

Clash

In creating this program, I have attempted to illustrate the variety of paths taken by Italian music over the past 20 years.

The avant-garde structuralists have become academic, everyone says so. Perhaps structuralism is dead, certainly it has suffered a Diaspora. Without a doubt the magnificent "Rima" by Franco Donatoni spins and accumulates sixteenth notes upon sixteenth notes, trills, mordents and arpeggios with a merciless preconceived mechanism which attempts to eradicate - but fortunately for us can not - the great musicality of this composer from Verona.

Niccolo' Castiglioni, on the other hand, rejected the post-Darmstadt musical techniques and constructed his lofty refuge, of highly cultivated innocence, in the memory of Grieg and Mahler.

The three younger composers performed this evening (all 3 of whom are from the south of Italy) seem to have found a directness of expression which, upon listening, permits immediate perception of their ideas. Marco Di Bari (from the Abruzzo region of Italy) states and develops simple proportional modules which are characterized by highly effective pianistic techniques. Mario Cesa, from Avellino, comes down strongly with primitive contrasts between the white and black keys while miming (polemically) archaic or classical forms. Giovanni Sollima, from Palermo, understandably tired of celebrating Mittel-European music made in Italy, makes reference to Mediterranean and Balkan rhythmic models transmuting American minimalism into models which are anything but sedate. Matteo is the name of his recently born child while the English word Yes - an affirmation of faith - is the translation of the Italian word si. Si is also the syllable utilized in Italian solfège for the note B natural (the note upon which the composition is constructed). Furthermore, si is the phonetic transcription of the note C (do) in English and therefore references a famous work by Terry Riley, "Music in C", transporting it a semitone lower.

I use three of the imperturbable and cathartic "Etudes Australes" by John Cage to serve as overture, intermezzo and conclusion for this concert. The star studded sky is reproduced on 4 music staves - two for the right hand, two for the left. The tempo of performance is free and can vary its speed (excuse me, its Cagean slowness). Dynamics and modes of attack are at the performer's discretion and, here and there, tranquil comets leave their tails of resonance.

Bruno Canino

Pianist

Neapolitan born Bruno Canino studied piano and composition at the Milan Conservatory where, subsequently, he has taught piano for the past 24 years.

As soloist and chamber music performer, he has played in the most important concert halls and festivals in Europe, America, Australia, Japan and China.

He has performed in duo with pianist Antonio Ballista for the past 40 years and as part of the Trio of Milan for the past 30 years.

He has collaborated with illustrious artists such as Salvatore Accardo, Lynn Harrel, Uto Ughi, Victoria Mullova and Itzhak Perlman.

For several years he was artistic director of the Giovine Orchestra Genovese and, following that, artistic director of the autumn season of the Campus Internazionale di Musica di Latina.

He has been director of the Music section of the Venice Biennale. He has specialized in contemporary music, working with, among others, Pierre Boulez, Luciano Berio, Karl-Heinz Stockhausen, Georgy Ligeti, Bruno Maderna, Luigi Nono and Sylvano Bussotti whose work he often premiered.

He gives a Master Course in piano at the Bern Conservatory. Recently he published his book "Vademecum of the Chamber Music Pianist" edited by Passigli Editors.

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