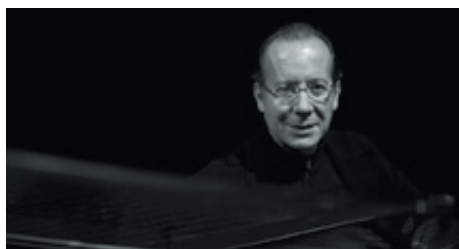


## Composers of the 18<sup>th</sup> Slowind Festival 2016



## 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](http://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*.



**Pierre Boulez (1925–2016)**

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 20<sup>th</sup> 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 100<sup>th</sup> 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 *brUP* 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 Voigtländer. 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.



## **Bor Turel (b. 1954)**

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.



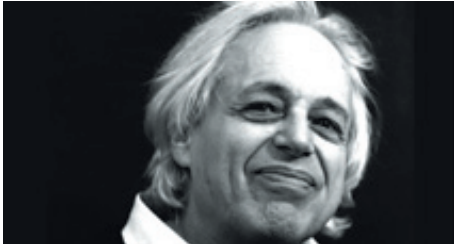


## Gregor Pirš (b. 1970)

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.

Amongst his most notable works are *Improvisations for Piano* (1988), *Collage* for piano (1992), *Song Cycle on Texts by Federico Garcia Lorca* for baritone and piano (1993), *Song Cycle on Texts by Tomaž Salamun* (1994), *Finnegans Wake* for string quartet (1995), *Collaboratio 6/97* (in collaboration with Michael Paš), *Ikaria* (1998, in collaboration with Michael Paš), *L'amour de moy* for chamber orchestra (1997), *Somrak* for four players, orchestra and electronics (2000), *Projekt Satirikon* for voice, chamber ensemble and electronics (2001, text: Petronius Arbiter); electroacoustics: *Moy-ses* (1997, in collaboration with Mihael Paš), *Opus Quantum* electroacoustic song (2002, text:

Krištof Dovjak); radiophonic works in collaboration with composer Bor Turel: *Sarine sanje* (2008), *Visoko jezdijo ulice* (2009), *Projekt Harm(les)s?* (2010), *Di ba baab/di ya beu*© (2011), *Kos kosti* (2011).



## György Ligeti (1923–2006)

György Ligeti was born in Dicsöszentmárton (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.



## **Pasquale Corrado (b. 1979)**

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: *Mr 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 Bobème*, *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 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 18<sup>th</sup> Slowind Festival 2016



on piano pedagogy, focusing on classical and contemporary repertoire.

[www.mgbellocchio.com](http://www.mgbellocchio.com)

## **Maria Grazia Bellocchio – piano**

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



## **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.).

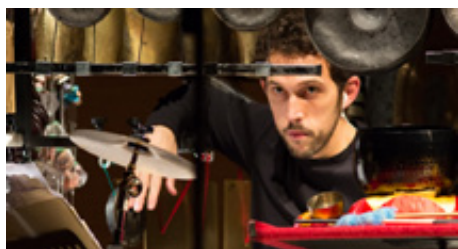
He is also active as a composer, and his compositions have been performed at many venues and festivals in Europe (among others, at La Fenice Theatre in Venice, Auditorium Il Sole 24 Ore in Milan, International Biennale of Contemporary Music in Koper, Slovenia), Canada and the USA, being performed by 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 Alvisé 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.



### **Alvisе Vidolin – live electronics**

Sound director, computer music researcher and live electronics interpreter,

Alvisе 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.

Alvisе 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 Rubín 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, Istanbul, 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 (*Zephyr*), Michael Nyman (*Violin Concerto No. 2*) Ivan Fedele (*Mosaïque*), 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 Salzbourg 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 Timishoara Philharmonic, the Teatro Petruzzelli Symphony Orchestra, the Sicilian Symphony Orchestra, the National RAI Symphony Orchestra in Turin, Accademia Bizantina, the Manitoba Chamber Orchestra, Accademia 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), *ÉCuE* (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*.



Foto: Jože Subadotnik

## 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.



Foto: Siega

### **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 Scottò, 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 Eötvös, John Axelrod, Peter Rundel, Michel Tabachnik, Marcello Panni, Antonello Manacorda, Enrique Mazzola, Claudio Scimone, Claudio Desderi, Ottavio Dantone and Corrado Rovaris.



Foto: Stefano Bottesi

## Quartetto Prometeo

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

“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 50<sup>th</sup> 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 München Competition and, in 2012, it was awarded the Silver Lion at the Venice Music Biennale.

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-Elm au 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, Vitsaari; 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; IGMN, Basel; Ars Musica, Bruxelles; Münchener Philharmoniker; Mozarteum, Aspekte Salzburg; Eco & Narciso; Festival delle Nazioni, Città di Castello; Mittelfest; RAI, Rome and Milan; Tish 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, Michéle Reverdy, Valerio Sannicandro, Salvatore Sciarrino, Alessandro Solbiati, Ivan Vandor and Gérard 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.



Foto: Jože Subadrižnik

## Slowind

Aleš Kacjan – flute  
Matej Šarc – oboe  
Jurij Jenko – clarinet  
Metod Tomac – horn  
Paolo Calligaris – bassoon

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 20<sup>th</sup> 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](http://www.slowind.eu)