which provides a thorough presentation of the philosophy of Slowind’s operation, while also giving creative people an indication of what still remains to be done with us after seventeen festivals. Ivan Fedele was glad to accept our invitation and, with his new festival programme, has invited us into the unknown – just where Slowind always likes to be.

This year’s festival will primarily be permeated with Ivan Fedele’s own music for a wide range of instrumental combinations. Thus the concerts are conceived in a rather classical way in terms of ensembles. The first concert is dedicated entirely to the combination of two pianos, percussion
and electronics, the second concert is devoted exclusively to violin with electronics, the third to wind quintet, and the fourth to string quartet with a singer, while the last concert is slightly more in the spirit of Slowind, with diverse mixed ensembles.

This time, we will welcome a number of excellent Italian performers of contemporary music to Ljubljana, including the exceptional violinist Francesco D’Orazio, pianist Maria Grazia Bellochio, the string quartet Quartetto Prometeo with singer Valentina Coladonato, and the ensemble Ex Novo from Venice, under the baton of Pasquale Corrado. For the electronic music, the sound projection will be overseen by Alvise Vidolin and Francesco Abbrescia.

As well is becoming familiar with the music of Ivan Fedele, we will have an opportunity to hear some other exceptional and extensive works: Anthèmes II for violin and electronics by Pierre Boulez, String Quartet No. 2 by György Ligeti and Barvni krog (Colour Circle) by Lojze Lebič.

There are, of course, a number of new compositions awaiting their first performance at this year’s festival. Ivan Fedele has contributed two (!) new works for the festival, Neville Hall has composed a new piece for solo oboe, and we will perform new wind quintets by Nina Šenk and Luka Juhart. Thus we will have an opportunity to experience five world premieres. In the late hours, we will also be able to hear a sound projection of Zgodba o glasu in piščali (A tale of Voice and Flute) by Bor Turel and Gregor Pirš.

We are pleased to once again connect the Slowind Festival with the concert season of the Slovenian Philharmonic Orchestra, who will perform Fedele’s Concorato for Violin and Orchestra at subscription concerts. Francesco D’Orazio will appear as soloist, and the orchestra will be conducted by Pierre-André Valade.

Music education again has a place within the festival programme this year. Composers Ivan Fedele and Andrea Manzoli, as well as violinist Francesco D’Orazio, will speak at an international music workshop organized jointly with the Faculty of Arts in Ljubljana.

You are cordially invited to the 18th Slowind Festival 2016!

Matej Šarc
“Without music, life would be a mistake”, wrote the great German philosopher Friedrich Nietzsche; I would add: “Without the endless renewal of music, life would be boring.” No other art form is as highflying, as stormy, as intangible, as sensitive, as suggestive as music, and I consider it to be my great good fortune that I have spent my whole life involved in this wonderful world, which embraces thoughts, emotions, science and knowledge, and which promises an eternity of creativity for ever new generations to come.

The Slowind Festival 2016 will be a showcase of many of my compositions created in the last twenty years. This is a wonderful opportunity for me to present to the audience how, during this period, I have developed my creative and stylistic approach, how I have always given priority to the social dimension of music, and how much attention I have devoted to the dynamic of perception.

“We are people who write music for other people.” This maxim has accompanied me throughout my research of art and poetics, and has always directed my imagination towards the most innovative and radical scores. It is one of the principles that I attempt to convey to my young students at the Academy of St Cecilia in Rome, two of whom – Andrea Manzoli and Pasquale Corrado – will join us at the festival with their fresh and promising compositions. To these two young composers, as well as to my other excellent
students, I impart a belief in the “new humanism”, of which music today is not only a witness but undoubtedly also a driving force.

The opportunity to join with Slovenian composers at each concert is highly valued, as it gives me a chance to become familiar with and experience these composers more deeply. I am therefore very honoured that my monographic presentation will be accompanied by Luka Juhart, Nina Šenk, Lojze Lebič, Neville Hall, Bor Turel and Gregor Pirš. I am certain that this will be a source of new connection, cooperation and friendship. We do not get very far alone. Only together and in solidarity can we each assess our own personal identity, through comparison with the identity of others and through a process of social and cultural growth.

The concert programmes of the Slowind Festival 2016 are very diverse, and I am certain that they are imbued with a charm that will draw you to this week of new music: orchestral, chamber and solo evenings, with and without electronics. We should not forget that we live in a century in which music is experiencing profound change, both in terms of its creative direction and regarding listening habits.

I wish you all good music!

*Ivan Fedele*
18th Slowind Festival 2016

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Concert 1

Saturday, 22 October 2016, at 8.00 pm
Preconcert talk at 7.00 pm
Guest of the talk: Ivan Fedele
Slovenian Philharmonic, Marjan Kozina Hall

Two Moons Two
Ivan Fedele (b. 1953)
Two Moons Two (2016)
for two pianos, two virtual instruments and live electronics
World premiere

Maria Grazia Bellochio – piano
Aldo Orvieto – piano
Alvise Vidolin – sound projection
Luca Richelli – sound projection assistant

Ivan Fedele
Wood-Skin Tracks (2016)
for two percussionists and live electronics
World premiere

Dario Savron – percussion
Simone Beneventi – percussion
Alvise Vidolin – sound projection
Luca Richelli – sound projection assistant

intermission

Ivan Fedele
Pulse and Light (2014)
for two pianos and live electronics

Maria Grazia Bellochio – piano
Aldo Orvieto – piano
Alvise Vidolin – live electronics
Luca Richelli – assistant

Ivan Fedele
Phasing (2013)
for two pianos and two percussionists

Maria Grazia Bellochio – piano
Aldo Orvieto – piano
Dario Savron – percussion
Simone Beneventi – percussion
Ivan Fedele (b. 1953)
Two Moons Two (2016)
for two pianos, two virtual instruments and live electronics
World premiere

The story behind *Two Moons Two*, a composition “for two pianos, two virtual instruments and live electronics” is worth telling, as it is interesting and sheds significant light on one of the ways in which Ivan Fedele sets about his work. In 1983, he published *Armoon* for four pianos, an unusual instrumentation that opens up an uncommon range of possible resonances and combinations. Seventeen years later, he returned to the work and reproduced it verbatim, except that the role originally given to the first and fourth piano is now entrusted to two virtual instruments. These two virtual instruments are present on premixed electroacoustic tracks that reproduce the parts exactly as in the score, only they are digitally processed. The evolution of technology has thus allowed the composer to realise, in a definitive and physically almost aggressive manner, the continuous effect of resonance, refraction and distortion that was the main focus of *Armoon*, but which in the original guise was subject to the random factor of the manual skills of the performers. As always happens in the music of Ivan Fedele, when these parameters come into play the spatial arrangement of the elements becomes decisive: the two “real” pianos are on stage (without lids and fitted with a sound system), while the loudspeakers that transmit the two “virtual” instruments on six channels surround the audience in the auditorium. Taking this listening situation into account, it becomes easier to appreciate Fedele’s intention to act “on intersecting perspectives able to recreate in space what in the score is ascribable to classic macro/micropolyphonic dephasing”, an effect obtained by elaborating the composition in three dimensions: the first between the two pianos on stage, the second between the two virtual instruments transmitted through the loudspeakers that embrace the concert hall, and the third between the former elements and the latter. Another jump of sixteen years, and in 2016, the encounter between SaMPL, as well as Alvise Vidolin’s relentless capacity for co-creative collaboration, gives rise to *Two Moons Two*, the third version of the same piece, which is now enhanced by live electronics that multiply the emphasis of each detail. The electronic processes applied in this case are similar to those already employed in *Pulse and Light*.

Claudio Proietti

Ivan Fedele
Wood-Skin Tracks (2016)
for two percussionists and electronics
World premiere

Between 2015 and 2016, I wrote two pieces for percussion: *Wood-Skin Tracks* for two players and live electronics, and *Metal East-Journey* for a single performer and “light” electronics. The first composition involves two symmetrical sets of percussion, one of wood (wood blocks, temple blocks and marimba) and one of skin (bass drum and roto-toms). In the second piece, the performer plays exclusively metal instruments. This attraction to percussion was triggered by *Phasing* (2012) for two
pianos and two symmetrical sets of percussion instruments, and I believe it will continue in the future because it presents a sound universe of extraordinary wealth, a universe that has caught my interest only recently. *Wood-Skin Tracks* is based on the spatial realisation between the two sets of instruments, eminently stereophonic. However, within this stereophony there is also a diagonal reading of the space (forward/backward) that gives further depth to the interplay of returns, paths and perspectives that the score offers with the aid of the electronics. In the concert hall, the spatialisation emphasises, the dialectic play between the two players on stage. The live electronics, on the other hand, multiplies the potentials of the dynamics, timbre and articulation typical of percussion technique, raising it to an “augmented” level that combines with the simple gesture that produces the acoustic sound until it places extreme emphasis on the “reason” (but not the “cause”) of its electroacoustic transformation and multiplication. Ancestral, primitive, technological, innovative: these are some of the possible and justified adjectives to describe the atmosphere that these instruments are able to suggest, as they are lost in the night of time, and yet are true witnesses of the contemporary world.

*Ivan Fedele*

**Pulse and Light** (2014)

for two pianos and live electronics

*Pulse and Light* by Ivan Fedele is inspired by the third phase of development of the universe, in which, after the formation of neutral atoms, light begins its journey into darkness. The first movement, *Nero opaco* (Matt Black), represents the musical situation of the stasis created by the continuous movement of materials: a small number of repeated notes, which the performers continuously minimally modify with the aid of sophisticated processes; and live electronics, which determine the musical situation in a constant mysterious (encrypted) evolution. The resulting explosion of radiation (the second movement *Phos*), and then the third movement, *Nero chiaro* (Light Black), evoke the second great trauma in the history of the universe, the differentiation of light from matter, followed by the subsequent phase of cosmic stagnation, which is described by the few extremely bright notes forming the dramaturgy of *Nero chiaro*. Ivan Fedele concludes the composition with two movements that describe a new world arising approximately 380,000 years after the Big Bang: although this world is, of course, not yet ours, it partly assumes the physiognomy of our world, as the light is generated by *Altro spazio* (Another Space, the fourth movement) and *Altro tempo* (Another Time, fifth movement).

Referring to the composition, the composer himself writes: “The theme of my compositions for piano duo and electronics (*Two Moons* and *Pulse and
Light) and for piano duo and orchestra (De li duo soli et infiniti universi) is the dimension of cosmic space, or the universe. This triptych represents a project that has evolved over time in an articulate and coherent way, albeit with a winding developmental path. The most recent work, Pulse and Light, was actually inspired by the origins of the universe, specifically its third phase of development, in which light begins its journey through darkness by pulsation – hence the title. The subtitles of the various movements, in which the composition constructively forms and expresses itself, are based on the different moments of this cosmic event and on the extraordinary consequence that the “new space” and “new time” brought with them: the beginning of History. This is, of course, a metaphor for invention, without any (fruitless) attempt at description. “Abstract” processes – electronically processed and applied to material that develops in the real time of listening and in a specific acoustic space – unfold according to principles that do not seek to depart from the expressive and poetic requirements of the theme.”

Aldo Orvieto

Ivan Fedele
Phasing (2012)
for two pianos and two percussionists

The title Phasing refers to the compositional technique with which the work was created, the concept of phase in its multiple meanings. This principle also indicates a way of perceiving the sonic material that recognises its three-dimensional status. The titles of the five parts that make up the composition refer to various properties of matter: Incandescente! (Incandescent!), Lapidario! (Lapidary!), Liquido denso (Dense Liquid), Scheggiato! (Chipped!) Cristallo con impurità (Crystal with Impurities).

For some time now, my music has been turning to the presentation of more or less complex sound structures, which I prefer to reveal over time rather than making them inhabit a narrative, because narrative is subject to the particular dramaturgical strategy of the performance, in which the people and forms enter the scene according to certain laws that do not interest me so much. The internal organisation of the quartet foresees the interaction between two duets: piano 1 and percussion 1, and piano 2 and percussion 2. The dialectic between the two groups is developed through strategies and spatialisation, which are also based on the principle of phase and counterphase (action and reaction).

Phasing was first performed in February 2013 at the festival Wittener Tage für Neue Kammermusik in Germany.

Ivan Fedele
ZDAJ SMĚŠ
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 (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.

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 Ciacona 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
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

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“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 *Messagesquises* (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.
Concert 3

Monday, 24 October 2016, at 8.00 pm
Preconcert talk at 7.00 pm
Guests of the talk: Andrea Manzoli, Neville Hall, Luka Juhari and Nina Šenk
Slovenian Philharmonic, Marjan Kozina Hall

Flamen
Andrea Manzoli (b. 1977)
Crosswinds (2016)
for wind quintet

Slowind

Neville Hall (b. 1962)
the crystal body of air (2013)
for oboe
World premiere

Matej Šarc – oboe

Luka Juhart (b. 1982)
Svetovi (Worlds) (2016)
for wind quintet
World premiere

Slowind

intermission

Nina Šenk (b. 1982)
Silhouettes and Shadows (2016)
for wind quintet
World premiere

Slowind

Ivan Fedele (b. 1953)
Flamen (1994)
for wind quintet

Slowind
Andrea Manzoli (b. 1977)
Crosswinds (2016)
for wind quintet

One of the techniques of the proliferation of musical material that most interested me at the beginning of my composition studies was variation (meant more as a new, nascent element than as virtuosic decorative mastery). In Crosswinds, I attempt, through the concept of variation, to re-appropriate, read and write a musical thought that I once quickly noted down but never gave form to. The central idea of the composition is to collect a variety of musical images within a single narrative arc, all of which are all realisable on the chord sequence presented in the “basic” material. Synchronous moments (“harmonic–enharmonic” chords – in a spectral conception) and diachronic moments (melodic lines and contours) are placed in continuous dialectical relationships through the parameters of heterophony (rhythmic and harmonic) and resonance (both integrated and selective).

Andrea Manzoli

Neville Hall (b. 1962)
the crystal body of air (2013)
for oboe

Stravinsky described Webern’s works as “dazzling diamonds”, a metaphor that highlights the ability of music to crystallise time. The present – our home, our mode of existence – is always with us. It is characterised by movement and fluidity. We listen to a piece of music. As we listen, fragments of memory flow out of the perceptual present. They begin to coalesce in our minds. They take shape: salient features and relationships between sonic events draw separate moments in time together, enclosing and bending what has come between. Eventually, all of the fragments of time that make up the composition are bound into a crystalline configuration. Temps durée has accumulated in temps espace.

Neville Hall

Luka Juhart (b. 1982)
Svetovi (Worlds) (2016)
for wind quintet

*** [all the worlds communicate among themselves]

Stravinsky described Webern’s works as “dazzling diamonds”, a metaphor that highlights the ability of music to crystallise time. The present – our home, our mode of existence – is always with us. It is characterised by movement and fluidity. We listen to a piece of music. As we listen, fragments of memory flow out of the perceptual present. They begin to coalesce in our minds. They take shape: salient features and relationships between sonic events draw separate moments in time together, enclosing and bending what has come between. Eventually, all of the fragments of time that make up the composition are bound into a crystalline configuration. Temps durée has accumulated in temps espace.

Neville Hall

Luka Juhart (b. 1982)
Svetovi (Worlds) (2016)
for wind quintet

*** [all the worlds communicate among themselves]

all the worlds communicate among themselves some how history throws an empty bottle through the window and you cut yourself Tokyo is overflowing with mini fictions everything is simple everything cannot be simple some things you keep to yourself images fluttering it may already be morning in Africa it is March trees measure time from within their trunks look where we are clouds even when we are no more a brush of the eyes perhaps your touch on my skin a detail in the collage everything glued together into a series of photographs faces of the world cities streets from above the relief of a house so very very small the silver of last summer’s wings flat corridors of fantasy screens everywhere different stories same house of history

translated by Ana Jelnikar and Stephan Watts, SIX SLOVENIAN POETS (Ars Publications, 2006)

© Gregor Podlogar
From: Milijon sekund bliže
Ljubljana: Lud Literatura, 2006
Nina Šenk (b. 1982)
Silhouettes and Shadows (2016)
for wind quintet

The first idea while thinking about this composition was a line that flows in various ways from one instrument to another, from a solo line all the way to homophony. From the quintet, I have tried to create one single source of line (silhouette), sometimes colouring it with shade (chips of line). I deliberately avoided too broad an ambit of notes, because I wanted to achieve a narrowness, a collective density, a single density of sonority, from which no one colour stands out.

The composition is demanding due to the compact range of dynamics, from soft to as soft as possible, realised in fast and faster tempi, and due to the sensitive transitions of the line from one instrument to another, which must always flow from one to the next. Due to the diversity of the instruments, this was an interesting and demanding challenge while composing, and I have no doubt that this challenge will open up ever new performance possibilities for the performers.

The composition is dedicated to the wind quintet Slowind.

Nina Šenk

Ivan Fedele (b. 1953)
Flamen (1994)
for wind quintet

Even when writing for the more intimate domain of the wind quintet, Fedele continues to pursue the idea of sound as a representation of space.

In Flamen (in Latin “breath”), the five instruments are set quite far apart from each other and on raised platforms of differing heights, so that they form a type of arch made up, from left to right, of the flute, oboe, horn (in the centre, at the innermost and highest point), bassoon and clarinet. As in Richiamo, the geometry of the sound sources is conceived not only to obtain effects of resonance and reverberation, but more especially so that the figures that underpin the composition follow different routes in space in accordance with the principles of attraction, symmetry and stratification that govern the interaction between the five instruments. These figures are not melodic or thematic patterns, but rather thread-like arabesques that derive from the historical repertory of embellishments (turns, rapid repeated notes, quivering arpeggios, appoggiaturas, acciaccaturas, trills) and define a sonic and physical space that is changeable and ephemeral.

The whole of the first part follows this modality with systematic obstinacy and dazzling virtuosity. The second, which starts with a long held note on the horn, presents various segments characterised by quieter and more reflexive material; each time, however, they are attacked, at first timidly and then more openly, until being finally overwhelmed by the return of the opening figures in continuous and frenetic transformation.

Claudio Proietti
Concert 4

Monday, 24 October 2016, at 10.30 pm
Slovenian Philharmonic, Marjan Kozina Hall

A Tale of Voice and Flute
Bor Turel (b. 1954), Gregor Pirš (b. 1970)
Bone Piece
Sound projection

Zvezdana Novakovič – voice
Ljuben Dimkaroski – Moustérian flute
Franci Krevh – percussion
Marko Hatlak – accordion
Luka Juhart – accordion
Bor Turel – electronics
Gregor Pirš – electronics

Realisation: Radio Slovenia, Bor Turel’s Private Studio, Yellow Room Studio
In a small Slovenian cave in the Archaeological Park Divje Babe, beneath the Šebrelje Plateau, a Stone Age man, most likely a Neanderthal, some 50,000 years ago intentionally drilled some identical well-considered holes with a stone tool in the thighbone of a young cave bear and from the resulting object enticed a simple melody. With the sounds that reverberated through the cave, he is thought to have “crossed the border between animal instincts and higher consciousness, thus paving the way to creative spirituality”. The cave is therefore frequently referred to as “the cradle of world music”.

Based on the authors' Ars Acustica Arts' Birthday Party 2011 project di ba baab di ya beu©, the composition is a surrealistic attempt to reconstruct the ritualistic environment that led our ancestors to extend their communication from within the primal cave of vocal articulation to the external, instrumental, abstract sonic reality based on a hollow piece of bone. The material used consists of various recordings of Slovenian caves and environments, as well as the female voice and “natural object” percussion.

The sound projection is dedicated to the memory of our friend the multifaceted artist Ljuben Dimkaroski, who recently passed away. Without his persistent research, our cultural space would be the poorer for an important artistic initiative, one that was a catalyst for the creation of the radiophonic work *A Piece of Bone – A Tale of Voice and Flute.*

Ljuben dedicated part of his life to creating replicas of the Mousterian flute, which was excavated by a group of archaeologists led by Dr Ivan Turk in 1995 in the archaeological site Divje Babe I. He raised this prehistoric artistic relic, made by a Neanderthal from the bone of a cave bear, to the level of a modern concert instrument. He enthusiastically revealed the instrument’s technical and expressive possibilities and, on concert stages and at professional conferences around the world, demonstrated that our current conception underestimates the art from this period. Ljuben succeeded where science had failed. With the power of artistic intuition, he delved deep into the psyche of a time that today seems unimaginably distant.

*Bor Turel, Gregor Pirš*
INTERNATIONAL WORKSHOP

SCULPTED SOUND

(in English)
for musicians, composers, musicologists, students of music and musicology, and all those interested in music

Lecturers:
Ivan Fedele
Andrea Manzoli
Francesco D’Orazio

Ljubljana, Tuesday, 25 October 2016
University of Ljubljana, Faculty of Arts,
Aškerčeva 2, Ljubljana, “Modra soba” (5th floor)

Prominent lecturers will explore tendencies in Italian and European post-war music as well as in their own work, the topic being the focus of this year’s edition of the Slowind Festival. You are cordially invited to learn more about the music and thinking of the three Italian composers and performers.

The workshop will feature lectures, presentations and general discussions focusing on theory, aesthetics and historical aspects of European and especially Italian contemporary music and related topics. Some of the works performed at the Slowind Festival will be examined in more detail.

Workshop Organisation: Larisa Vrhunc, Department of Musicology, Faculty of Arts, University of Ljubljana, Slovenia, in cooperation with the Slovenian Musicological Society, and supported by the Slowind Festival.

Free admission.
Schedule

11.15 am
Opening address
(Head of the Ljubljana
Department of Musicology)

11.30 am – 1.00 pm
Andrea Manzoli:
Form in Improvised Sound

Lunch break

2.30 pm – 4.00 pm
Ivan Fedele: Sculpting Sound and
Projecting Music

Coffee break

4.20 pm – 5.50 pm
Ivan Fedele and Francesco
D’Orazio: Living Music

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1000 Ljubljana
Slovenia
Concert 5

Tuesday, 25 October 2016, at 8.00 pm
Preconcert talk at 7.00 pm
Guest of the talk: Francesco Dillon
Slovenian Philharmonic, Marjan Kozina Hall

Paroles y palabras
**Ivan Fedele (b. 1953)**
Paroles y palabras (2000)
four compositions for soprano and cello

I. Allons
II. Ça ira
III. Querida presencia
IV. ¡Hasta siempre!

Valentina Coladonato – soprano
Francesco Dillon – cello

**Ivan Fedele**
Palimpsest (2006/07)
fourth string quartet

I  Tropos – Sequentia
II. Tropos secundus – Sequentia secunda
III. Organum – Cauda prima – Cauda secunda
IV  Tropos tertius – Corale – Sequentia tertia
V. Organum secundum – Sequentia quarta
   – Corale secondus

Quartetto Prometeo

Aldo Campagnari – violin
Jacopo Bigi – violin
Massimo Piva – viola
Francesco Dillon – cello

intermission

**György Ligeti (1923-2006)**
String Quartet No. 2 (1968)

I. Allegro nervoso
II. Sostenuto, molto calmo
III. Come un meccanismo di precisione
IV. Presto furioso, brutale, tumultuoso
V. Allegro con delicatezza

Quartetto Prometeo

**Ivan Fedele**
Morolòja Kè Erotikà (2010/11)
for soprano and string quartet

Valentina Coladonato – soprano

Quartetto Prometeo
Ivan Fedele (b. 1953)
Paroles y palabras (2000)
for soprano and cello

*Paroles y palabras* collects into a single cycle four short compositions written by Fedele for soprano and cello. In each case, the text coincides with the title of the piece: *Allons, Ça ira*, *Querida presencia*, *¡Hasta siempre!*. The first two texts are in French (*Paroles...*) and the others are in Spanish (*...y palabras*).

*Allons* was written especially for a concert held at La Scala to commemorate the fiftieth anniversary of the Resistance and of Italy’s liberation from the Nazi fascists, for which many composers were invited to offer an original contribution. Rather than turning to any specific texts or themes, Fedele decided to express his personal intentions through the first word of the *Marseillaise*, the universal hymn to liberty. However, the sense of the piece is anything but hymn-like (and thus collective), as it is presented as an individual path of self-discovery and recognition. In the words of the composer, the piece focuses on “the solitude of man and his stupor in the face of tragedy, but at the same time his rebellion and desire to recompose the fragments of lost ‘sense’ by reconstructing his own identity. This is the basis for the content and form of this short work in which the song – at first broken up and at the limits of aphasia – gradually pieces together the initial phonemes until forming a single, simple and strong word (*allons*), which calls us to the ideals of liberty, equality and solidarity”.

Just as in *Allons*, composed a few months before and also written for female voice and cello, *Ça ira* constitutes both the title and the text of the piece. A few syllables that, in both cases, belong to famous revolutionary songs. Only a few syllables, but nevertheless charged with historical and emotional connotations, so that, as the composer writes, “the sense expressed is not to be found in the ‘storyline’, but in the resonance that the iteration can create in the listener, a resonance that is musical, certainly, but also historical, emotional, psychological. The very syllables become significant, and out of these a song is formed that alternates between various figurative styles, all nonetheless aimed at reproducing – in the case of *Ça ira* in a particularly extrovert manner – the atmosphere of hope, trust and revolutionary courage of the songs from which they are taken”.

*Querida presencia* and *¡Hasta siempre!*, written in the same period, share with the two previous pieces an inspiration, poetic and vaguely nostalgic, derived from revolutionary utopias. While the two French pieces relate to European revolutions of the 18th and 19th centuries, the Spanish texts evoke those of South America in the 20th century and revolve around the image of Ernesto “Che” Guevara.

In *Querida presencia*, the figure of Guevara pervades, in an intimate dimension, the estranged meter of a metaphysical tango. At first, the voice and the instrument are far apart (the cello plays a rhythmic bass alone for 18 bars), and then they gradually draw closer, tighter, more entwined, until finally reaching an acrobatic canon that...
marks the drunken climax of the dance, when the image of the two tangueri comes to life before sliding into the languid finale.

The legendary commander’s famous salute, ¡Hasta siempre!, is captured in a form that tries to express in music the “inflexible sweetness” that was, and still is, one of his most human traits. The agogic marking at the start of the piece reads *Come un vento andino* and as such the sound of the cello is “blown along” as the instrument is required to produce veritable gusts of rapid thirty-second notes, occasionally interrupted by the sounds of the strings being struck with the left hand. The voice is then caught up in this incessant turmoil and is forced into endless dynamic ups-and-downs (almost every note has a dynamic marking, often highly contrasting with the previous and subsequent indications) in a course where the interval of a minor second plays a major role, unmistakeable signs of the “sweetness” that the composer is trying to evoke.

*Claudio Proietti*

*Ivan Fedele*

*Palimpsest* (2006/07)

fourth string quartet

Ivan Fedele considers his four string quartets to be very important steps in his evolution as a composer. However, he believes that the first and last, albeit for different reasons, occupy a preeminent place. The *Primo Quartetto* (“Per accordar”) because it breaks the ice as far as the genre is concerned (“it took me two years to write a piece lasting ten minutes!”), he wrote) and marks a definitive start to his catalogue of works; *Palimpsest* because it represents a clear turning point in his language, developed over the previous five years and essentially characterised by two factors. The first is a question of form and concerns the extreme economy of the material used in correspondence with a great variety in the elaborative options. The second, on the other hand, is of a linguistic nature: the definitive assumption of a microtonal language, equally inspired by a spectralist approach and a serialist framework, in a continuous dialectic of alternation between continuity-contiguity and discontinuity-differentiation. In the first case, the two matrices tend to unite, while, in the second, they offer frequent opportunities for semantic short-circuits, both on a syntactic and a lexical level.

Dedicated to the Arditti String Quartet, who have reserved a special place for the music of Fedele in their repertoire, the work is divided into five macro-movements, each of which is made up of various sections. The first movement consists of the diptych *Tropos - Sequentia*, the latter employing just the viola and the cello. The second movement, *Tropos secundus*, which features the same nervous and strongly vertical writing as the previous *Tropos*, is followed by *Sequentia secunda*, characterised by a more linear course, much like the first movement. When the play is exhausted, fading into a series of barely perceptible tremolos of harmonics, we reach the evocative opening of the third movement (*Organum*), which offers a sonic and harmonic space of extraordinary and fascinating charm. Even though the four instruments are perfectly isochronous, the writing is such that we
perceive dephasings, blurs, reverberations and refractions; in other words, an approach to instrumental writing that seems to imitate electronic effects. *Cauda prima* and *Cauda secunda* conclude the third movement. The fourth movement is made up of *Tropos tertius*, in which fleeting elements occasionally assail the granitic solidity of the structure, *Corale*, a solemn chant based on highly expressive intervals, and *Sequentia tertia*, in which the cadenza-like elements finally get the upper hand. The last movement consists of *Organum secundum*, *Sequentia quarta* and *Corale secundus*.

*Claudio Proietti*

**György Ligeti (1923–2006)**  
String Quartet No. 2 (1968)

An anecdote about the small size of the music world:

In 2014, Slowind invited Ivan Fedele to take on the artistic direction of the 18th Slowind Festival 2016. He immediately placed on the programme a concert by the string quartet Quartetto Prometeo, an ensemble with which we were not familiar, but that Ivan assured us was excellent. Almost a year later, the superb Italian pianist Emanuele Torquati, who was a guest of Slowind Festival 2012, invited us to appear in Florence, where, in a marathon concert, we performed works by Slovenian composers Nina Šenk, Vito Žuraj and Vinko Globokar, as well as the extraordinarily demanding *Ten Pieces for Wind Quintet* by György Ligeti. When we arrived back home from the concert, our bassoonist Paolo told us that he had met an excellent cellist at the concert – the artistic director of the concert series in which we had performed – and that this cellist had said that his quartet would be appearing in Ljubljana in 2016. Brief inquiries confirmed our assumption that the cellist was in fact Francesco Dillon, who today performs at our festival as a founding member of Quartetto Prometeo. To add to the coincidences, today Quartetto Prometeo perform Ligeti’s *String Quartet No. 2* from 1968, the same year that the composer wrote *Ten Pieces for Wind Quintet*, which Francesco heard our quintet play last year in Florence.

Given that we performed *Ten Pieces for Wind Quintet* in Ljubljana just a few months ago, I will allow myself a few comparisons between the two compositions, as they were written in the same year:

Both works were written quite some time after left his native Hungary, where Ligeti had mainly composed in the style of Béla Bartók. He was by then up to date with the currents of the Western avant-garde, and had already created his own compositional style. As Ligeti himself once said, in his *String Quartet No. 2*, he engaged with the compositions for string quartet that served as his model: Beethoven’s *String Quartets Op. 130* and *Op. 132*, Mozart’s *String Quartet KV 465*, Bartok’s *Quartets No. 4* and *No. 5*, and Berg’s *Lyric Suite*. In Ligeti’s second quartet, it is not possible to find tonal material from these compositions; we can, however, detect some typical extreme “psychological” or “dramaturgical”
situations, such as the very high-speed motoric pizzicati, the descent of textures to the lowest point of the overall events (a low, quiet, long unison note), the frenetic chaos, the veiled shimmering of minor thirds alongside which, from afar, emerges a long, hushed note, as well as other features. Similar situations, achieved with similar sonic material, albeit in a different formal structure, can also be found in *Ten Pieces for Wind Quintet*, and, of course, in some other compositions that Ligeti created in the 1960s, such as *Apparitions, Requiem, Atmosphères, Aventures, Nouvelles Aventures* and *Lux aeterna*.

The composer once said that the five movements of *String Quartet No. 2* are only seemingly unrelated and so very contrasting, and that in fact “underground, each of them is strongly related to the others, with secret correspondences even flowing between them, almost rhymes ... all five movements are actually present at the same time” (Ligeti).

Ligeti’s *String Quartet No. 2* is dedicated to the LaSalle Quartet, who premiered the work in Baden Baden in 1969.

Matej Šarc

Ivan Fedele
Morolòja KëErotikà (2010/11)
based on an excerpt from the collection “*Canti di pianto e d’amore dall’antico Salento*”
(collected and edited by Brizio Montinaro)
for female voice and string quartet

*Canti di pianto e d’amore dall’antico Salento* (Poems about Tears and Love of Ancient Salento, Bompiani, Milan, 1994)
is one of the most important literary monuments in the language of Corigliano d’Otranto, the dialect “Griko”, which is unfortunately dying out. The author, Brizio Montinaro, collected records of these poems, which had been preserved from 1870 onwards, and added his own poems. He lovingly translated and annotated the original poems as someone who feels the vibrations of these sounds and memories in his own blood. The rare emotion of words from prehistoric times radiates from the originals, celebrating eternal human emotions with the freshness of the ancient Hellenistic ancestors, emotions that were so beautifully poured into poetry. I share with Brizio a love for our land and for ancient language, but also a love of culture in the broadest sense of the word and the emotions that it expresses. I have (again) set to music some of the most poignant verses of the collection. Life and love, death and pain. Themes addressed with all of the simplicity of everyday feelings, but with all of the depth of the millennial collective unconscious, which spreads ancient sound around itself, and yet is so very current in its words, words that do not want to die, do not want to be extinguished forever.

Ivan Fedele
Slovenian Philharmonic Orchestra Subscription Concert
Thursday, 27 and Friday, 28 October 2015, at 7.30 pm
Cankarjev Dom, Gallus Hall

Gymnopedies
Erik Satie
Gymnopédie No. 1 (orchestration Claude Debussy)

Ivan Fedele
Concerto for Violin and Orchestra (1998/99)
Slovenian premiere

intermission

Sergei Rachmaninoff
Cinq études-tableaux (orchestration Ottorino Respighi)
for orchestra

Ottorino Respighi
Pini di Roma

Slovenian Philharmonic Orchestra
Francesco D’Orazio – violin
Pierre-André Valade – conductor

The concerts by the Slovenian Philharmonic Orchestra
are not included in the Slowind Festival subscription ticket.
Concert 8

Saturday, 29 October 2016, at 8.00 pm
Preconcert talk at 7.00 pm
Guests of the talk: Pasquale Corrado, Lojze Lebič and Ivan Fedele
Slovenian Philharmonic, Marjan Kozina Hall

Mudrā
**Ivan Fedele (b. 1953)**
Immagini da Escher (2005)
for flute, clarinet, piano, percussion, violin and cello

**Ex Novo Ensemble**
Daniele Ruggieri – flute
Davide Teodoro – clarinet
Aldo Orvieto – piano
Dario Savron – percussion
Carlo Lazari – violin
Carlo Teodoro – cello

Pasquale Corrado – conductor

**Pasquale Corrado (b. 1979)**
Pulse (2013)
for flute, clarinet, piano, percussion, violin and cello

**Ex Novo Ensemble**

**Lojze Lebič (b. 1934)**
Barvni krog (2008)
for flute, clarinet, trombone, percussion, piano, viola and cello

Aleš Kacjan – flute
Jurij Jenko – clarinet
Žan Tkalec – trombone
Dario Savron – percussion
Aldo Orvieto – piano
Maja Rome – viola
Carlo Teodoro – cello

Pasquale Corrado – conductor

**Pasquale Corrado – conductor**

**Ivan Fedele**
Mosaïque (2008)
for violin and seventeen performers

I. Con impeto
II. Intensamente
III. Elettrico!

Francesco D’Orazio – solo violin

Daniele Ruggieri – flute
Matej Šarc – oboe
Davide Teodoro – clarinet
Jurij Jenko – bass clarinet
Paolo Calligaris – bassoon
Metod Tomac – horn
Franc Kosem – trumpet
Žan Tkalec – trombone
Matevž Bajde – marimba
Dario Savron – vibraphone
Urška Križnik Zupan – harp
Aldo Orvieto – piano
Janez Podlesek – violin
Maja Rome – viola
Carlo Teodoro – cello
Miha Firšt – contrabass

Pasquale Corrado – conductor

intermission

**Pasquale Corrado – conductor**

**Ivan Fedele**
Mudrā (2013)
for flute, clarinet, bass clarinet, horn, trumpet, trombone, percussion, piano, two violins, viola, cello and contrabass

**Ex Novo Ensemble and Slowind with guests:**

Daniele Ruggieri – flute
Davide Teodoro – clarinet
Jurij Jenko – bass clarinet
Metod Tomac – horn
Franc Kosem – trumpet
Žan Tkalec – trombone
Matevž Bajde – marimba
Dario Savron – vibraphone
Aldo Orvieto – piano
Carlo Lazari – violin
Janez Podlesek – violin
Maja Rome – viola
Carlo Teodoro – cello
Miha Firšt – contrabass

Pasquale Corrado – conductor

Pasquale Corrado – conductor
Ivan Fedele (b. 1953)
Immagini da Escher (2005)
for flute, clarinet, piano, percussion, violin and cello

This is another work dealing with transformation, with the idea of looking at the same situation in different ways, a game of mirrors in which each object assumes new forms and different spatial representations.

Let us consider the words of the composer: “Immagini da Escher is the third composition after Ali di Cantor for large spatialised ensemble and Arcipelago Möbius. [...] Escher made wide use of the geometrical forms of Möbius (in particular his famous ‘ring’) to create paradoxical multidimensional images in which the beginning and end no longer seem to be concepts with any spatial sense, but instead appear to be confined to the dimension of time. In some ways a precursor of fractal art, Escher creates meta-geometrical images in which the ‘large’ is often reflected in the ‘small’, just as the detail is often the mirror of the whole. From these premises, the composition, born as a gloss to Archipelago Möbius, draws rich and abundant openings for the imagination in which the geometric-figurative meanings are translated into the aesthetic-poetic dimension of the sound, of its ‘genetic’ make-up and its broader structural organisation.”

The material that forms the basis for Immagini da Escher is, in fact, the same as that of Arcipelago Möbius. However, its molecules are multiplied in an endless play of reflections and refractions. Likewise, its external structure is overturned and crossed by new pathways that are interconnected and inverted with respect to the original. It is like saying, with Escher, that the world can be read in any direction and the logic of antecedent-consequence can be upset at any moment.

The first step in such a process is the enlargement of the ensemble, which passes from a quartet consisting of clarinet, violin, cello and double bass, to a sextet in which it is possible to identify three duos that work in combination: the two wind instruments (flute and clarinet), the two strings (violin and cello) and the two resonant instruments (piano and vibraphone). While keeping the writing for the three instruments common to both ensembles virtually intact, Fedele expands the sonic space upwards with the flute and downwards and around with the two keyboards. As the composer tells us, “their fusion and disintegration give rise to the dialectic of a composition in continuous development that is conceived, in reality, with no beginning and no end, but rather as a series of instances drawn from a continuous flux to which the composer periodically turns his attention”.

The external form comprises seven sections that run into one another with no psycho-perceptual interruption, rearranging the pattern of the formal islands of Arcipelago Möbius. The new sequence is as follows: Scintillante!, Calmo con increspature..., Tracce fulminee... (with a much faster tempo than in the first version), Arc-en-ciel (an extraordinary transformation of the cello solo into a marvellous trio with the violin and clarinet), Tracce nell’aria come solchi abissali..., Cadenzando... and Vulcanico!.

Claudio Proietti
Lojze Lebič (b. 1934)
Barvni krog (Colour Circle) (2008) for flute, clarinet, trombone, percussion, piano, viola and cello

Barvni krog (Colour Circle) for seven performers was composed in the spring of 2008 at the suggestion of Pavel Mihelčič, artistic director of the excellent Slovenian chamber music ensemble MD7.

Some of the characteristics of the piece may already be deciphered from the title:
- In form: the single-movement work is linked in three sections, so that two peaceful outer sections encircle the dramatic and faster middle part;
- In expression: as a search for balance between sound colouring and musical events;
- In technique: the development of sound, formal and instrumental transformation, sometimes virtuosic, sometimes lyrical; strictly controlled in some parts and freer in others.

The composer writes: “...in this work I took seven instruments that differ greatly in colour and sound quality and combined them in a way that is structurally obvious into a ‘consonant atonal’ space (even though this may sound contradictory) [...]
also, as the title suggests, the recommended positioning of the performers in a circle should be part of the performance...”.

Ivan Fedele
Mosaïque (2008) for violin and seventeen performers

On the occasion of the work’s first performance, Ivan Fedele wrote: “Mosaïque was written for Francesco D’Orazio, who, since adding my composition Viaggiatori della notte for solo violin to his repertoire, had long been urging me to write a concertante version. Viaggiatori della notte is a piece dating from 25 years ago, and is thus distant not only chronologically but also conceptually from the current aesthetics of my music. After much thought, in which the cons seemed to prevail over the pros, I accepted his suggestion because the challenge was not without its attraction – quite the contrary!”

Once again, then, a return to the past, a re-immersion in a finished organism to transform it into something else. Except that in this case, since it involved creating a dialectic relationship between the distant past and the present, Fedele decided to behave, in his own words, like a “composer-archaeologist”. The original score for solo violin is used as a draft for a more extensive figure. From this sketch, the composer tried to derive an overall picture that made coherent sense within the context of his current poetics. The outcome is more oriented towards a contrast of languages than any attempt at complementarity, resulting in a “short circuit” between two opposite poles, and thus a series of formal and acoustic deflagrations.

The form of Mosaïque maintains the original three-part division of Viaggiatori della notte, to which only an introduction to the first movement has been added, as well as a brief insertion in the third movement, both exclusively orchestral.

In the first movement (Con impeto), the soloist’s part differs from the original only in some shifts of an octave, and in the transfer to the orchestra of certain figures that originally constituted a sort of virtual
polyphony. In this way, a true polyphony is produced that broadens the semantic range. In the second movement (*Intensamente*), which is more lyrical in character, the violin part remains practically unchanged. It unwinds within an orchestral substance built around a limited number of frequencies in the middle register, against which the violin part assumes a variety of different colours and a harmonic sense along its course. In the words of the composer, “it is like a sort of mobile diapason that provides a ‘back-bone’ that, in the formal trajectory of *Viaggiatori della notte*, is a metaphor for an organism in expansion, which is born, develops and closes its life cycle...”. In the third movement (*Elettrico!*), the feverish figural play of the violin, which traces a path between the note and the harmonic, from “black” to “white”, is in stark contrast to the pace of the orchestra. The liveliness of the solo part is set against a very slow harmonic glissando from the low register to the high, which, using an image suggested by the composer and similar to that already used for *Flug*, “crosses the ‘canvas’ of this movement like one of Fontana’s ‘cuts’, paradoxically shifting our attention from the virtuoso element to the symbolic element proposed by the *tutti*”.

*Claudio Proietti*

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**Pasquale Corrado (b. 1979)**

Pulse (2013)
for flute, clarinet, piano, percussion, violin and cello

What makes a phenomenon (either human or natural) unique and unpredictable? Is it madness? Is it luck? If nothing escapes the strict rules of Nature, why does it still happen that individuals act and react unexpectedly, changing the course of events? Some attribute this to the mystery behind it, while others put the answer in the hands of God, leaving the human being in his miserable condition. It does not matter to me. The reason all of these things happen is not at the centre of my research. I am focused on the process, and I am eager to explore the act at the origin of the fracture: the pulse.

This is what I try to describe using the language of music. Here, a single molecule originates the sequence of irrationality. Driven by the instinct of my hand, my aim is to analyse the aesthetic of the anti-logical and paradoxical contained in the pulse. Thus, this piece describes the instability of a moment that generates the interruption of normality.

*Pulse* is a piece that explores the randomness of madness, as a fragment of time that does not represent the end, but, on the contrary, the beginning of something new; a gesture that releases energy, a single cell springing pure light shining in a multitude of directions, unstable and random (but perhaps only on the surface).

*Pasquale Corrado*
Ivan Fedele
Mudrā (2013)
for flute, clarinet, bass clarinet, horn, trumpet, trombone, percussion, piano, two violins, viola, cello and contrabass

*Mudrā* is a Sanskrit expression with many interconnected meanings: seal, sign, symbol, symbolic gesture. In the history of its use, the term passed from the function of the everyday language of gestures to an experiment in symbolic communication in an artistic environment, and further changed from a figurative icon to a ritual element. *Mudrā* is a title that fits perfectly the series of poetic and aesthetic demands that have typified a large part of my music from recent years. In this music, I have practically abandoned the narrative dimension of the previous period, when figures had the role of characters in some abstract story, preferring to allow time to unveil the intimate nature of sound agglomerates that are placed before the listener as sound sculptures. Sound sculptures exist in their globality irrespective of the temporal dimension through which their nature is actually revealed. Their nature and its secrets are so to speak revealed by different perspectives or more or less partial illuminations, which can be intense or colourful, and which show its properties: the contour of the material, the smooth or furrowed nature of its surface, the transparency or density of the material, and the play of shifting shadows depending on the inclination of the light beam in which it is bathed, or according to the perspective. Thus the compositional process prefers to select a formal practice linked to anamorphosis rather than metamorphosis, and the related techniques that I began experimenting with in 2005 in the composition *Immagini da Escher*.

*Mudrā* is made up of three parts, three so-called “sculptures”. Although different in nature, all three reveal a ritual character that emphasises not only its own properties and essence, but also the sensitivity of perception. *Mudrā* was composed for Ensemble Namascae, and is dedicated to that ensemble as well as to my friend William Blank.

Ivan Fedele
Composers of the 18th Slowind Festival 2016
Ivan Fedele (b. 1953)

Ivan Fedele was born in Lecce, Italy. He studied piano with Bruno Canino, Vincenzo Vitale and Ilonka Deckers, and composition under the guidance of Renato Dionisi, Azio Corghi and Franco Donatoni. At the same time, he studied philosophy at the University of Milan. He owes to his father, a mathematician, his passion for mathematics, as becomes evident in his compositional research, including the examination and use of the concept of “spatialisation”, and the formulation of a “library” of creative processes.

A fundamental role was played by his collaborations with eminent figures from the world of music, such as Luciano Berio and Pierre Boulez. In addition to a large body of chamber music, he has also written works for orchestra, either alone or with a concertante instrument, as well as vocal-orchestral pieces. His music is performed and conducted worldwide by performers, conductors, ensembles and orchestras of international renown. His catalogue of works boasts over 160 compositions, and his discography includes around 40 titles on CD and DVD.

Ivan Fedele is also very active in the academic world, having participated in the activities of important institutions such as Harvard and Berkeley Universities, the British College of Music in London, Centre Acanthes in Avignon, CNSM in Lyon, CNR in Strasbourg, the Tchaikovsky Conservatory in Moscow, Ircam in Paris, and the Toho Gakuen School of Music and College of Music in Tokyo, among many others.

In 2000, he was awarded the honour of Chevalier de l’Ordre des Lettres et des Arts by the French Ministry of Culture. In 2007, the Italian Ministry of Instruction, University and Research (MIUR) entrusted him with the Professorship of Composition at the Accademia Nazionale di Santa Cecilia. In 2007, he was awarded the Abbiati Prize by the Italian Music Critics Association for his opera Antigone, commissioned for the inauguration of the Maggio Musicale Fiorentino.

From 2009 to 2011, Ivan Fedele was Artistic Director of the Orchestra I Pomeriggi Musicali from Milan. He has been appointed Director of the Music Section of the Venice Biennale for the five-year period 2012–2016. In 2016, the Fondation de France awarded him the Prix International Arthur Honegger, for his work as a whole.

www.ivanfedele.eu
Luciano Berio (1925–2003)

One of the most important Italian composers of the twentieth century and the father of European avant-garde music, Luciano Berio was born in 1925 in the city of Ognelia in Italy. He received his first music lessons in his birthplace from his father and grandfather, both of whom were organists. After World War II, he went to Milan to study law and composition. While studying, he met the superb American singer Cathy Berberian, whom he later married. They spent their honeymoon in the USA, where Berio met his famous compatriot Luigi Dallapiccola in Tanglewood. He studied twelve-tone composition with Dallapiccola and became interested in working with sound using independent musical parameters. When Berio returned to Europe, he made contact with Bruno Maderna, Henri Pousseur and Karlheinz Stockhausen, the leading European avant-garde composers of the time, who were intensively involved with electronic music. Along with Maderna, he founded the first electronic studio in Italy in 1955, the Studio di Fonologia at RAI Milano.

Berio dealt in depth with sound (especially with the human voice) and its limits. He gained inspiration for this from his wife Cathy Berberian, who was capable of performing an astonishing range of vocal colours and articulations with extraordinary musicality. It was for her that Berio wrote some of the most important vocal music of the twentieth century (Sequenza III, Omaggio a Joyce, Folk Songs). At the end of the 1950s, Berio commenced composing a series of solo works entitled Sequenza, which utilise alternative performance techniques of instruments.

In the 1960s, Berio taught at Tanglewood, Dartington, Darmstadt, Harvard University, the Juilliard School of Music, Mills College, etc. His time in the USA also saw the creation of the celebrated Sinfonia (1969), a collage work imbued with quotations.

When he returned to Italy, he created a series of television programmes with which he contributed to the popularisation of contemporary music. He was also a member of the leadership of the acoustic research centre IRCAM in Paris. It was during this period that he wrote the compositions Voci and Coro.
The French serial composer Pierre Boulez, who passed away this year, is regarded as one of the greatest musical authorities. After studying composition with Olivier Messiaen and René Leibowitz in 1954, he founded one of the first ensembles to perform contemporary music, Domaine Musical. Shortly afterwards, in 1958, he embarked on a brilliant conducting career with the Southwest German Radio Symphony Orchestra (Südwestfunk) in Baden-Baden.

His work made a decisive contribution to the development of music in the 20th century and inspired generations of young musicians, while his activities as a conductor earned him 26 Grammys and a host of other prizes. Particular mention should be made of his association with the Wagner Festival in Bayreuth, where he performed on a regular basis and served as the musical director for the 100th anniversary of the first production of the Ring of Nibelung.

From 1977 to 1992, Boulez was the director of the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in the Pompidou Centre in Paris, where he founded the renowned Ensemble InterContemporain. He was an honorary member of the Society of Friends of the Music in Vienna and the Vienna Philharmonic, as well as being an honorary conductor of the orchestra Staatskapelle Berlin.

Andrea Manzoli (b. 1977)

Andrea Manzoli received his degree in composition from the Nino Rota Conservatory of Monopoli under the guidance of Maestro Marco Della Sciucca. In 2004, he graduated in composition avec mention très bien from the Conservatoire National de Région in Strasbourg. In 2009, under Maestro Ivan Fedele, he graduated from the composition course of the Accademia Nazionale di Santa Cecilia in Rome. In 2008, he graduated with honours from the Academic Programme in Musical Disciplines, a programme that was offered by the School of Chamber Music at the G. Braga Musical Institute of Teramo.

Andrea Manzoli was the winner of the IX edition of the 2 Agosto International Composition Competition in Bologna with Concertante da voci for bass clarinet and orchestra, and he won the Euritmia Competition in Povoletto (Udine) with Trois études sur le Tanka for Bajan accordion. In 2015, he was a finalist in the 2013/14 Premio Biennale per Giovani Compositori, organised by the Teatro dell’Opera in Rome, with an extract from the opera L’amore oscuro: Tosca raccontata da Scarpia.

Many of his compositions are performed by orchestras and ensembles such as Orchestra Regionale Toscana, Arturo Toscanini Symphonic Orchestra, I Pomeriggi Musicali Symphonic Orchestra,
Sanremo Symphonic Orchestra, Ensemble du CNR (Strasbourg), Voix de Strass (Strasbourg), Neue Vocalsolisten Stuttgart, Algoritmo Ensemble, I Solisti Aquilani, etc. His works are published by Nuova Stradivarius (Milan) and, since 2010, Suvini Zerboni.

In 2012, Andrea Manzoli received a commission from the Arena di Verona for the realisation of an opera entitled *Falstaff a Pezzi*.

Andrea Manzoli has taught composition at the N. Piccinni Conservatoire in Bari; complementary harmony at the G. B. Pergolesi Conservatoire of Fermo; elements of composition for music teaching at the G. Braga Institute of Musical Studies in Teramo; theory, rhythm and musical perception at the L. Perosi Conservatoire in Campobasso and at the “G. Rossini “ Conservatoire of Pesaro. He is currently Professor of Theory, Rhythm and Musical Perception at the Institute of Musical Studies in Teramo.

Neville Hall (b. 1962)

Neville Hall was born in Wellington, New Zealand, and studied composition at Auckland University with John Rimmer and John Elmsly. He then furthered his studies at masterclasses in Europe with Franco Donatoni, Witold Lutosławski and Brian Ferneyhough. Since 1993, he has lived in Ljubljana, where he works as a freelance composer. His works have been performed by a range of ensembles at concerts and festivals throughout the world. He has received a number of awards for his work, including a recommendation in the 2001 UNESCO Paris Rostrum of Composers.
Luka Juhart (b. 1982)

For a number of years now, Luka Juhart has been tirelessly devoted to collaborating with contemporary composers and commissioning new works. He regularly collaborates with Uroš Rojko, Vinko Globokar, Thomas Larcher, Claus-Steffen Mahnkopf, Eduardo Demetz, Klaus Huber, Bojana Šaljić Podešva, Vito Žuraj, Matej Bonin, Volker Heyn, Arturo Fuentes and countless other composers. As a soloist, he has, amongst other projects, performed two of Vinko Globokar’s monumental pieces: The Radiography of a Novel in Donaueschingen, with the SWR Symphony Orchestra, and Angel of History with the Slovenian Philharmonic Orchestra under Diego Masson. He has released two solo albums: Dialog/Dialogue, published by Zavod Sploh and L’innomable records, and Deconstructing Accordion, published by NEOS. Other performances have also been released by NEOS, Transit and ORF.

Throughout his studies, he attended masterclasses with specialists in early music, and is still active in this area with Camerata Zurich, Thomas and Patrick Demenga, Christoph Bossert and Volker Jacobsen. His activities as a performer are supplemented by an active interest in composition, which gave rise to the piece hrUP for accordion in 2013.

Luka Juhart has performed at eminent festivals, such as the BCC Proms, Klangspuren in Schwaz, Warsaw Autumn, Transit in Leuven in Belgium, November Music at the Dutch ’s-Hertogenbosch, and the Chamber Music Society of Lincoln Centre New York. His collaborations with orchestras include the BBC Scottish Symphony Orchestra, the Vienna Radio Symphony Orchestra ORF, the Munich Chamber Orchestra, the German Radio Symphonic Orchestra from Saarbrücken, the Mozarteum Salzburg Orchestra and the Aventure Ensemble. He presents lectures for composers and students of the accordion, and has given workshops at various conservatories and academies across Europe. Since 2012, he has lectured at the Ljubljana Academy of Music.

Luka Juhart studied at the State Academy of Music in the German Trossingen in the class of Prof. Hugo Noth, whom he joined after graduating from the Maribor Music High School, where he had studied with Prof. Andrej Lorber. He completed his postgraduate studies in the masterclass of Prof. Stefan Hussong at the Academy of Music in Würzburg in 2008.
Nina Šenk (b. 1982)

After completing her studies of composition and music theory at the Ljubljana Academy of Music in the class of Prof. Pavel Mihelčič, Nina Šenk undertook postgraduate studies in composition at the University of Music Carl Maria von Weber Dresden under Prof. Lothar Voigtlander. In 2008, she completed her Master’s studies at the University of Music and Performing Arts Munich in the class of Prof. Matthias Pintscher.

While studying, she received several awards, including the European Award for best composition at the festival Young Euro Classic for her Violin Concerto (2004), the Prešeren Award of the Ljubljana Academy of Music, and first prize in the Festival of Contemporary Music in Weimar, Germany for the composition Movimento fluido (2008).

Her compositions have been performed at important festivals both in Slovenia and abroad (the Biennale of the New York Philharmonic, the Salzburg Festival, the Young Euro Classic Music Days in Kasseler, Musica Viva in Munich, Positionen in Frankfurt, the Weimar Spring Days, Heidelberg Spring, the Ljubljana Festival, the Slowind Festival, the Slovenian Music Days, the World Saxophone Congress, etc.) and in concerts around the world with various orchestras, including the New York Philharmonic, the Orchestra of the State Theatre of Cottbus, the Festival Orchestra Young Euro Classic, the Slovenian Philharmonic Orchestra, the Slovenian Philharmonic String Chamber Orchestra, the RTV Slovenia Symphony Orchestra, and by renowned ensembles such as Ensemble InterContemporain, Ensemble Modern, the Scharoun Ensemble, Ensemble Mosaik, the London Sinfonietta, the United Berlin Wind Quintet, Ensemble Aleph, Altera Veritas, MD7, the Concorde Ensemble and the Berlin Chamber Orchestra.

In the seasons 2008/2009 and 2009/2010, Nina Šenk was the resident composer of the Orchestra of the State Theatre of Cottbus, Germany.
For over 35 years, Bor Turel has been one of the most prominent Slovenian composers of electroacoustic and experimental music. After studying composition at the Ljubljana Academy of Music, he continued his studies at the Department of Electroacoustic Music of the Conservatoire Nationale Supérieure in Paris, as well as in masterclasses for electronic music of the Department for Electronic Music of the Montréal University in Orford, Canada, in Salzburg and in Marly-le-Roy. In 1992, he worked as a Composer in Residence at the Electronic Studio of the Academy of Music and Performing Arts in Graz.

Turel’s electroacoustic and other works have received performances at important international festivals of contemporary music, such as the Zagreb Music Biennale, the International Rostrum of Electroacoustic Music, the ISMEAM festival in Sárvár, Hungary, the World Music Days in Copenhagen, the Days of Contemporary Music in Vienna, Prix Italia, the European Month of Culture in Ljubljana, the Synthèse Festival of Electroacoustic Music in Bourges, and the Klangspuren Festival of Contemporary Music in Innsbruck.

Bor Turel has devoted the last years to creating audio and radiophonic art, primarily *ars acoustica* projects and ambient music works based on poetic texts. He has also focused on composing electroacoustic works for instruments and tape. In these works, he explores sound connections and dynamic relationships between acoustic instruments and electroacoustic recordings.
Gregor Pirš (b. 1970)

Gregor Pirš studied the cello (Miloš Mlejnik) and composition (Alojz Srebotnjak, Marko Mihevc, Uroš Rojko) at the Ljubljana Academy of Music. In recent times, he has focused mainly on creativity in the field of electronic/electroacoustic music (Puredata) and the creation of radiophonic works. He is particularly attracted to the field of improvised music and the connection between music and literature. He works as a music editor at Radio Slovenia’s Ars Programme, where he is currently the Head of Serious Music.

György Ligeti (1923–2006)

György Ligeti was born in Dicsőszentmárton (today Tîrnaveni) in Romania. His parents belonged to the Hungarian-Jewish minority in Transylvania, and they soon moved with him to Cluj (Klausenburg), where he began to receive instruction in composition with Ferenc Farkas. The Nazi regime tore his family apart – his brother and father died in concentration camps, his mother survived Auschwitz, while he himself was sent to forced labour.

After the war ended, Ligeti continued his studies in composing with Ferenc Farkas and Sándor Veress at the Franc Liszt Academy of Music in Budapest. In addition to his focus on folk music, during this period he also began to develop the concept of a micropolyphonic compositional style, which only came to full fruition upon his culturally and politically motivated move to Vienna.

In Cologne, he became acquainted with representatives of the avant-garde, including Michael Koenigge and Herbert Eimert, who invited him to the Studio for Electronic Music at West German Radio (WDR), where he worked from 1957 to 1958. There he was able to study the music of Mauricio Kagel, Pierre Boulez, and Karlheinz Stockhausen in depth. With compositions such as Artikulation, he began to follow his own compositional path, one that had little to do with serial, structural thinking. His orchestral piece Apparitions, premiered at the festival of the International Society for Contemporary Music in Cologne, helped him to reach a wider audience, while his orchestral work Atmosphères, from 1961, secured his position on the international scene.

Micropolyphony remained an important element of his works, and was enriched in the coming years with various other components: phonetically notated words (Aventures, 1962, and Nouvelles Aventures, 1962-62), micro-intervals (Ramifications, 1968-69), and, in the 1970s, an ironic approach to historical models. One of the main works of this period is undoubtedly the opera Le Grand Macabre (1978). Later, the Piano Concerto (1985) and the Violin Concerto (1990-92) were also key works.

In the mid 1950s, György Ligeti started living partially in Germany and partially in Austria, and in 1967 he became an Austrian citizen. Throughout his life, he was also active as an educator. From 1961 to 1971, he was a guest professor of composition in Stockholm and in 1972 at Stanford University, and from 1973 to 1989 he taught at the University of Music in Hamburg.

György Ligeti died in Vienna on 12 June 2006 at the age of 83.
Lojze Lebič (b. 1934)

Slovenian composer, conductor, teacher and archaeologist Lojze Lebič was born in 1934 in Prevalje. In 1957, he graduated in archaeology from the Faculty of Arts, and he later studied composition (Marjan Kozina) and conducting (Danilo Švara) at the Ljubljana Academy of Music, graduating in 1972. He is considered one of the most substantial contemporary Slovenian composers. Since 1995, he has been a regular member of the Slovenian Academy of Sciences and Arts. In 1994, he received the Prešeren Prize for his life achievement, and in 2003 he was elected as an external member of the Royal Flemish Academy of Science and Arts of Belgium.

Lebič emerged as a composer from the group Pro Musica Viva, and furthered his studies at summer courses for contemporary music in Darmstadt. After an intense and critical confrontation with contemporary compositional tendencies, he developed a personal language that bridges the gap between sonic force and emotional restraint, between cosmopolitan modernity and a peculiar sensitivity towards the heritage of past cultures and civilizations. Lebič’s works have been performed at numerous festivals of the ISCM (World Music Days Brussels 1981, Zurich 1991, Bucharest 1999, Yokohama 2001, Ljubljana 2003, Zagreb 2005), as well as at the Berlin Music Biennale, the Zagreb Biennale, Musikprotokoll Graz, the Pan Music Festival in Seoul, Warsaw Autumn, Trieste Prima and elsewhere.
Following degrees in piano, vocal music and choral conducting, Pasquale Corrado graduated with distinction in composition from the Conservatory G. Verdi of Milan with Alessandro Solbiati, and in orchestral conducting with Daniele Agiman. He later graduated in composition with distinction under the guidance of Ivan Fedele at the Academy of Santa Cecilia in Rome and received the prestigious Goffredo Petrassi Prize 2011, conferred in Quirinale by the Italian President Giorgio Napolitano.

In 2010, he attended Cursus 1 at IRCAM. He has received commissions from Ensemble InterContemporain – IRCAM, the Venice Biennale, Radio France, Fondazione Arena di Verona, Festival Nuova Musica – Orchestra della Rai di Torino, Divertimento Ensemble, Centro San Fedele – Milano, Fondazione Spinola-Banna, Festival Acanthes – Metz, Festival Sinfonica 2014 Fondazione ICO – Lecce, as well as from other international institutions. His works have been conducted by Susanna Mälkki, Pascal Rophé, Marco Angius, Emilio Pomarico, Daniele Agiman, Sandro Gorli, Jean Deroyer, Andrea Pestalozza and others. He has received performances at a range of festivals, including Manifeste 2012 and 2014, Festival Musik Protokoll in Graz, Mito-Settembre Musica, Milano Musica, Unione Musicale in Torino, Festival Radio France – Alla Breve and Stagione Sinfonica ICO – Lecce, by ensembles and orchestras such as Ensemble InterContemporain, Orchestre Philharmonique de Radio France, Klangforum Wien, Quartetto Prometeo, the Bibiena Wind Quintet and Slowind. Recordings of his works have been broadcast by various radio stations in Europe.

Pasquale Corrado has written soundtracks for a number of films, including *La terribile armata* by Gerhard Lamprecht, and has prepared multimedia installations and four lyric operas: *Macbeth* (Fondazione Arena di Verona), *Alice Special Guest* (Orchestra I.C.O. T. Schipa Lecce), *Donizetti Alive* (Fondazione Teatro Donizetti Bergamo), and *Babbelish* (Teatro Massimo Palermo – Teatro Franco Parenti Milano).

As a conductor, Pasquale Corrado has conducted opera productions such as *La Bohème, Tosca, Trovatore, Elisir d’Amore, Madame Butterfly, La Traviata, Don Giovanni, Le Nozze di Figaro, Zazie,* and *Alice Special Guest* at several national and international festivals, working with various orchestras orchestras including Orchestra Sinfonica the ICO Tito Schipa di Lecce, Orchestra Sinfonica I Pomeriggi Musicali and the Kharkov Philharmonic Orchestra.

Pasquale Corrado teaches composition at the Vibo Valentia Conservatory of Music, Italy.
Performers of the 18th Slowind Festival 2016
Maria Grazia Bellocchio graduated with highest honours from the G. Verdi Conservatory in Milan, where she studied under Antonio Beltrami and Chiaralberta Pastorelli. She went on to study under Karl Engel at the Hochschule in Bern, and in Milan with Franco Gei. In her first public appearances, she performed Scriabin’s *Piano Concerto* with the RAI Orchestra of Milan, Beethoven’s *Concerto No.1* with the Conservatory Orchestra of Milan and the Sicilian Symphonic Orchestra, and Stravinsky’s *Les Noces* at the Teatro Comunale in Bologna.

Her repertoire spans from Bach to contemporary composers. She performs regularly with the Divertimento Ensemble and their director Sandro Gorli, and often appears at major Italian and European music festivals. She has recorded CDs for Ricordi and Stradivarius with works by Bruno Maderna, Mauro Cardi, Giulio Castagnoli, Sandro Gorli, Franco Donatoni, Matteo Franceschini, Stefano Gervasoni and Ivan Fedele.

Maria Grazia Bellocchio teaches piano performance at the G. Donizetti Institute for Music Studies in Bergamo, and regularly holds courses on piano pedagogy, focusing on classical and contemporary repertoire.

www.mgbellocchio.com
Aldo Orvieto – piano

Aldo Orvieto studied at the Venice Conservatory. He has recorded productions and concerts for the main European radio broadcasters: BBC, RAI, Radio France, and the main German Radio broadcasters (WDR, SDR, SR), as well as broadcasters in Belgium (RTBF), Italy (RTSI), Germany (DRS), Switzerland and Sweden.

He has recorded more than seventy CDs dedicated to composers of the classical era of the twentieth century for ASV, Black Box Music, CPO, Mode Records, Winter & Winter, Onyx Classic, Hommage, Naxos, Brilliant, Dynamic, Stradivarius, Ricordi and Nuova Fonit Cetra. As a soloist, he has performed with many orchestras, including Orchestra Sinfonica Nazionale della Rai di Torino, Orchestra del Teatro La Fenice di Venezia, Orchestra dell’Arena di Verona, Orchestra del Teatro Comunale di Bologna, ORT Florence, and the Padova Chamber Orchestra, as well as appearing with prestigious chamber ensembles, including Ensemble 2e2m of Paris and Accroche Note of Strasbourg.

In 1979, he was one of the founders of the Ex Novo Ensemble. He has given numerous world premieres (including works by Maderna, Togni, Clementi, Sciarrino, Ambrosini, Gervasoni, Francesconi, Corghi, De Pablo, Nieder) and has received accolades from some of the greatest composers of our time (Nono, Petrassi, Kagel, Bussotti).

Aldo Orvieto has been constantly present in the most important modern and contemporary music festivals, including: Biennale di Venezia, Milano Musica, Münchener Philharmoniker, Berliner Festspiele, Akademie der Künste (Berlin), Mozarteum Salzburg, Gulbenkian (Lisbon), Concerts Ville de Genève, Festival d’Avignon, Ars Musica Bruxelles, Festival de Strasbourg, Warsaw Autumn, the Zagreb Biennale, the Gaudeamus Foundation (Amsterdam), the Tish Center for the Arts (New York), and the Huddersfield Contemporary Music Festival.
Dario Savron – percussion

Dario Savron has performed as a soloist in Europe, Argentina, USA, Canada and Australia, as well as appearing with chamber groups and orchestras, among which particular mention should be made of the Royal Concertgebouw of Amsterdam, the Radio Chamber Orchestra of Holland (conducted by Peter Eötvös), the Arena of Verona, the Opera House of Rome, the Divertimento Ensemble (working also with György Kurtág), Ex Novo Ensemble, etc.

He has won several international and national music competitions and has made numerous recordings (e.g., for radio-TV programmes for R.A.I. – Italian National Radio and Television, etc.).

At his concerts, he has premiered many pieces (world and national premieres) by well known composers (Unsuk Chin, Franco Donatoni, Ivan Fedele, Fabio Nieder, Salvatore Sciarrino, Alessandro Solbiati, etc.).

He is also active as a composer, and his compositions have been performed at many venues and festivals in Europe (among others, at La Fenice Theatre in Venice, Auditorium Il Sole 24 Ore in Milan, International Biennale of Contemporary Music in Koper, Slovenia), Canada and the USA, being performed by soloists and ensembles such as the OENM Salzburg. His music is published by Nuova Stradivarius, Milano. He has also composed and recorded music for documentary films.

Dario Savron is often invited to serve as a jury member at international competitions, and he teaches numerous masterclasses at universities and conservatories in Europe, Australia, Canada and the USA.

He has taught in several conservatories and he is currently Professor of Percussion at the Conservatory Umberto Giordano in Foggia, Italy.
Simone Beneventi – percussion

Simone Beneventi is a percussionist dedicated to the study and dissemination of new music. He has given solo concerts, including those at festivals such as Autumn Warsaw, Aperto di Reggio Emilia, la Biennale di Venezia, Firenze Suona Contemporanea, Gaida di Villnius, the Huddersfield Contemporary Music Festival, Impuls Graz, the London Ear Festival, L’arsenale di Treviso, L’espace sonore Basel, Manca a Nizza, Milano Musica, and the Zagreb Biennale.

As a chamber musician, he has performed with Algoritmo, Barcelona 216, Contempoartensemble, Ex Novo, l’Arsenale, Klangforum Wien, mdi ensemble, Neue Vocalsolisten, Prometeo, Repertorio zero and Sentieri Selvaggi.

Simone Beneventi works with many of the greatest living composers, such as Battistelli, Billone, Casale, Dufourt, Fedele, Francesconi, Furrer, Goebbels, Lachenmann, Maxwell Davies, Nova, Sani, Sciarrino and Verrando, as well as with soloists and multimedia artists such as Yuval Avital, Mario Caroli, IanniX, John Malkovich, Matmos, Sainkho Namtchylak, Otolab, Andrea Rebaudengo and Alvise Vidolin.

In parallel to his career as a performer, he is also active as a researcher preparing editions of percussion music (in 2012, Casa Ricordi published his reconstruction of the unedited composition *Golfi d’ombra* by Fausto Romitelli), and as a lecturer at conferences (Hochschule für Musik in Basel, Ferienkurse für Neue Musik in Darmstadt, University of Strasbourg) and masterclass.

In 2011, he was, with Repertorio Zero, awarded with the “Silver Lion” at the Biennale di Venezia. In 2010, Skyclassica-television made a documentary about him for the programme *I Notevoli*.

Since 2009, he has been the artistic director of the festival Percussione Temporanea in Reggio Emilia. He studied percussion with Francesco Repola, Jonathan Faralli, Eric Sammut (Conservatoire Nationale de Paris-CNR), Pedro Estevan (Esmuc in Barcelona), Christian Dierstein and Marcus Weiss (Hochschule für Musik in Basel), as well as studying musicology at the Faculty of Literature and Philosophy in Bologna.

Simone Beneventi teaches percussion at the Institute of Higher Musical Studies Peri-Merulo in Reggio Emilia.
Alvise Vidolin – live electronics

Sound director, computer music researcher and live electronics interpreter, Alvise Vidolin has given his services to several important Italian and foreign institutions and has worked for a number of composers, such as Luciano Berio, Luigi Nono and Salvatore Sciarrino, on the electronic realisation and performance of their works.

He is a co-founder and staff member of CSC – University of Padua, where he conducts research in the field of computer assisted composition and performance. He held the Chair of Electronic Music at the Conservatory of Music in Venice from 1975 to 2009, and is member of the scientific committee of Fondazione Archivio Luigi Nono.

Alvise Vidolin has published various scientific works and held conferences in the field of sound and music computing. His work focuses on the scientific potential of informatics and multimodal systems in the composition and execution of music.

Francesco D’Orazio – violin

Francesco D’Orazio was born in Bari and was taught violin and viola by his father. He later studied with Dénes Zsigmondy at the Salzburg Mozarteum and Yair Kless at the Rubin Academy in Tel Aviv. In 2010, the Italian National Music Critics Association awarded him the Premio Abbiati as the “Best Soloist” of the year.

Francesco D’Orazio has performed in concerts throughout Europe, as well as in North and South America, Mexico, China and Japan. He has recorded for Decca (the complete violin works of Luciano Berio, Felix Mendelssohn’s sonatas, the complete works by Ferruccio Busoni and Maurice Ravel), Hyperion, Opus 111/Naive (Vivaldi), Stradivarius (sonatas for violin and harpsichord by J.S. Bach, the complete violin and piano works of Alfred Schittke, works for violin and orchestra by Ivan Fedele and Nino Rota), and Amadeus (Handel sonatas, Concerto No. 1 by Michael Nyman, and Fire and Blood by Michael Daugherty).

Francesco D’Orazio has performed at major concert venues, such as Accademia Nazionale di Santa Cecilia in Rome, Cadogan Hall in London, Accademia Musicale Chigiana in Siena, New York University, Teatro Coliseo in Buenos Aires, the South Bank Centre in London,
Centre de la Musique Baroque in Versailles, the Frick Collection in New York, the Cervantino Festival in Mexico, Breckenridge in Colorado, Instanbul, MiTo Settembre Musica, Montpellier, Potsdam, Ravenna, Urbino, Salzburg, Strasbourg, Stresa, Tanglewood, and the Venice Biennale.

His extensive repertoire includes works ranging from early music, as violinist in the original instrument ensemble L’Astrée of Turin, to classical, romantic and contemporary music. Indeed, he is a favourite of many composers: he has premiered works for violin and orchestra by Terry Riley (*Zephir*), Michael Nyman (*Violin Concerto No. 2*), Ivan Fedele (*Mosaique*), Michele dall’Ongaro, Lorenzo Ferrero, Gilberto Bosco, Raffaele Bellafronte, Marco Betta, Nicola Campogrande, Fabian Panisello and Flavio Emilio Scogna, as well as premiering numerous chamber works. Luis De Pablo wrote his last violin work, *Per Violino*, for Francesco D’Orazio. For many years, he worked with Luciano Berio, whose *Divertimento for String Trio* he premiered at the Strasbourg Festival, while also performing *Sequenza VIII* at festivals in Salzbour and Tanglewood, and *Corale* for violin and orchestra at Cité de la Musique in Paris and Auditorium Nacional de Musica in Madrid, conducted by the composer.

Francesco D’Orazio has given the Italian premiere of violin concertos by John Adams (*The Dharma at Big Sur* for electric six-string violin), Kaija Saariaho (*Graal Theatre*), Unsuk Chin, Luis De Pablo, Michael Daugherty (*Fire and Blood*), Aaron Jay Kernis (*Lament and Prayer*) and Michael Nyman (*Violin Concerto No. 1*). He has appeared as a soloist with the Mexico City OFUNAM and Philharmonic, Orchestre national d’Île-de-France, the Shanghai Philharmonic, the Nagoya Philharmonic, the Turin Philharmonic Orchestra, Saarlandischer Rundfunk, the Timisoara Philharmonic, the Teatro Petruzzelli Symphony Orchestra, the Sicilian Symphony Orchestra, the National RAI Symphony Orchestra in Turin, Accademia Bizantina, the Manitoba Chamber Orchestra, Academia Montis Regalis, and the Reina Sofia Chamber Orchestra of Madrid, working with conductors such as Lorin Maazel, Boris Brott, Luciano Berio, Karl Martin, Steven Mercurio, Daniel Kawka, Zuohang Chen, Aaron Jay Kernis, Ottavio Dantone, Arturo Tamayo and Hansjorg Schellenberger. Francesco D’Orazio plays a violin by Giuseppe Guarneri, Comte de Cabriac, Cremona 1711.
Francesco Abbrescia – live electronics

Francesco Abbrescia studied piano, singing and choral conducting, and graduated in composition (G. Francia) and electronic music with honours from the Conservatory Niccolò Piccinni in Bari.

He founded and conducted the Goitre Choir of the Harmonia Association – Choir and Orchestra of the University of Bari, with which he has presented many concerts in various Italian cities. In addition, he served as the artistic director of the annual review of contemporary music New Musics (2004-2011).

Francesco Abbrescia was the assistant operator for interactive electronics and multimedia for the class in music film composition given by Luis Bacalov at the summer courses of the Chigiana Music Academy, Siena (2005-2014).

He collaborates with internationally renowned composers (Ivan Fedele, Luis Bacalov, Michele Dall’Ongaro, Gianvincenzo Cresta, Pasquale Corrado) and performs computer music in Italy and abroad with musicians such as Francesco D’Orazio, Nicola Fiorino, Giampaolo Nuti and Filippo Lattanzi.

His works have been performed at many festivals around the world: Ars Electronica (Linz, Austria), ICMC (Ljubljana, Slovenia), FILE (São Paulo, Brazil), EuCuE (Montréal, Canada), and FIMU (Belfort, France).

Francesco Abbrescia won the electronic music category of the Italian National Prize of Arts 2008/09 with his own composition Studio sull’intonazione della carne.

Matej Šarc – oboe

Born in 1965 in Ljubljana, Matej Šarc started studying the oboe with Božo Rogelja at the Ljubljana Academy of Music, and then furthered his studies with Heinz Holliger at the Freiburg University of Music, Germany.

He served as the first oboist of the RTV Slovenia Symphony Orchestra and the Freiburg Philharmonic Orchestra. As a soloist and chamber musician, he has performed throughout Europe, as well as in Australia, China, Mongolia, Japan and the Americas. In collaboration with a number of European radio stations, he has recorded numerous chamber and solo works for the oboe, and his recordings have been released by Slovenian and international record labels.

Since 1994, Matej Šarc has been a member of the Slovenian Philharmonic Orchestra and the wind quintet Slowind, with which he was awarded the Prešeren Fund Prize, amongst others. He teaches the oboe at the Ljubljana Academy of Music and the Ljubljana Conservatory of Music and Ballet, as well as at masterclasses in Slovenia and abroad.

For many years, he has dedicated himself to the organisation and execution of the Slowind Festival, a chamber music concert cycle presented in Ljubljana, at which the members of Slowind perform alongside...
top artists such as Alexander Lonquich, Christiane Iven, Heinz Holliger, Arvid Engegård, Robert Aitken, Ursula Oppens, Matthias Pintscher, Naoko Yoshino, Mayumi Miyata and others.

Contemporary music occupies a special place in Matej Šarc’s artistic activity, and he has given the premiere performances of an enormous number of new works by Slovenian and foreign composers. In recent years, he has devoted an increasing amount of time to Baroque music and its role in today’s world.

Valentina Coladonato – soprano

Soprano Valentina Coladonato gained a Master’s degree in foreign languages and graduated in voice with top marks, before further developing her vocal technique with Renata Scotto, Regina Resnik, Paride Venturi, Edith Wiens and Claudio Desderi.

She has won various international singing competitions: Valentino Bucchi; G. Di Stefano, Città di Alcamo, Toti Dal Monte, Maria Caniglia, as well as several critics, audience and jury prizes.

Her debut was in Cavalli’s L’Ormindo produced by the W. Walton Foundation, and she later sang leading roles in operas by Monteverdi, A. Scarlatti, Gluck, Vivaldi, Mozart, Jommelli, Spontini, Bellini and Verdi.

Her concert activity and repertoire today range from Baroque to contemporary music, both sacred and secular, with specialised groups, such as La Venexiana, Accademia Bizantina, La Stagione Armonica, Sentieri Selvaggi, Algoritmo, Ensemble Confluenze, FontanaMIX, Musikfabrik, Quartetto Prometeo, the Alter Ego Quintet, and the Ex Novo Ensemble.

Valentina Coladonato is a favourite interpreter of several composers, including Ivan Fedele, for whom she has sung many world premieres, as well as Azio Corghi and Salvatore Sciarrino. She has recorded for Decca and Glossa.
The major music institutions at which she has sung include Teatro alla Scala, Milan, Opéra National de Paris, the Salzburg Festival, Vienna Musikverein, Concertgebouw Amsterdam, the Flanders Festival, the St Petersburg Philharmonia, the Southbank Centre in London, the Frick Collection in New York, DeSingel in Antwerp, the George Enescu Festival in Bucharest, Kölner Philharmonie, WDR Radio, the Ravenna Festival, Festival Pergolesi-Spontini, RAI Turin, MiTo, the Sinopoli Hall in Rome, Quirinale, Radio3 RAI, Biennale di Venezia, and many other venues in Europe, North and South America, Asia and Oceania.

Valentina Coladonato has collaborated with stage directors including Daniele Abbado, Maurizio Scaparro, Cesare Lievi, Michał Znaniecki, Colin Graham, and with conductors Riccardo Muti, Roberto Abbado, David Robertson, Lior Shambadal, Peter Eötvos, John Axelrod, Peter Rundel, Michel Tabachnick, Marcello Panni, Antonello Manacorda, Enrique Mazzola, Claudio Scimone, Claudio Desderi, Ottavio Dantone and Corrado Rovaris.

“Since the disappearance of their illustrious elders Quartetto Italiano, I have rarely heard such sensitivity and such sincerity.” François Clairant, Sud-Ouest

Winner of the 50th Prague Spring International Music Competition in 1998, on the same occasion Quartetto Prometeo was awarded the Special Bärenreiter Prize for the best performance of Mozart’s Quartet K 590 according to the original score, the City of Prague Prize for the best quartet, and the Pro Harmonia Mundi Prize.

Quartetto Prometeo has been the resident ensemble at the Britten Pears Academy (1998) in Aldeburgh and was awarded the Thomastik Infeld Prize at the International Summer Academy Prag-Wien-Budapest 1999 for the outstanding performance of a chamber music work, as well as gaining the second prize in the Concours International de Quatuors in Bordeaux. In 2000, the quartet gained the Special Bärenreiter Prize in the ARD Münich Competition and, in 2012, it was awarded the Silver Lion at the Venice Music Biennale.

Quartetto Prometeo

Aldo Campagnari – violin
Jacopo Bigi – violin
Massimo Piva – viola
Francesco Dillon – cello

Foto: Stefano Bottesi
Quartetto Prometeo’s brilliant international career includes performances at Concertgebouw, Musikverein, the Wigmore Hall, the Aldeburgh Festival, the Prague Spring Festival, the Mecklenburg Vorpommern Festival, Accademia di Santa Cecilia in Roma, Società del Quartetto di Milano, Accademia Chigiana in Siena, Musica Insieme in Bologna, Accademia Filarmonica Romana (where it was quartet-in-residence for three seasons), the Waterfront Hall in Belfast for the BBC, Grand Théâtre in Bordeaux, Foundation Royaumont, Auditorium Musée d’Orsay in Paris, the Boswil Festival, Schloss-Elmow Kammermusikfest, Würzburg Mozartnacht, Le Printemps Musical de Saint-Cosme, Engadiner Festwochen, Kammermusikfest in Saarbrücken, Rencontres Musicales de Fontainebleau, the Colmar Festival, and the Sanssouci Festival in Potsdam, as well as tours in South America, The Netherlands, etc. The quartet regularly collaborates with musicians such as Mario Brunello, David Geringas, Veronika Hagen, Alexander Lonquich, Enrico Pace, Stefano Scodanibbio, and the Belcea Quartet.

One of the characteristics of Quartetto Prometeo is their constant exploration of juxtaposing classical repertoire and the new musical expressions of our time. Their close collaboration with the acclaimed composer Salvatore Sciarrino led him to dedicate two pieces to the ensemble, his *Esercizi di tre stili* and the latest *Quartetto n.8*, commissioned by Società del Quartetto Milan, MaerzMusik Festival Berlin, Ultima Festival Oslo and the Aldeburgh Festival, and recently recorded for the label Kairos together with his latest works for string quartet.

Quartetto Prometeo continues to collaborate with Ivan Fedele, and in 2011 premiered *Moroloja Kai Erotika* for string quartet and voice, commissioned by Accademia Filarmonica Romana and dedicated to Quartetto Prometeo.

After the successful recording of the complete Schumann string quartets for Amadeus, recent releases include: a monograph CD dedicated to Salvatore Sciarrino for Kairos, a monograph CD dedicated to Hugo Wolf for Brilliant, a monograph CD dedicated to Stefano Scodanibbio for ECM, a CD/DVD with works by Beethoven and Schubert as well as a monograph CD dedicated to Ivan Fedele for LimenMusic.

In 2015, the quartet recorded a CD titled *Arcana* for the Sony label, on which it performs early music elaborated and recomposed by Battistelli, Filidei, Gervasoni, Fedele, Scodanibbio and Sciarrino.
Ex Novo Ensemble

Daniele Ruggieri – flute
Davide Teodoro – clarinet
Aldo Orvieto – piano
Dario Savron – percussion
Carlo Lazari – violin
Carlo Teodoro – cello
Pasquale Corrado – conductor

The Ex Novo Ensemble was founded in Venice in 1979 by composer Claudio Ambrosini and seven young musicians, who have remained together ever since. The ensemble now represents a point of reference on the international panorama of new music. The continuity obtained by working together, as well as the ensemble’s artistic and professional coherence, have resulted in a specific character, a “sound”, which both the public and critics of major European festivals have recognised to be unique to this ensemble. These festivals include: Festival Acanthes, Avignon; Music ’88, Strasbourg; HCMF Huddersfield; Concerts Ville de Genève; the Biennale, Venice; Tage für neue Musik, Zürich; Time of Music, Vitasaari; Elektron Musik Festival, Skinnskatteberg, Sweden; the Susa Festival, Denmark, Roma Europa, Rome; Warsaw Autumn; Akademie der Künste, Berlin; the Gaudeamus Foundation, Amsterdam; Musica nel nostro tempo, Milan; IGNM, Basel; Ars Musica, Bruxelles; Münchener Philharmoniker; Mozarteum, Aspekte Salzburg; Eco & Narciso; Festival delle Nazioni, Città di Castello; Mittelfest; RAI, Rome and Milan; Tisch Center, New York; and the Chicago Center of Arts.

Many celebrated composers have dedicated important new works to the ensemble: Claudio Ambrosini, Stefano Bellon, Carlo Boccadoro, Sylvano Bussotti, Gilberto Cappelli, John Celona, Aldo Clementi, Silvia Colasanti, Azio Corghi, Michele Dall’Ongaro, Xavier Dayer, Matteo D’Amico, Luis de Pablo, Lorenzo Ferrero, Luca Francesconi, Beat Furrer, Giorgio Gaslini, Adriano Guarnieri, Alvin Lucier, Vittorio Montalti, Luca Mosca, Fabio Nieder, Francesco Pennisi, Filippo Perocco, Horatiu Radulescu, Michèle Reverdy, Valerio Sannicandro, Salvatore Sciarrino, Alessandro Solbiati, Ivan Vandor and Gèrard Zinnstag.

The ensemble’s commitment to exploring the language of contemporary music later became the basis for re-interpreting classical repertoire, particularly scores composed for rare instrumental combinations, which, although very beautiful, remain little known.

Many world premieres and works dedicated to the Ex Novo Ensemble have also been recorded and broadcast by the major European broadcasting corporations: BBC, Radio France, RAI, Westdeutscher Rundfunk (WDR), Süddeutscher Rundfunk (SDR), Schweizer Radio (DRS and RSI), Belgian (RBFT) and Swedish Radio Networks.

Of particular significance in the ensemble’s work is its contribution to the
promotion of Italian chamber music, as demonstrated by its long association with recording companies such as Arts, ASV, Black Box, Dynamic, Naxos, Stradivarius, Ricordi, and others. Since 2004, the ensemble has organised the festival *Ex Novo Musica* at La Fenice Theatre in Venice, and since 2013 it has also presented *Maratona Contemporanea*, a concert featuring 42 short world premieres.
The wind quintet Slowind was established twenty-two years ago. Since then, the ensemble, which performs virtually the entire standard repertoire for wind quintet, has established a reputation as an uncompromising performer of contemporary works, and is the most active ensemble in this field in Slovenia. Its contemporary repertoire ranges from the classics of the avant-garde to works by the youngest composers of our time, artists who are perhaps less known but full of promise. By regularly commissioning new works, Slowind encourages young Slovenian composers, who respond enthusiastically to the opportunity to have their new works performed on many European stages. At the same time, the quintet has for many years worked closely with established international composers, such as Vinko Globokar, Robert Aitken, Heinz Holliger, Jürg Wyttenbach, Toshio Hosokawa, Uroš Rojko, Martin Smolka, Volker Staub, Ivo Nilsson, Nina Šenk, Gérard Buquet, Lojze Lebič, Niels Rosing Schow, Vito Žuraj, Beat Furrer and others,
who dedicate works to Slowind and include the ensemble in their own projects. Slowind is a regular guest of some of the most important venues for contemporary music: Ars Musica Brussels, Biennale Bern, Klangspuren Innsbruck, the New Music Concert Series Toronto, Contempuls Prague, Théâtre Dunois Paris, the Venice Biennale, the Zagreb Music Biennale and the Takefu International Music Festival (Japan). In 2014 alone, the jubilee twentieth year of ensemble’s existence, Slowind performed three concerts in Paris, seven in the United States and three in Denmark. Last year, in addition to concerts in Slovenia, the quintet appeared at the festival music@villaromana in Florence, Synergien San Polo, and the Venice and Zagreb Biennales, as well as giving concerts in Berlin, Japan (Takefu, Hiroshima, Tokyo) and Geneva. This year, Slowind has performed in Cluny in France and Rotweil in Germany (in the concert cycle Ars Nova, prepared by the German Radio SWR), and in November it will undertake an extensive tour in Canada.

On the domestic scene, the ensemble has in recent years increased its activities in the field of Slovenian music by organising a short music festival in the spring months entitled Slowind Spring, while autumn remains dedicated to the Slowind Festival.

This year sees the eighteenth Slowind Festival in a row. Whereas the cycle was initially enriched mainly by contributions from eminent artists who performed with the ensemble – Heinz Holliger, Robert Aitken, Alexander Lonquich, Arvid Engegård, Aleksandar Madžar, Mate Bekavac, Steven Davislim, Christiane Iven, Matthias Pintscher, Matthias Würsch, Naoko Yoshino, Mayumi Miyata and others – it has over the years developed into a real movement. The promotion of international contemporary chamber music repertoire, as well as the comprehensive presentation of some of the giants of 20th-century music who are less known in Slovenia (Edgard Varèse, Elliott Carter, Vinko Globokar, Toru Takemitsu) has been joined by a growing number of foreign contemporary music ensembles, as well as by members of Slovenian symphony orchestras and established chamber groups and choirs.

The festival programme is regularly recorded and broadcast by Radio Slovenia, with the concert recordings also being broadcast by foreign radio stations: BBC 3, Radio Netherlands and others.

For its activities to date, Slowind received the Župančič Prize in 1999, the Prešeren Fund Prize in 2003, and the Betetto Prize in 2013.

www.slowind.eu
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Slowind Music Society

Co-Organiser:
Slovenian Philharmonic

Organizers of the International Workshop “Sculpting Sound”
Larisa Vrhunc

Department of Musicology, Faculty of Arts

University of Ljubljana

Slovenian Musicological Society

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