

contacts

curriculum

composers

program

project

mediterraneus

ARCOBALENI

duo piano and percussion

Silvia Belfiore

Maurizio Ben Omar

mediterraneus

Omaggio alle culture mediterranee

The term Mediterranean derives from the Latin word *mediterraneus*, meaning "in the middle of earth" (*medius*, "middle" + *terra*, "land, earth").

This is either due to the sea being surrounded by land (especially compared to the Atlantic Ocean) or that it was at the center of the known world.

The Mediterranean Sea has been known by a number of alternative names throughout human history.

For example the Romans commonly called it *Mare Nostrum* (Latin, "Our Sea").

Occasionally it was known as *Mare Internum*.

Other examples of alternative names include *Mesogeios* (Μεσόγειος), meaning "inland, interior" (from *μεσο*, "middle" + *γαιος*, "land, earth") in Greek.

Biblically, it has been called the "Hinder Sea", due to its location on the west coast of the Holy Land, and therefore behind a person facing the east,

as referenced in the Old Testament, and sometimes translated as "Western Sea",

and also the "Sea of the Philistines", due to the peoples occupying a large portion of its shores near the Israelites.

However, primarily it was known as the "Great Sea", or simply "The Sea".

In Modern Hebrew, it has been called *Hayam Hatikhon* (הַיָּם הַתִּיכוֹן הַיָּם), "the middle sea",

a literal adaptation of the German equivalent *Mittelmeer*.

In Turkish, it is known as *Akdeniz*, "the white sea".

In modern Arabic, it is known as *al-Baḥr al-Abyaḍ al-Mutawassiṭ* (المتوسط الأبيض البحر), "the White Middle Sea"

And, lastly, in Islamic and older Arabic literature,

it was referenced as *Baḥr al-Rūm* (الروم بحر), or "the Roman/Byzantine Sea"

*Homme libre, toujours tu chériras la mer!
La mer est ton miroir; tu contemples ton âme
Dans le déroulement infini de sa lame,
Et ton esprit n'est pas un gouffre moins amer.*

Charles Baudelaire

Percussion Instruments involved

Vibraphone
Marimba
6 Tom Tom
2 Bongos
Pedal Bass Drum
3 Cymbals
Tam Tam
3 Wood Block
3 Temple Block



PROGRAM

Gamal ABDEL RAHIM (Egypt)	<i>LAMENT</i> (version for piano and percussion by M. Ben Omar)
Onur TÜRKMEN (Turkey)	<i>HAT: a line for two musicians</i>
Daniel GALAY (Israel)	<i>DOINA</i>
Roberto CARNEVALE (Italy)	<i>PERPIANO</i>
Massimo LAURICELLA (Italy)	<i>FIABE, MITI E MAGIE n. 2: "Inutile insistere ..." disse il Genio "Dalla lampada non uscirò"</i>
Giovanni SOLLIMA (Italy)	<i>BÊRI</i> (version for piano and percussion by M. Ben Omar)
Michael ELLISON (Turkey)	<i>ARIADNE'S THREAD</i>
Aldo CLEMENTI (Italy)	<i>2 x 6</i>
Ruben ZAHRA (Malta)	<i>FRAGMENTS</i>

COMPOSERS



GAMAL ABDEL-RAHIM, Egypt (1924-1988)

Gamal Abdel-Rahim, one of Egypt's most prominent composers, was born in Cairo to a musical family. His father played several traditional instruments. The talented boy began from an early age to teach himself to play piano. From 1940 to 1944, he joined the Cairo University to study history, where he had an opportunity to study music with European local teachers (Hickmann / Tiegerman). After graduation a government scholarship enabled him to fulfill his dream of studying music in Germany. He first studied musicology, with Georgiadis at the Heidelberg University. From 1951 to 1957 he studied composition at the Music Academy of Freiburg im Briesgau with Harald Genzmer, and Piano with E. Picht – Axenfeld thus being the first Egyptian to study composition academically in Europe. After returning home, he held teaching positions at the new Cairo Conservatoire, until he became professor in 1971 and founded the first composition department, in the Arab world, in which composition was taught academically, with a special emphasis on traditional modes ("maqamat"). Many young Egyptian and Arab composers studied with him in that department which he chaired until 1986. His students are now leading figures in the musical life. In 1959, he married his college and close friend, pianist and musicologist Prof. Dr. Samha El-

Kholy(1925-2006), former head of the Cairo Conservatoire (1972-1981), then president of the Egyptian Academy of Arts(1982-1985). Besides teaching, he started his creative work as composer, beginning a long search for an individual idiom that reconciles the essence of traditional music, with contemporary western techniques. He achieved in his music a clear synthesis of Arab / Egyptian folk and traditional music with techniques of 20th century western music. The personal style that Gamal Abdel-Rahim evolved for himself is based on traditional modal melodies, with their characteristic intervals e.g. the augmented second (hijaz) and diminished fourth (saba) etc. His harmonic / contrapuntal idiom is largely based on these same intervals, which gives it a special contemporary flavor. He favors polyphonic textures, even in his works in Arab microtonal modes. His rhythms show great flexibility and vitality: he uses mainly irregular complex rhythmic modes of Arab music, and the variable meters of western music of the 20th century. His orchestral coloring has a specifically Egyptian character by his novel use of folk percussion instruments e.g. "bandeer, mazhar, galagil", and modern western instruments, e.g. vibraphone and marimba etc. (in the ballets). Among his most significant contributions to Egyptian new music are his polyphonic works in modes containing Arab microtonal modes with ³/₄ tones: Rast, Bayati and Saba etc. a style that he evolved since the seventies, he created chamber works in this style (especially for strings), that have achieved a remarkable success abroad, and opened up a new path for Egyptian music. His aesthetic world is poetic, contemplative and nostalgic, yet full of vitality. A German critic H. H. Stuckenschmidt saw in it "a synthesis of Eastern spirit and Western techniques, that goes a step further than that of Bartok"(a broadcast in Rias Radio, Berlin, 1963). Gamal Abdel-Rahim has written large scale orchestral works, choral works (a cappella and with orchestra), chamber music for various instruments, music for children, incidental music, ballets and art songs(lieder) etc. He was awarded several medals, honors and prizes, including the State Encouragement Prize for composition 1973, and the Gamal Abdel- Nasser Prize etc.. His music has been performed in many European countries, U.S.A., Russia and the Middle East. Most of his works are recorded on CDs and for radio and TV. His works are published in Europe and U.S.A. See New Grove's Dictionary, 1980 and the expanded entry in 2000 edition (printed and electronic). During a visit to his daughter in Frankfurt in July 1988, he suffered a stroke and died 23 November 1988. He is buried in Cairo. 1993 The Binational Fulbright Commission in Cairo published a "Festschrift for Gamal Abdel-Rahim" (in English), an Arabic expanded version was published by the Supreme Council for Culture, Cairo 2001. In 1996 a documentary film was produced about him, directed by K. El-Kalyouby. His statue occupies a prominent place at the Cairo Opera House. <http://www.gamal-abdelrahim.com/>



ONUR TÜRKMEN, Turkey (1972)

Onur Türkmen was born in Eskişehir, Turkey in 1972. In 1990 he moved to Istanbul to study environmental engineering at Istanbul Technical University from which he is graduated in 1999. In 1995 he attended to Berklee College of Music in Boston and graduated in 1998. He continued his studies at Istanbul Technical University's Center for Advanced Musical Research (MIAM) with Mark Lindley, Michael Ellison, Kamran İnce, Pieter Snapper and İlhan Usmanbaş. He's completed his master and doctoral studies at MIAM. The title of his doctoral dissertation is: "Contemporary Techniques applied to Turkish Music Instruments". In this thesis along with the research on Turkish Music instruments and contemporary techniques, a collection of pieces under the title "Hat" for a quartet of Turkish Music instruments: Kemence, Ud, Kanun, Ney. His studies on Turkish Music started in 2000 with Nermin Kaygusuz on theory and Yavuz Yekta on ney. In 2001, he designed a new guitar model that its frets are arranged according to Turkish Music system. He composed pieces for the Turkish Music Chamber ensemble "Arayışlar" and in 2003 some of these works were performed at the Istanbul International Spectral Music Conference. In 2008 this performance is published on CD by Pan Publishing along with the Proceedings of the Conference. Starting from 2004 to 2007 he taught music theory and orchestration courses work at Bilgi University Music department. He is currently teaching "History of Music", "Twentieth Century Music", "Music of Igor Stravinsky", "Studies on Modality" and "Improvisation" courses at Bilkent University Music and Performing Arts Department. His pieces were performed by many different ensembles including Istanbul Modern Music Ensemble, Bilkent Su Trio, Adapter Ensemble (Berlin), University of Memphis Contemporary Chamber Players, Razumovsky Ensemble (London), Trio Fem, Duoist and Anahata Ensemble. He gave seminars, lectures and attended to panels on following subjects: "Model Designs for Guitar in Just Intonation", "Stravinsky and Renaissance Music", "Risk; The other avant – garde: John Cage, Giacinto Scelsi", "An Introduction to New Music" at Boğaziçi University, Bilkent University, Bilgi University and Yapı Kredi Arts Culture and Publishing Department. He also produced and hosted radio programs for Açık Radyo in which he had interviews with İlhan Usmanbaş, Kamran İnce, Tolga Tüzün and Tolga Yayalar. He also performed with several improvisation ensembles including artists like Tim Hodgkinson, Nick Hobbs, Christian Asplund and Robert Reigle. One of these improvisations with Şenol Küçükıldırım is published by Pan Publishing on CD along with Salliha Nilüfer's novel: "Bir Endülüs Hihayesi". Besides teaching and composing, Türkmen is interested in the Islamic Cult "Hızır"- and its correspondences in different cultures such as Hermes in Ancient Greece – and having a fantasy of composing a musical play on this subject. He is married to Gülüş Gülcügil, a graphic designer, musician and a writer. The couple has a four year old son, Barış. <http://www.onurturkmen.bravehost.com/>



DANIEL GALAY, Israel Awarded the Prime Minister's Prize for Composers 2009

Daniel Galay gained his reputation as composer with the performance in many countries of his orchestral works, music for theatre, ballet and chamber music. His large works are included in the programs of the Jerusalem Symphony Orchestra ("Rafael" Symphony No. 1 and Piano Concerto), Poznan and Wroclaw Filharmony (Symphony No. 2, "Kind un Keyt", Klezmer Rhapsody), Haifa Symphony Orchestra (Klezmer Tunes) Hungarian Virtuosi Orchestra of Budapest ("Wenn zwei sich lieben" for Violin and String Orchestra), Szolnok Symphony Orchestra (Cello Concerto), Mendoza Symphony Orchestra (Overture), Lublin Filharmonia, Rosario Chamber Orchestra (In Memoriam), Moldova National Filharmonica, Mayo Chamber Orchestra (Tres Cortes) and String Ensemble from the Israel Chamber Orchestra (Flute Concerto), "La Voix de la Memoire", Oratorio, under the baton of the well-known conductors David Robertson, Zsolt Nagy, Geoffrey Styles, Barbara Schubert, Yozsef Bali, Jose Maria F. Junior, Piotr Wijatkowski, Luis Gorelik, Fernando Ciraolo, Fernando Losano, Amos Talmon, Gheorghe Mustea, Gal Alterowicz and Zsolt Serei. As pianist, in solo performance or with chamber ensembles, his appearances are marked by fruitful interaction between composer, performer and audience, as he makes the music of our time a vibrant esthetic and emotional experience. His works were performed in the USA, Canada, Argentina, Israel, Italy, Holland, France, Germany, Poland, Croatia, Hungary, Czech. As DUO GALAY, with his daughter Racheli, cellist, he did tours that were acclaimed by audiences and critic as well. Galay recorded his chamber music for radio stations and his works are in the repertoire of such distinguished performers as Zagreb String Quartet, Israeli Quartet for Contemporary Music, Danel Quatuor, Israel Flute Quartet, Woodwind Quintet of ONBA (Opera National Bordeaux Aquitaine) and Trio Strawinsky (France) Duo Morini-Porta (Italy) Fred Dosek and Herut Israeli (piano), Miklos Szenthelyi, Haya Livni and Elihau Shulman (violin), Emanuel Gruber (cello), Israel Rand (tenor) Hadassa Ben-Hayim (soprano), Lior Eitan (flute and piccolo), Beny Sluchin (trombon), Daniel Kienzy (saxofon), Dominique Descamps (oboe) Michael Gorodetsky, Michele Gingras, Noga ben-Azar and Alen Greenfeld (clarinet). His works are played at prestigious Festivals like Novart-Bordeaux,

Judische Julturtage Berlin, Nuovo Spazi Musicali Roma, Festival of Jewish Culture Paris, Bruno Schulz, Ukraina, Cisenau Festival for Contemporary Music, Moldova, Dresden Juddische Musik- und Theaterwoche. As chairman of ACOUSTIC 7-11, forum for contemporary music, he produced concerts in cooperation with Cultural Centers and Embassies presenting music from Britain, Canada, Argentina, Uruguay, Peru, Germany, Italy, Croatia, Norway and Sweden. He was awarded with scholarships, grants and commissions of works by the Illinois Arts Council, British Council, Darmstadt Ferienkurse, Israel-America Foundation, Tel-Aviv Foundation for the Arts, Beyt Shalom Aleichem, Beyt Morseshet UTG, Ministry of Culture and Ministry of Absorption. His scores are included in the catalogues of IMI, IMC, OR-TAV (Israel), Dorn (USA) and Edipan (Italy). He was jury member of the Chamber Music contest at the Conservatoire National de Bordeaux-Aquitaine. Galay was born in 1945 in Argentina and immigrated to Israel in 1965. His Master of Arts degree from the University of Chicago (1979) accomplished his musical studies and previous degrees in Piano, Theory and Composition from the National Conservatory in Buenos Aires and the Tel-Aviv University, Rubin Music Academy. A large number of his works were composed to Yiddish and Hebrew texts of such writers Sutskever, Markish, Uri Tzvi Grinberg, Zelda, Amichay, Tzvi Kanar to folklore legends and his own texts. In particular is worth to mention "Itche Heystir", a chamber opera, composed to his original Yiddish Libretto and "Haym ben Khaye" to a traditional story adapted by the composer, that was premiered in Tel-Aviv and in Dresden. His widespread Klezmer Tunes, Book 1 and 2 (OR-TAV publisher, in chamber and orchestral versions) testify his interest and commitment to Jewish and World Music and were released in CD's with the clarinetist Michele Gingras. These books belong to a Collection of 18 books of the composer's original Klezmer creations. Some of them were performed also in China. Galay developed improvisation techniques and gave Master Classes and concerts including improvisation with students and professionals participation (USA, France, Poland and Israel). He co-authored a book devoted Orchestral Improvisation. He was awarded the Manger Preis and the first Sarah Gorbi Preis for a whole body of works devoted to Yiddish Culture.

www.danielgalay.com



ROBERTO CARNEVALE, Italy

He started studying piano at the age of seven. He took a degree in Arts at the University of Catania and he attended the Accademia Musicale Chigiana in Siena. He studied under Roberto Bianco (Piano), Franco Donatoni (Composition), Salvatore Enrico Failla (Musicology) and Ferdinand Leitner (Conducting). He is professor of History of Music and Assistant Headmaster at the Catania Musical Institute Vincenzo Bellini, and Headmaster at the CEU. In 1988 he was awarded the international prize "Council of Europe". His composition have been played all over the world by famous musicians and orchestras (Claudia Antonelli, Giovanni Sollima, Giuseppe Sinopoli, Marco Betta, Tonino Battista, Riccardo Risaliti, Aldo Bennici, Vera Beths, Henk Guitart, Gidon Kremer, Graziella Concas, Marina Leonardi, Giorgio Magnanensi, Daniel Schweitzer, Logos Ensemble,

Octandre Ensemble, Ensemble Modern, Groupe de Musique de Musique Electro-acoustique de Bourges, Klami Ensemble, Calamus Ensemble, Keldisc Group, Kronos Quartet, L'Offerta Musicale Ensemble, Soloists of Santa Cecilia Academy, Soloists of Teatro La Fenice, Soloists of ORT, London Chamber Group, Ensemble Foriani, Ensemble Belliniano, West Chester University Orchestra, Amadeus Chamber Orchestra, Ploesti Philharmonic, Vilnius State Orchestra, etc.). He is known for his use of multiple styles or techniques of music, sometimes within the same composition, and is seen as a postmodern characteristic. He explores a number of different areas of style and tone alongside the glittering, intricate, sonically alluring idiom that announced itself so strikingly in the *I miei orologi* (1995) for trio, an example of his flair for an openly mediterranean approach to instrumental sonority, articulated in cascading figuration and complex metres. His music of the 1990s continued to emphasize complex mechanical rhythms, often in a less densely chromatic idiom (tending to favor displaced major and minor triads and polymodal structures); his scores make huge technical demands on performers; sometimes, as in the case of *Huaco* for orchestra, creating parts that are so detailed they are likely impossible to realize completely. He views compositions as reification and formal structures of abstract ideas; but «he realizes in a use of isolated sonorities, extended playing techniques, frequent silences and ironic quotation of previous music». Carnevale's actual compositional approach, rejects serialism and other generative methods of composing; he prefers instead to use systems only to create material and formal constraints. Carnevale's music combines the influences of serialism and American minimalism. His harmonic writing eschews the consonant modality of much minimalism, preferring post war European dissonance, often crystallised into large blocks of sound. Carnevale's music is published by LIM (Lucca), Verlag Neue Musik (Berlin), Suvini Zerboni (Milan), TEM (Udine), NEN (Palermo), CULC (Catania). His recordings appear on the Edizioni Carrara (Bergamo), Pongo Records (Paris), Suvini Zerboni (Milan), CIMS (Palermo), Pagano Editore (Naples), Union-Records (New York), NEN-CD Classica (Florence), etc.

MASSIMO LAURICELLA, Italy (1961)



GIOVANNI SOLLIMA, Italy (1962)



The cellist and composer Giovanni Sollima was born in Palermo in 1962 of a family of musicians (his father, Eliodoro Sollima, was a composer). He graduated with the highest honors at the Conservatory of Palermo and completed his education in the studies of the Cello in Salzburg with Antonio Janigro and in Composition at the Musikhochschule of Stuttgart with Milko Kelemen. At the beginning of his artistic life Sollima undertook a brilliant, international career as cellist, collaborating with great musicians such as Claudio Abbado, Giuseppe Sinopoli, Jorg Demus and Martha Argerich. Ever since his youth, Sollima has been captivated by every kind of music and has sought to create new blends among the most diverse genres by combining elements of classical, rock and jazz music, as well as of ethnic music - characteristic of Sicily and of others Mediterranean lands

such as North Africa, Israel, the Middle East, the Balkan States, Turkey, Andalusia... Since 1992 his works have been included in important seasons in all the continents, and performed by soloists such as Yo-Yo Ma, Mischa Maisky, Viktoria Mullova, David Geringas, Julius Berger, Antonio Meneses, Mario Brunello, Bruno Canino, Katia Labeque, Larry Coryell, DJ Scanner; orchestras such as La Scala Philharmonic Orchestra, conducted by Riccardo Muti, the Santa Cecilia Orchestra, conducted by Ivan Fischer, the Kremerata Baltica, conducted by Gidon Kremer, the Moscow Soloists, conducted by Yuri Bashmet, the Comunale of Bologna Orchestra, conducted by Daniele Gatti, the European Union Chamber Orchestra; singers as Ruggero Raimondi, Patti Smith and the Italian rockstar Elisa. Besides he composed music for directors as Robert Wilson, Peter Greenaway, Peter Stein and Marco Tullio Giordana, choreographers such as Carolyn Carlson, Karole Armitage and Bebe Miller. In the capacity of soloist, or with various musical groups, amongst which the "Giovanni Sollima Band", founded by himself in New York, from 1995, Sollima performed his music in prestigious places, but also in alternative venues: he played at Carnegie Hall (Stern Auditorium), Brooklyn Academy of Music, The Knitting Factory and Merkin Hall in New York, London's Wigmore Hall and Queen Elizabeth Hall, Salle Gaveau in Paris, the Music International Festival of Istanbul, the Kunstfest of Weimar, the Kronberg Cello Festival in Frankfurt, the Kuopio Festival in Finland, the Tokyo Summer Festival. In addition, Sollima performed on tours throughout the U.S.A., Canada and Japan, at La Scala in Milan, the Auditorium of Santa Cecilia in Rome, the Venice Biennale, the Ravenna Festival, the Spoleto Festival, the all prominent Italian festivals and concert seasons. Among the numerous compact discs worth mentioning is Aquilarco, released in 1998 for Point Music/PolyGram on invitation by Philip Glass. Aquilarco was used as the soundtrack for the hugely successful Italian film entitled "I Cento Passi" directed by Marco Tullio Giordana. Besides this work for ensemble was used many times in the field of choreography: shows have been performed in Italy, during important dance reviews, abroad at the Teatro Real of Madrid, the Kitchen of New York, the Brooklyn Center for the Performing Arts, the Pennsylvania Ballet of Philadelphia, the San Francisco Ballet and Les Ballets Jazz of Montreal. In 2001, on behalf of Nonesuch/Warner, Gidon Kremer and Kremerata Baltica recorded in the cd "Tracing Astor" his most widely-performed work all over the world: *Violoncelles, vibrez!* The CD Works was issued in 2005 by Sony. The music by Giovanni Sollima is published by Casa Musicale Sonzogno of Milan. <http://www.giovanisollima.it>



MICHAEL ELLISON, Turkey

The music of Michael Ellison defies easy categorization, seamlessly integrating classical and modern sensibilities with traditional influences into a unique contemporary idiom. Described as "beautifully crafted, robust and absorbing" by American Record Guide, Ellison's is a music of color and contrast, characterized by a mercurial rhythmic language, evocative atmosphere and emotional breadth. Out of the diverse web of cultures that is Istanbul, Ellison's recent work has explored the integration of disparate traditions into meaningful new forms. The years 2009-2011 promise a windfall of new works: Commissioned by the BBC, Ellison's 'Turkish' Concerto K. 219, for Turkish instruments, cello and orchestra (2008) was premiered by the BBC Symphony Orchestra in London on 21 November, with cellist Gemma Rosefield and the Ali Tüfekçi Ensemble under the baton of Pascal Rophé. In 2011, the Borusan Istanbul Philharmonic will premiere Ellison's first opera, *Say I Am You-Mevlana*, in a co-production with Rotterdam

Operadagen and Muziektheater Transparant in Belgium. Caroline Petrick is slated to direct the Istanbul 2011 premiere as well as its unveiling at the 2011 Rotterdam Operadagen. December 2009 will also see the premiere of a new choral work commissioned by CUMA for the Istanbul Cultural Capital, while on the chamber music side, the Fry Street Quartet has commissioned Ellison's Third String Quartet, for US premiere in 2011-12. Michael Ellison has received numerous awards for his compositions, including from Copland House (2006), the Beebe Foundation (New England Conservatory), the Ojai Festival, the Barlow Endowment, and ASCAP. The support of the Fulbright Foundation (1997-98) and ARIT (American Research Institute in Turkey) facilitated field research in the classical and folk music of Turkey (2000-1), research which continues to inform much of his current output. The National Endowment for the Arts funded the commission for the Borromeo Quartet of String Quartet #2 (2002), which the group subsequently toured throughout the United States, Turkey and Japan. In 1995, Ellison's *Cry in the Wilderness*, commissioned as winner of First Music 11 competition, was premiered by the New York Youth Symphony and Miguel Harth-Bedoya in Carnegie Hall. Ellison's work *Elif*, composed for the renowned master hafız Kâni Karaca, successfully brought the ancient sounds of Qu'ranic recitation and Turkish makam into the boldest of new music contexts at the Istanbul International Spectral Music Festival in 2003. The critically acclaimed folklore ensemble Kardes Türküler premiered *Bü Ülke'de Güvercinlere Dokunmazlar* (In this country they don't touch pigeons, 2008) a piece composed in Memoriam Hrant Dink for a week of historic December 2008 concerts in Erivan, Armenia which marked the opening of cultural and musical exchanges between the two nations. He has also collaborated with Erkan Ogur (*Agirlama*, 2003) and Hakan Sensoy (*Fana*, 2000). His chamber works have been performed by the Pittsburgh New Music Ensemble, the Berlin Saxophone Quartet, Frøydis Ree Wekre, the Calgary Philharmonic, and by flautist Helen Bledsoe at the Gaudeamus Festival in Amsterdam. Since 2000 he has served on the faculty of MIAM Center for Advanced Studies in Music at Istanbul Technical University.



ALDO CLEMENTI, Italy (1925)

He studied the piano, graduating in 1946. His studies in composition began in 1941, and his teachers included Alfredo Sangiorgi and Goffredo Petrassi. After receiving his diploma in 1954, he attended the Darmstadt summer courses from 1955 to 1962. Important influences during this period included meeting Bruno Maderna in 1956, and working at the electronic music studio of the Italian radio broadcaster RAI in Milan.[1]

Poesia de Rilke (1946) was the first work of his to be performed (Vienna, 1947). Of more significance was the premiere of *Cantata* (1954), which was broadcast by North German Radio (Hamburg) in 1956. In 1959 he won second prize in the ISCM competition with *Episodi* (1958), and in 1963 he took first prize in the same competition, with *Sette scene da "Collage"* (1961).[1]

He taught music theory at the University of Bologna from 1971 to 1992.[1]

In 1983 David Fanning described Clementi's style of decelerating canons as "sharing in the widespread post-serial depression of the 1970s",[2] while in 1988 Paul Griffiths referred to the "Alexandrian simplicity of his solution to the current confusion in music.[3] Clementi himself describes his works as "an extremely dense counterpoint, relegating the parts to the shameful role of inaudible, cadaverous micro-organisms".[3]

His music has been featured at Ultima, the Oslo Contemporary Music Festival (2009),[4], performed and recorded by ensembles including the Quatuor Bozzini[1], the Ives Ensemble[5] and the Contemporary Music Ensemble of Wales[6] and broadcast by BBC Radio 3.



RUBEN ZAHRA, Malta (1972)

The musical 'mosaic' of Ruben Zahra is composed from the fragments of colliding musical cultures. His interest in classical, rock, jazz and world music has led him to develop a style which absorbs these influences within the music tapestry of his contemporary works. After graduating from his BA degree in 1994 he was awarded a scholarship by the Italian Cultural Institute to further his studies in composition at the National Music Academy of Santa Cecilia in Rome. While in Italy he studied film music with Ennio Morricone. In 2000 he moved to the USA for his MA degree in composition at Mills College in Oakland, California. In 2002 he moved to Los Angeles and spent two years working for the Hollywood film industry. As a composer Ruben Zahra is committed to contemporary expression and heritage. His compositions are often performed by international ensembles within contemporary music festivals. As leader of the Nafra folk ensemble he is a major exponent of Maltese traditional music and has been invited to present concerts in major international events in Europe, Tunisia, India and Hong Kong. The encounter and tension between heritage and innovation is the most significant relationship in the music of Ruben Zahra. <http://www.rubenzahra.com/>



ARCOBALENI

Italy

duo piano – percussion

tel. +39/333/7141701 – +39/335/6374734

<http://myspace.com/arcobalenisilviabelfioreemauriziobenomar>

Duo Arcobaleni (Silvia Belfiore, piano – Maurizio Ben Omar, percussion)

has been founded in 2002. The duo has been collaborating with many contemporary composers and is active both in Italy and abroad. Duo Arcobaleni held concerts in Italy, French, Hungary, Poland, Brazil, USA. Duo Arcobaleni held workshops in Brazil and California. Its repertoire includes works dedicated to Duo Arcobaleni by Prati, Livorsi, Mosca, Clementi, Bussotti, Cavallone. Duo Arcobaleni recorded a Warner Bross DVD with music by Maderna, Bussotti and Clementi.

"Grande successo di pubblico ieri sera al Museo napoleonico a Palazzo Primoli ... per il concerto di Silvia Belfiore, pianista e Maurizio Ben Omar, percussionista" (Libero, 29.III.2008)



MAURIZIO BEN OMAR

(<http://utenti.lycos.it/mauriziobenomar/>)

Graduated in percussion with full marks, studied piano and composition, too. He played in the most important orchestras in Italy and he has held concerts like soloist and in chamber music in Europe, Africa, America and Oceania with ensembles, soloists and conductors like: Claudio Abbado, Quartetto Arditti, Pierre Yves Artaud, Kees Boeke, Mario Brunello, Bruno Canino, Ensemble Intercontemporain, Jill Feldmann, Andrea Lucchesini, Giuseppe Sinopoli. Composers like Bussotti, Corghi, Donatoni, Einaudi, Gorli, Manca, Mosca, Sciarrino, Pisati, Solbiati, have dedicated own works to him.

He's teacher of percussion in the Genova Conservatory and his students won national and international competitions. He recorded like soloist for Ricordi, Bmg Ariola and Salabert. In 1985 he founded the percussions ensemble Naqqâra.



SILVIA BELFIORE

(<http://www.silviabelfiore.com>)

Italian pianist, graduated from the Alessandria Conservatory and graduated "Magna cum laude" in musicology from the University of Bologna. She participated in various workshops and masterclasses with Celibidache, Rattalino, Szidon, Masi, Damerini. She has been a participant in "Ferienkurse für neue Musik" held in Darmstadt, Germany and she was granted a scholarship from this institute in 1990 and 1992. She has taught piano and music history in several conservatories of music in Italy and Portugal, and is currently a member of the faculty of the Pavia Conservatory of Music. In addition to her teaching, she maintains a busy schedule of performing and recording. She has given more than 400 concerts as soloist and as a chamber performer in Europe, America, Asia. She is the artistic director of "Omaggio a ...", an international festival of contemporary music in Acqui Terme (Italy). She has appeared on various television and radio broadcasts in Italy, Moldavia, Germany, and Brazil. Because of her interest in New Music, many composers (Bieler, Bortolotti, Brizzi, Clementi, Hosrt Lohse, Kürshner, Onovwerosuoke, Vieru) have dedicated works to her.

CONTACTS

MUSICA D'OGGI

via galimberti 22

15100 alessandria

(italy)

tel. +39/333/7141701

tel. +39/335/6374734

e.mail: festivalomaggioa@gmail.com

<http://utenti.lycos.it/omaggioa>

