



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

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

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
Carlo Lazari – violin
Maja Rome – viola
Carlo Teodoro – cello
Miha Firšt – contrabass

Pasquale Corrado – conductor

intermission

Pasquale Corrado (b. 1979)

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

Ex Novo Ensemble

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 – percussion
Aldo Orvieto – piano
Carlo Lazari – violin
Janez Podlesek – violin
Maja Rome – viola
Carlo Teodoro – cello
Miha Firšt – contrabass

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, re-arranging 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

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 of 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 Namasca, and is dedicated to that ensemble as well as to my friend William Blank.

Ivan Fedele