

XX Live dream flute

In Sogna, as the eye scans the horizon passing over the profile of the surrounding hills and valleys, one feels an exhilarating sense of open space projected towards infinity. So too the sound of the contemporary aesthetic is to be considered in its purely physical sense, exploring infinite horizons beyond the confines of academic thought.

The compositions by Debussy, Maderna and Yun were performed outdoors in the small piazza of Sogna. The concert then continued inside the small and exquisite medieval church. The reverberant acoustics of that location inspired the choice of Beppe Cantarelli's piece for the encore.

Roberto Fabbriani

Syrinx, was written by Claude Debussy in 1912. Its original title was "Flûte de Pan". It was performed for the first time by Louis Fleury in December of 1913 to accompany "Psyche", a theatrical piece by Gabriel Mourey. It was renamed Syrinx by Debussy himself and was published later in 1927. The piece evokes Pan's delicate and expressive mournful lamentation upon the loss of the nymph Siringa.

Bruno Maderna's piece is taken from "Dimensioni III", a vast symphonic work of 1962. The **Cadenza** is a highly lyrical moment in which the flute exhibits a cantabile, expressive character of great breadth culminating in a whirlwind of sound which is an expression of a sophisticated instrumental virtuosity.

Isang Yun's **Sori** creates a synthesis between oriental and western musical traditions. From the latter he takes stylistic features belonging to the polytonal system, such as the passages between subsequent intervals, used to outline an inner world that is both mystical and ecstatic, which leads us to its initial formation.

Aldo Clementi writes this about **Passacaglia**: "From a huge mosaic of sound (inspired by Escher and skillfully realized by Tempo Reale), the flutist draws out, one by one, various fragments of the flute repertoire (themes from J. S. Bach, W. A. Mozart and F. Schubert) - fragments which previously the flutist himself had painstakingly recorded.

In **Deux Études tanguistiques** for solo flute, the artist performs a tango with a rapid alternation of emphatic accents and breaths which highlight the rhythmic liveliness and sensuality of this genre.

What is the onomatopoeic transposition of a condition taken from reality if not the manifestation, through art, of the idealization of the natural need to dream (Italian: sognare) within a tangible and possible reality such as the enchantment of a Tuscan hill. Yes, this is it: **Sogna**!!

Composed in 1992 in memory of a young flutist and dedicated to Roberto Fabbriani, **Doloroso** is a very short elegy, an eloquent symbol of the tension of an ongoing search for oneself.

Stephan Davismoon is a Scottish composer. He is particularly interested in what can be defined as a "new virtuosity" focused on the analysis of single sounds, using their multiple shades and nuances as in **Passed/Passing**. This yields countless unusual possibilities both in the structural and expressive sense.

All'aure in una lontananza was begun on an off season trip to Capri, during the depressing days of a mildly rainy spring. The result is comparable to an elegy veiled with melancholic lyricism as well as "an archaic almost untamed anxiety..."

As Sciarrino points out "The extremely low dynamics, the pianissimos, stem above all from the necessity for a certain type of sound and the overpowering impulse to transform it".

This premise is the introduction to a new way of perceiving this musical world which flows ceaselessly like the uninterrupted breathing of which we are part, freeing our mind from the day to day constraining impulses, opening it to receive the revelation of sound.

Das atmende Klarsein is presented here in the version for flute and magnetic tape which was premiered in Warsaw in 1987. It is a fragment of the complete work, without the choir and live electronics. "For me", says L. Nono, "this 'somebody' is the imaginary amplification possible for the necessary and patient experimental study in Freiburg, among the fascinating vibrations of the "black forest", for Fabbriciani's remarkable innovations (he too "absorbed" in the Freiburg studies and I "absorbed" by his artistry), for the passionate nostalgia between past and future..."

Noi liberamente persi, by Beppe Cantarelli is the adagio from "Il Ponte dei Sospiri", a concerto for flute, choir and orchestra.

The piece - of a baroque character - assigns the flute to perform an intense melody which contrasts effectively with that of the choir.

Luisella Botteon

Roberto Fabbriciani was born in Arezzo in 1949.

He is a creative performer and a versatile artist. He has produced a new daring and creative approach to music which expands the sonic capacity of the flute. He represents an important point of reference for the expansion of the flute repertoire of the twentieth century.

"About Roberto Fabbriciani and the 'new provocation', towards the infinite worlds to be invented and discovered through the flute"

Luigi Nono, Notes to Das atmende Klarsein (1983)

He has worked with the most important composers of the twentieth century, some of which have dedicated important pieces to him: S. Bussotti, J. Cage, N. Castiglioni, A. Clementi, F. Donatoni, J. Feld, B. Ferneyhough, J. Françaix, T. Hosokawa, E. Krenek, G. Kurtág, E. Morricone, L. Nono, G. Petrassi, W. Rihm, S. Sciarrino, K. Stockhausen, T. Takemitsu, I. Yun, L. de Pablo.

He performs his widely varied repertoire in many of the best Theaters and Musical Institutions. He has performed as a soloist with many conductors among whom are: C. Abbado, L. Berio, R. Chailly, P. Eötvös, G. Gavazzeni, M. Gielen, D. Kachidse, B. Maderna, Z. Pesko, G. Sinopoli, A. Tamayo, L. Zagrosek, E. Bour, V. Fedoseyev.

His vast discography includes "Fabbrica degli Incantesimi" (COL LEGNO 31884) which was awarded the critics prize for the "Best CD of the Year" in 1998.

He teaches a Specialization Course at the Mozarteum International Academy in Salzburg.

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