



'arsenale

Sunday May 2, 2010
Fenway Center
Northeastern University
FREE Admission

Ensemble L'arsenale is touring America after a concert at the New York MATA Festival. L'arsenale pianist Roberto Durante presents a program which includes works of one the most important composers of these days, Salvatore Sciarrino, and american premiere of works by four Italian composers, who are for different reasons strictly related to Venice.

Schedule

3:00 pm Workshop, Open rehearsal
5:30 pm Concert: Works for Piano
6:30 pm Reception
7:00 pm Concert: Works for Chamber Ensemble

Ensemble L'arsenale

Founded in Treviso by young musicians and composers under the artistic/musical direction of Filippo Perocco, L'Arsenale aims to bridge the divide between writing music and making music, between conceiving a sound and the gesture needed to produce that sound, between the lifetime of a sound and the space in which it lives and dies.

A special feature of the group is its flexibility, easily changing personnel and its keenly attentive explorations of the new work coming from young composers in the vast field of contemporary music. From its inception, L'Arsenale has devoted much of its activity to commissions and first performances of new music. The group is also involved in organizing their music season in Treviso, concerts, seminars and masterclasses and the composition contest Chiamata alle Musiche.

Proposes constantly working with ensembles, soloists and conductors from the international scene including ensemble Argento (NY), Dissonanzen ensemble, Edison Studio, Mario Caroli, Marco Angius, Zoltan Pesko, Michele Lomuto. The ensemble's objective is to explore the languages belonging to the world of modern and contemporary music through its extensive repertoire, which stretches from the historical avant-garde of Messiaen, Stravinsky and Schoenberg to composers such as Ligeti, Berio, Stockhausen, Morton Feldman and Toru Takemitsu, and takes in the minimalism of Louis Andriessen, Terry Riley and Steve Reich, and the sound researches of Salvatore Sciarrino, Gerard Grisey, Iannis Xenakis and Giacinto Scelsi. Collaborating with various associations and institutions as the Goethe Institute in Rome, the American Academy in Rome, the German Centre for Venetian Studies in Venice, the group has taken part in numerous contemporary music festivals, such as Venice Biennale, Contemporanea - Udine, Taukay, Kairos, Mata, Metaarte, cZ95 in Venice, Compositori a Confronto' in Reggio Emilia and many others.

From its foundation L'arsenale has been resident ensemble at the Teatro delle Voci, as well as collaborating with the Accademia Musicale Villa Ca' Zenobio, both in Treviso.
www.larsenale.com

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Works for Piano

Perduto in una città d'acqua, Salvatore Sciarrino

Absences (2007), Alessio Rossato

L'uobo duovo, Lorenzo Tomio

Tintinnio delle ossa - Linga (2007), Federico Costanza

Preludi (2007-2009 in progress), Filippo Perocco

Cinque (2005), Marco Lenzi

Notturano crudele - n. 1, Salvatore Sciarrino

Roberto Durante [piano]

Works for Chamber Ensemble

for Patrick Kermann (2010), Nicola Buso
for soprano and cello

Giorni smègi e lombidiosi (2010), Lorenzo Tomio
for sax, electric guitar, accordion and cello

Due piedistalli (2010), Nildo Sanvido
for solo accordion

Canzonetta (2010), Riccardo Vaglini
for soprano and accordion

Studio su IHGROC-OIZA (2010, world premiere), Michele Zaccagnini
for soprano, sax, electric guitar, accordion, piano and cello

- Intermission -

And then, Romina, Mike Frengel
for electric guitar and tape

Breaking a Curtained Haze (2009), Stefano Trevisi
for sax, electric guitar, accordion and cello

Amore, Anthony Paul De Ritis
for accordion, saxophone, and soprano

Reperto mutilo (da Veglia) (2010), Filippo Perocco
for soprano, sax, electric guitar, accordion, piano and cello

Ilario Morciano (Sax); Luca Piovesan (Accordion); Lorenzo Tomio (Guitars); Massimo Raccanelli (Cello); Livia Rado (Soprano); Roberto Durante (Piano); Filippo Perocco (Director, Conductor)

Program Notes **Works for Piano**

Perduto in una città d'acqua, Salvatore Sciarrino

"With me music inhabits a threshold region. Like dreams, where something both exists and yet doesn't exist, and exists as something else as well. These are the sounds found close to the horizon of the senses, magnified by ancient silence through some submerged collapse of memory." – Salvatore Sciarrino

Absences (2007), Alessio Rossato

To be listening in thus to enter into tension and to be on the lookout for a relation to self: not, is should be emphasized, a relationship to "me" (the supposedly given subject), or to the "self" of the other (the speaker, the musician, also supposedly given, with his subjectivity), but to the relationship in self, so to speak, as it forms a "self" or a "to it self" in general, and if something like that ever does reach the end of its information. Consequently, listening is passivo over to the register of presence to self, it being understood that that the "self" is precisely nothing available (substantial or subsistent) to which one can be "present", but precisely the resonance of a return. For this reason, listening – the opening stretched toward the register of the sonorous, then to its musical amplification and composition – can and must appear to us not as a metaphor for access to self, but as the reality of this access, a reality consequently indissociably "mine" and "other", "singular" and "plural", as much as it is "material" and "spiritual" and "signifying" and "a-signifying". (Jean-Luc Nancy – Listening)

L'uobo duovo, Lorenzo Tomio

It is like when someone doesn't feel very well...

The continuity's problem. jerkily.

While somebody is moving with lightness.

Tintinnio delle ossa - Linga (2007), Federico Costanza

[eng.: Rattling bones - linga (dance of the Lords of the Cemeteries)] for piano

The composition is divided into two parts:

1. Exercise
2. Tail - Distant
immediately transparency and vastness of space in which all these sounds live

A rigorous exercise to change the perception of the pianist and piano. The Cemeteries that the monks visualize for this dance are situated at the eight cardinal points of the mandala, and symbolize the purification of the eight aspects of consciousness, as well as the eight similes the illustrate the the illusory nature of phenomena. [...] Four dancers wearing white costumes representing skeletons carry an effigy or linga, which represents the ego, the attachment to the reality of self. The consciousness of all the negative forces is concentrated into the effigy. During one of the dances that follow, the master of the ceremony liberates this consciousness by dissolving in in the space of emptiness, which is absolute truth. When the flesh and blood of ignorance have been devoured by emptiness, there remains only the pure skeleton of clear awareness, the nonduality of enlightenment which transcends fear. The skeleton is also an incitement to spiritual practice, as a reminder of the impermanence of all things. (from "Monk Dancers of Tibet" by Matthieu Ricard, Shambala Publication, Inc., Boston 2003)

Preludi (2007-2009 in progress), Filippo Perocco

primo – agitato

secondo – lento

terzo – vivace

quarto – largo

quinto – allegro molto

sesto – lento assai

Preludi belong to a larger project still in progress based on the Preludes of Chopin. Robert Schumann called them sketching, principles of study, ruins, rubble. An aspect of my approach to composition is targeted to the pleasure of discovering the hidden peculiarities of works written by other composers from different centuries and different fields. The starting point for this study is the operation of erosion. When I was in residence at the American Academy in Rome I used to write one short piano piece over this preludes each day. A daily stretching became intense and momentary pleasures. Trough the preparation the piano become more and more a new instrument.

Cinque (2005), Marco Lenzi

Cinque [Five] (2005) is a piano piece dedicated to my daughter Alea; few high and all-natural notes articulated by a delicate, barely audible whisper.

Nocturano crudele – n. 1, Salvatore Sciarrino

"With me music inhabits a threshold region. Like dreams, where something both exists and yet doesn't exist, and exists as something else as well. These are the sounds found close to the horizon of the senses, magnified by ancient silence through some submerged collapse of memory." – Salvatore Sciarrino

Program Notes **Works for Chamber Ensemble**

for Patrick Kermann (2010), Nicola Buso

for soprano and cello

I met Patrick Kermann in Villeneuve-lez-Avignon in July 1999, during the Avignon Theatre Festival. I've seen his plays (Thrène, into the "Chapelle des Penitents Gris"), installations (La mastication des Morts, in the "Grand Cloître de la Chartreuse") and lectures (Leçons de Ténèbres, into the "Cave du Pape", "Chapelle des Morts"), and I have found some of his books, so Kermann's works have been keeping me company in these years, year by year. When, recently, I tried to contact him, I have been told that he had committed suicide, in late February 2000 ("[...] il ha choisi de mettre fin à ses jours [...]"). Well, Patrick Kermann keeps me company, again.

Giorni smègi e lombidiosi (2010), Lorenzo Tomio

for sax, electric guitar, accordion and cello

I often wonder about the meaning of the sounds that flow out while i am writing a new work.

often I can't find any answer...

Fosco Maraini was a scientist, traveller, asian culture researcher, teacher of japanese and literature. He also pioneered poesia metasemantica, metasemantic poetry, wherein the only meaning lies within the sound of the invented words, oblique and ambiguous. Words created as notes.

Due piedistalli (2010), Nildo Sanvido

for solo accordion

It is only a question of perspective: looking at the mountain from afar or touching the rock with your hands. It sometime happens that in our memory of sound, certain instruments seem to inhabit their own special world or are closely associated with it. But heard from up close, or heard anew, they open up a realm of new possibilities, of expanded limits, opening up new experiences. There is nothing so moving as those moments when the past grants us a new vision, even a small one. Luca let me listen closely to his instrument, so that I could hear its breath, the fluctuation of its sound in a seemingly narrow space, in an unexpected flexibility that comes from far away. These Two Pedestals are dedicated to Luca.

Canzonetta (2010), Riccardo Vaglini

for soprano and accordion

It's a simple textless song, plain and placid, quiet, without pretensions.

Studio su IHGROC-OIZA (2010, world premiere), Michele Zaccagnini

for soprano, sax, electric guitar, accordion, piano and cello

Studio su IHGROC-OIZA is a narration of a "story about a piece" rather than just a piece. It refers to an adventure I had over the summer at the Accademia Chigiana in Siena (Italy). The piece that I submitted for the festival, that takes place in this beautiful and historically rich little city, underwent, unwillingly, many cuts due to the dislike that the Maestro took in it. The piece was eventually performed in a "crippled" version leaving me quite bitter. When I tried to rewrite the piece for L'Arsenale and its unique instrumentation, I couldn't help but bringing back memories, still fresh, of that experience. Therefore elements of the old piece, with words by Petrarch's *Canzoniere* and an old Irish song (taken from a Joyce's short story), are juxtaposed with "foreign objects" such as my voice complaining, the Maestro's voice calling the music "band!", and, why not, Marilyn Manson quotes. Hence the piece's outlook is the one of a Frankenstein's monster, in which the single parts are unified, coherently or less so, to represent memories of troubled and stressful month.

- Intermission -

And then, Romina, Mike Frenkel

for electric guitar and tape

And Then, Romina..., for prepared electric guitar and fixed electronics, explores various relationships between live guitar and electronic sound. Among these relationships is a concern for using electronics to extend both the timbral and performance possibilities of the live instrument. Harmonic elements are abstractly based on the Italian song 'O surdato namurato (Califano/Canino, 1915), which can be heard most distinctly at the end. The piece was composed at City University, London in the fall/winter of 2000.

Breaking a Curtained Haze (2009), Stefano Trevisi

for sax, electric guitar, accordion and cello

Study based on the 8th Prelude and fugue from J.S.Bach's *Wohltemperirte clavier* (i). A noisily magma coagulates into gestures which cut the soundscape, crystallize, condensate again in fragments more and more thinned out, to implode in a periodic breath, magmatic waste.

Amore, Anthony Paul De Ritis

for accordion, saxophone and soprano.

"Amore" is a short setting of Italian poetry by the author Artilio Bertolucci. This music attempts to explore how the particular timbres of the accordion and saxophone blend. The harmonic language is tonal and refers to the minimalist style. I'm fascinated by the "breathiness" of these instruments, which I try to exploit in the voice as well. Setting an Italian poem about love is a challenge, everyone knows that the Italians are some of the most romantic people in all of the world -- I try to focus on repetition, trance, breath, and being kind of lost in the timbre of these instruments in order to give the passionate text and its subject justice.

Reperto mutilo (da Veglia) (2010), Filippo Perocco

for soprano, sax, electric guitar, accordion, piano and cello

Some of my recent works have a special relationship with sleep and particularly with the condition of insomnia. In *Veglia* (the Italian word for Vigil) this kind of extra-musical approach exists too. *Veglia* (Vigil) as pending, as apparent calm, as a static awakening, as well as vigilant and attentive eye (surveillance).

Profiles

Nicola Buso, Composer

Nicola Buso after a Diploma on Pianoforte (teacher: M. Aiello), and a Degree on Philosophy (Università Ca' Foscari, Venezia; supervisors: Prof. L. Perissinotto, Prof. L.V. Tarca), Nicola Buso received his Diploma on Electronic Music in Venice (Conservatorio B. Marcello, Venezia; teacher: A. Vidolin). He has attended Masterclasses on composition (A. Guarneri, H. Lachenmann, G. Ligeti) and conducting (L. Descevi), and has collaborated with the Archivio Luigi Nono (Venezia); his compositions have been performed in Italy, Poland, and Germany. His current interests deal with live coding and hypertextual hermeneutics.

www.busoni.net

Federico Costanza (1976), Composer

Graduated in composition, piano, electronic music (A. Vidolin) in Venice. He attended several masterclasses in composition and electronic music (Sciarrino, Manzoni, Furrer, Levinas, Di Scipio, Richard). His works were performed in Italy and abroad, published and recorded by Ars Publica Editions. He received commissions (Cantiere Internazionale d'Arte-Montepulciano; Astra-Melbourne; La Biennale-Venice; Scuola di Musica di Fiesole) and he wrote for the theatre (Infidi Lumi). With his group Meccanica Azione Sonora he has participated to many musical projects: the collective score .WAV ad Alvisè Vidolin per il suo sessantesimo compleanno for string quartet, laptops ensemble and live electronics (Venice 2009, published by Ars Publica Ed.); and some concerts for World Venice Forum 2009 organized by IAES and Andrea Molino (Venice 2009) and for Progetto Prometeo organized by A.Gi.Mus. of Venice (Mestre - Venice 2009). His works are published and recorded by Ars Publica Edition.

Anthony Paul De Ritis, Composer

Composer Anthony Paul De Ritis, born on Long Island, New York, is currently Professor and Chair of the Music Department at Northeastern University in Boston.

De Ritis completed his Ph.D. in Music Composition at the University of California, Berkeley, where he studied with Richard Felciano and Jorge Liderman, and worked with David Wessel at Berkeley's Center for New Music and Audio Technologies (CNMAT) (1992-1997). He received his M.M. in Electronic Music Composition from Ohio University under Mark Phillips (1990-1992) and his B.A. in Music with a concentration in Business Administration from Bucknell University, studying composition under William Duckworth, Jackson Hill and Kyle Gann, and philosophy with Richard Fleming (1986-1990). De Ritis engaged in summer study at the American Conservatory in Fontainebleau, France under Phillippe Manoury, Tristan Murail, and Gilbert Amy (1991, 1992), the University of Southern California (1990) and New York University (1989). De Ritis also holds a certificate in Internet Technologies and a Masters in Business Administration with an emphasis in high-tech. In 2006, De Ritis was named the Alumnus of the Year for the College of Fine Arts at Ohio University.

As a graduate student De Ritis contracted and managed 112 musicians for the American premiere of John Cage's *Ocean 1-95* with the Merce Cunningham Dance Company, and scored the music for the Macintosh computer game, *Step On It*, which won the 1997 MacWorld Arcade Game of the Year. He is the founder and lead developer of the Online Conservatory, a collaboration between the Boston Symphony Orchestra and Northeastern University, which has been featured in the New York Times, the Chronicle for Higher Education, Newsweek, Symphony magazine and the Boston Globe. The Online Conservatory allows viewers to explore BSO programs in-depth before their performances; in 2005 it was declared a "best practice" in "integrated" or "left-brain" marketing by Forrester Research. www.deritis.com www.bso.org/conservatory

Roberto Durante, Pianist

After graduated in piano with "summa cum laude" at the Conservatory B. Marcello in Venice, under the guidance of M° Massimo Somenzi, he was privileged to study also with M° Piernarciso Masi at the Music Accademy of Florence. In order to improve his studies he has followed several important Master Classes, given by Maestros such as Aldo Ciccolini, Riccardo Risaliti, Pier Narciso Masi, Gustavo Romero and Lya de Barberiis. At the moment he is studying at the Graz's University of Music and Arts, where he was selected to attend a course with Klangforum Wien, one of world's leading contemporary music ensembles. He has played in several chamber music ensembles, from duo to quintet with winds and strings, and has performed Mozart's Piano Concerto KV 414 and the L. Kozeluh Concerto for 4 hands as a soloist with orchestra, playing with musicians such as M. Somenzi, W. Themel, M. Gualtieri. He's also very active in the Italian jazz scene, as a pianist and as a Hammond player. He attended, thanks to a scholarship, the Berklee College of Music seminary at Umbria Jazz Festival and then worked as a teacher's assistant at the New School for Jazz and Contemporary Music's seminary organized by Veneto Jazz in Bassano. He's a member of the Arsendale ensemble, directed by Filippo Perocco and specialized in the performance of the highlights of contemporary music as well as first executions. From 2006 he teaches piano at the "Music School of Villorba".

Mike Frengel, Composer

Mike Frengel holds B.A., M.A. and Ph.D. degrees in electroacoustic music composition from San Jose State University, Dartmouth College and City University, London, respectively. He has had the great fortune to study with Jon Appleton, Charles Dodge, Larry Polansky, Denis Smalley, Allen Strange, and Christian Wolff. His works have won international prizes and have been included on the Sonic Circuits VII, ICMC'95, CDCM Vol.26, 2000 Luigi Russolo and ICMC 2009 compact discs. Mike serves on the faculty of the music departments at Northeastern University and Boston Conservatory, where he teaches courses in music technology and composition.

Marco Lenzi, Composer

Marco Lenzi (Livorno, 1967) studied music and philosophy at the Mascagni Institute of Livorno and at the Pisa University. Attended composition seminars led by Aldo Clementi in Florence in the years 1990-91 and Darmstadt Ferienkurse in 1994. His compositions have been performed in various contemporary music festivals both in Italy and abroad. He has also written several essays for the music magazines Musica/Realtà, MusikTexte, Quaderni di Octandre and has published the first Italian book on Morton Feldman for Ricordi-Lim.

Ilario Morciano, Saxophonist

Ilario Morciano was born in Bolzano in 1978 and started studying the saxophone at the Musical Lyceum 'F. Manzato' in Treviso, under the supervision of Maestro Roberto Favaro. He graduated obtaining a first-class degree at the State Conservatoire 'A. Buzzolla' in Adria. In order to continue his musical studies, he followed the specialist courses by Maestro J. M. Londeix and Maestro Mario Marzi at the State Conservatoire 'G. Verdi' in Milan and he has studied Jazz with Maestro Nicola Fazzini and Maestro Robert Bonisolo, participating in clinics at the 'Berklee College' in Boston and performing at the Umbria Jazz Festival 2007. He performs as a soloist, in duo together with a pianist and in chamber music ensembles and orchestras. He is a member of the saxophone quartet 'Aliseo', a winning quartet at national and international contest which performs the whole 20th-century repertoire from classical to contemporary music and from ethnical music to jazz. He recorded with Aua Records, Snowdonia and Madcap Collective for electronic music projects, and with Alia Music records for the 'Arsendale' Ensemble. He teaches saxophone at the Musical Lyceum 'F. Manzato' in Treviso.

Filippo Perocco, Director, Conductor, Composer

Filippo Perocco received his degree in Composition at the Conservatory in Venice. Awarded in different competitions, he has been Composer in residence at the Euro-

pean Centre for the Arts "KunstForum Hellerau" in Dresden (2006), Italian Arts Fellowship – Composer in residence at the American Academy in Rome (2008), Fulbright (2009). Works commissioned and performed by Holland Symphonica, Dresdner Sinfonikern, Young Janáček Philharmonic Orchestra, Sinfonia Varsovia Orchestra, Orchestre National de Lorraine, Orchestra Filarmonia Veneta, Ensemble Vocal Modern, IXION ensemble, Vokalensemble Neue Musik Berlin, ensemble Aleph, Accroche Note, Algoritmo, KAIDA, ASTRA Choir, COROinCANTO, broadcasted by NPS Holland, Radio Belgrado, SBS Melbourne, BBC Radio 3, Polski Radio and premiered in different festivals as Gaudeamus, Venice Biennale, Manca Nice, Aspekte Salzburg, MATA Festival New York Finestre sul '900, Zèppelin Festival Barcellona, Rencontres Musiques Nouvelles Lunel, The New London Wind Festival, International Review of Composers Belgrade, The Brighton Festival, Astra Concerts Melbourne, Warsaw Autumn. He studies orchestral conductorship with Emilio Pomarico at the International Academy of Music in Milan and Sylvain Cambreling at the EuropaChorAkademie in Mainz. He is the founder and artistic director of the ensemble L'Arsenale. His works are published by ArsPublica and Doblinger. www.filippoperocco.com

Luca Piovesan, Accordionist

Luca Piovesan was born in Treviso in 1982; he graduated with honors as an accordionist from "G. Verdi" Conservatory in Milan in 2004. He studied accordion with Elio Boschello till 2004 and with Claudio Jacomucci since 2005. He's a teacher member of the Italian Accordion Academy directed by Claudio Jacomucci. He attended masterclasses with Radomir Tomic, Mika Vayrynen and Matti Rantanen, Jurji Shishkin, Viatcheslav Semionov and Friedrich Lips, Geir Draugsvoll, Iñaki Alberdi, Jean-Luc Manca. He performed in lot of international stages: Tokyo Opera City Hall, Symphony Hall di Osaka, Yokohama Hall and many others in Japan; Austria; Slovenia; Canada; Switzerland-Musical Weeks of Lugano, International Festival of Accordion in Castelfidardo, International Accordion Festival of Deventer (Netherlands), Czech Republic's consulat, Aviano Community Theatre; La Biennale di Venezia; Udine Contemporanea and so on. He performed in several chamber and orchestral works, in theatre and poetry readings. He co-operate with L'Arsenale ensemble, focusing on contemporary music. He worked with composers Filippo Perocco, Stefano Trevisi, Nildo Sanvido, Andrew Byrne, taking also part in première. He is the artistic director of "L'anima nella fisarmonica", an accordion festival in Monastier di Treviso with masterclasses and concerts. In 2007 he received the 42nd International Prize "Grolla d'oro" in Treviso for his artistic activities. In 2008 he won the 2nd prize at the International Music Trophy (TIM). He founded "Accordion Project Studio", a recording studio focused on accordion. He's also one of the founders of the label Blowoutrecords. In 2005 he graduated in Italian Literature from University Ca' Foscari in Venice with a thesis on the relationship between the Italian writer Alessandro Baricco and music.

Massimo Raccanelli, Cellist

Massimo Raccanelli was born in 1988 and started studying the violoncello at the age of 11 under the guidance of Maestro Marco Dalsass. At the age of 17 he was accepted at the Conservatoire "Steffani" of Castelfranco Veneto, where he studied under the direction of Maestro Walter Vestidello. From 2001 he is first cellist of the youth orchestra "La Réjouissance", conducted by Maestro Elisabetta Maschio. He has played in the 'Corte Sveva' Ensemble conducted by Maestro Alessandro Perpich. Since four years he takes part in the Music Podium Dresden - Venice, directed by artists such as Marcon, Giuliano Carmignola and Stefano Montanari. He is a member of the musical laboratory L'arsenale, conducted by Filippo Perocco. In 2006 he founded the "Logos" quartet, with which he performs regularly at concerts throughout the region. In 2008 he participated at the Masterclass organized by Maestro Enrico Bronzi at the Music Foundation Santa Cecilia at Portogruaro. He is currently following the tenth cello course under the guidance of Maestro Walter Vestidello.

Livia Rado, Soprano

Livia Rado si diploma in canto sotto la guida di Marina Bottacin. Attualmente si perfeziona con Fernando Opa Cordeiro a Bologna. Dal 2005 frequenta i corsi di perfezionamento di Claudio Desderi presso la Fondazione Musicale S. Cecilia di Portogruaro (Ve) e la Scuola di Musica di Fiesole (Fi). Nel 2007 si laurea con il massimo dei voti e la lode in Lettere Moderne presso l'Università Ca' Foscari di Venezia. Debuttera a dieci anni come primo genio in *Die Zauberflöte* di W. A. Mozart presso il Teatro Comunale di Treviso, diretta da P. Maag. Ha al suo attivo numerosi concerti con repertorio rinascimentale e barocco. Da qualche anno si è accostata al repertorio contemporaneo, collaborando con l'ensemble L'arsenale di Filippo Perocco, realizzando numerose prime assolute. Nel 2007 ha vinto la selezione per Giovani Cantanti promosso dalla Fondazione Cassa di Risparmio di Padova e Rovigo, grazie al quale ha debuttato ne *Lo Speciale* di F.J.Haydn, con l'Orchestra di Padova e del Veneto, diretta da C. Desderi. Ha recentemente collaborato con l'ensemble *Collegium Apollineum* diretto da M. Feruglio e con *La stagione Armonica* sotto la direzione di S. Balestracci, O. Dantone e R. Muti.

Alessio Rossato, Composer

He graduated in percussion and electronic music (A. Vidolin) at the Conservatory "B. Marcello" in Venice. In the same city he is studying composition with R. Vaglini. In 2006, he has participated at the "Internationale Ferienkurse für Neue Musik" in Darmstadt where he attended the lessons of H. Lachenmann, B. Furrer, M. André, G. Aperghis, T. Hosokawa, M. Reudenbach. His works has been performed: : "XXIX Cantiere Internazionale d'Arte di Montepulciano", Musica Verticale (Roma), Teatro Delle Voci (Treviso), Ateneo Veneto, Teatro La Fenice - Sala delle Esposizioni (Venezia), "Compositori a Confronto" (Reggio Emilia), "Groggia Modern" (Venezia), Bachzaal, Sweelinckzaal (Amsterdam), Universidad Nacional Autónoma de México (Città del Messico). He is founder of M.A.S. (meccanica/azione/sonora) performance/composition group, his work with live-electronics. His works are published by Ars Publica.

Nildo Sanvido, Composer

Nildo Sanvido Following a traditional musical training in the conservatories of Padua and Venice, where he earned degrees in a variety of subjects, he expanded his studies in encounters with numerous important figures in contemporary music. He has also studied conducting with Severino Zannerini, Ferenc Nagy and Franco Ferrara. He began his studies in composition with Bruno Coltro, Wolfgango della Vecchia, Francesco Valdambri and Silvano Bussotti. Then he studied with Giacomo Manzoni at the School of Music of Fiesole. Subsequently he took Alvis Vidolin's course in electronic music at the Venice Conservatory. He took part in Luigi Nono's composition course at the Centre Achantes in Avignon, and attended the Internationalen Ferienkursen für Neue Musik at Darmstadt. His compositions for a wide range of instrumental and vocal ensembles, including electronic and theatre music, have been widely performed in festivals and concert series in Italy, Holland, Brazil, Israel, Palestine, Somalia and Turkey. Some of his works have been broadcast on the Italian National Radio's Third Programme. His works are published by Ars Publica. Since April, 2001 Nildo Sanvido has been living in Crispignaga di Maser, in the province of Treviso, at the foot of the hills of Asolo.

Salvatore Sciarrino, Composer

Sciarrino began to compose in 1959. His first public concert was in 1962. In 1969 he left Palermo and moved to Rome, then to Milan (1977) and finally to Città di Castello (1983) where he now lives. Academically Sciarrino was not a product of the music schools. Although he had important contacts with Antonino Titone, Turi Belfiore and Franco Evangelisti, he was in effect self-taught, his musical knowledge coming directly from the study of modern and classical composers. He received numerous awards and at the age of thirty was appointed artistic director of the Teatro Comunale in Bologna (1978-80). Among recent prizes: the Prince Pierre de Monaco Foundation's "Prix de Composition Musicale 2003" for *Macbeth* (best new work of 2002), and the International Feltrinelli Award 2003.

The same precocity with which his unmistakable style was revealed has given us an exceptionally large and diversified catalogue of works. Teaching has been a major occupation of Sciarrino: apart from master classes, he taught at the conservatories of Milan, Perugia and Florence from 1974 until, in 1996, he renounced all official appointments. Since then he has dedicated much of his time to writing; for instance, *Le figure della musica da Beethoven a oggi* (Ricordi, 1998) and *Carte da suono scritti 1981-2001* (CIDIM Novecento, 2001).

Lorenzo Tomio, Composer, Guitarist

Lorenzo Tomio, Musician, composer and sound designer, lends his talent to new music and theatrical or cinematic image, creating scene music for contemporary theatre and dance, soundtracks for cinema and series, sonorous interventions in the most varied circles and propagating its collaborations in a multifaceted and never univocal way. He attended composition's masterclasses with J. Wolfe in Milano; in Darmstadt at the 43 International Ferienkurse für Neue Musik with H.Lachenmann, T.Hosokawa, B.Furrer, G.Aperghis, M.Andrè and other. Careful inquirer of boundless possibilities of sound, his research becomes the perfect sonorous design for various installations and exposures. His instrumental and vocal works have been performed and commissioned by festival and ensemble like Astra Concerts-Melbourne, Windspiel-Berlin, Festival New of Organ Music-Londra, Compositori a confronto-Reggio Emilia, Zeppelin Festival-Barcellona, Brinkhall Summer Concerts-Helsinki, Auditorium Parco della Musica-Rome, Ensemble In Extensio-Montréal. With Filippo Perocco, founds the contemporary music ensemble L'arsenale. www.experiment.it

Stefano Trevisi, Composer

Stefano Trevisi (Mantova, 1974) studied Composition with Mario Garuti and Electronic Music with Francesco Giomi. His works were performed in music festivals such as Gaudeamus Music Week (Amsterdam), Primavera en la Habana (Cuba), Zeppelin (Barcelona), V BIMEP (São Paulo), RaiNuovaMusica (Turin), Acousmania (Bucarest), Sonic Fusion Festival (Edinburgh), Synthèse (Bourges), Licenses (Paris), E-Nacht (Stuttgart), Biennale Musica (Venice), Traiettorie (Parma), REC (Reggio Emilia), Ai-Maako (Santiago de Chile), CrowdenMusicCentre (Berkeley), EMUfest (Rome) and 44th International summer courses (Darmstadt). His compositions were selected in several competitions, such as 29th, 33rd and 36th International Competition of Bourges, Gaudeamus Music Prize 2002, and Franco Evangelisti 2003 and 2006 (Rome). His works are published by RAI Trade (Rome). He's working as a teacher of mathematics and music informatics.

Riccardo Vaglini, Composer

Riccardo Vaglini, Italian composer (orchestral, chamber and electroacoustic music, body and memory theatre, installations, multimedia, concept-art). His work is published by EdiPan and ArsPublica, recorded by Wergo, fX, Tau Kay, ArsPublica, Pagano, broadcasted by Rai Radiotre Rome, Radio mágyár Budapest, KBS Seoul, NHK Tokyo, WdR cologne, Radio clasica madrid. He lives in Pistoia and Venice, where he teaches composition in the Benedetto Marcello conservatoire.

Michele Zaccagnini, Composer

Michele Zaccagnini is from Rome where started studying music at age 5 when he picked up the flute. He continued his music studies in clarinet at the Conservatorio S. Cecilia in Rome. At the University of Rome ("La Sapienza") he also got a B.A. cum laude in Business and Economics. Aside from being a performer and a prolific composer of concert music he has dedicated part of his time to film music working continuously at the Studios in Rome (Cinecittà). Mr. Zaccagnini's music has been performed in Europe (Rome, Siena, Berlin, Paris) and US (Los Angeles, Boston, New York), by ensembles such as: International Contemporary Ensemble (I.C.E.), Dinosaur Annex, Xantos. In 2009 his theater project "The Dead" was selected to be performed by the Accademia Chigiana Ensemble in Siena within its renowned summer music festival. Among his teachers there are the Irish composer Frank Corcoran, Samuel Adler (Julliard), Martin Boykan and David Rakowski (Brandeis University). He is currently pursuing a Ph.D. degree at Brandeis University.

More Information: Arthur Rishi a.rishi@neu.edu 617/373-2671

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