

A City
to listen to





Presidenza del Consiglio dei Ministri
Dipartimento della Protezione Civile



Conservatorio di
Musica
Alfredo Casella
L'Aquila



The background features several overlapping, wavy lines in shades of grey and white. Some of these lines have small grey circles at various points, resembling a stylized musical staff or a network diagram. The overall aesthetic is clean and modern.

A City to listen to

Anthems Promenade

Hymns

Music in forms

Voices

L'Aquila
8 July 2009

A CITY TO LISTEN TO

**A project of
Conservatorio di Musica “Alfredo Casella” of L’Aquila
Istituzione Sinfonica Abruzzese**

CONSERVATORIO DI MUSICA “A. CASELLA” OF L’AQUILA

The Conservatorio di Musica of L’Aquila was founded in 1967 and named after the celebrated Italian pianist and composer Alfredo Casella (1883-1947), upholder of the grand musical tradition of Europe and at the same time a composer extremely representative of a period of great changes. In forty years of activity, marked in 2008 by important celebrations, the “Alfredo Casella” Conservatory has kept faith with the principles of its founders and has become a school that moulds its students not only on the basics of classic culture, but also on the search for new paths for music and culture.

ISTITUZIONE SINFONICA ABRUZZESE

The Istituzione Sinfonica Abruzzese (I.S.A.), founded in 1970, is one of the twelve Italian Istituzioni Concertistico-Orchestrale riconosciute dallo Stato.

Protagonist of the revival of musical vitality in the Abruzzo Region and in Central Italy, I.S.A. is responsible for the creation of an extensive and significant cultural activity through its Orchestra which, from the day of its foundation, has attained a position of high regard with the principal structures of music production in Italy.

The Orchestra Sinfonica Abruzzese has given, in forty years of uninterrupted activity, over three thousand concerts in which it has written its splendid story.

ARTISTIC DIRECTORS

Michelangelo Lupone

Composer, professor and director of Music and New Technologies, Conservatory of L’Aquila, responsible for the art sound installations

Luisa Prayer

Concert pianist, Chamber Music Professor at L’Aquila Conservatory, responsible for the operatic-symphonic concert and for the communications sector.



THE PROJECT

A City to listen to is a testimony to the intense cultural and artistic atmosphere which has made L'Aquila so exceptionally alive: a City which today we cannot see, but which we can listen to.

A wide-ranging representation of the artistic, intellectual, scientific and technological forces of the City and of the Region has contributed to the realization of this interdisciplinary and multimedia event, in which the multiform profile of the local community can be identified as well as the significant and determined participation of the young in the project.

The cult of tradition and the launching into innovation together represent the life and soul of the City, merging to give rise to a grand choral score, a series of variations on the theme of the Hymn, the song that gives voice and form to the aspirations and hopes of a community.

Conservatorio dell'Aquila "A. Casella"
Department of Music and New Technologies

In collaboration with

University of L'Aquila

Concept & Design
Michelangelo Lupone
director

Faculty of Engineering – Dews Centre
Maria Domenica Di Benedetto *director*
Fabio Graziosi *professor*

**Department of Electric Engineering
and Information Technologies**

Carlo Cecati *professor*

Department of Informatics

Paola Inverardi *professor*

Patrizio Pelliccione *researcher*

Scientific Coordination

Maria Clara Cervelli, Marco Giordano, Lorenzo Seno,
professors

Music Assistants

Fabrizio Carradori, Massimiliano Cerioni,
Luciano Ciamarone, Balandino Di Donato, Alessio Ga-
briele, Carlo Laurenzi, Claudia Rinaldi, Francesco Seri,
Valeria Tiganik, Stefano Tofani,
students

Centro Ricerche Musicali – CRM, Rome

Laura Bianchini *artistic coordinator*

Emanuela Mentuccia *environmental designer*

Walter Ciancusi *music assistant - Holophones*

Silvia Lanzalone *music assistant- Music in forms*

Luigi Pizzaleo *music assistant – Hymns*

Alessio Gabriele *assistant computer music systems*

Maurizio Palpacelli *technical assistant*

Preliminary Set-up

Fabio Abbate, Francesca Ceccherelli, Fabrizio D'Azzena,
Mauro Iorio, Stefano Marotta, Valeria Pacifico,
Francesco Petrucci, Laura Porzio, Francesco Raffaele
students

Contemporary Art Project – PAC, L'Aquila

Licia Galizia *artistic director*

Filomena Di Domenico *artistic assistant*

Romano Martinangeli *scenographic assistant*

Audio & Light Devices AGORÀ, L'Aquila

Wolfgang De Amicis *executive*

Attilio Martelli *technical assistant*

Audio Production FOX SOUND, L'Aquila

Carlo Volpe *executive*

SECTION I

ART SOUND INSTALLATIONS

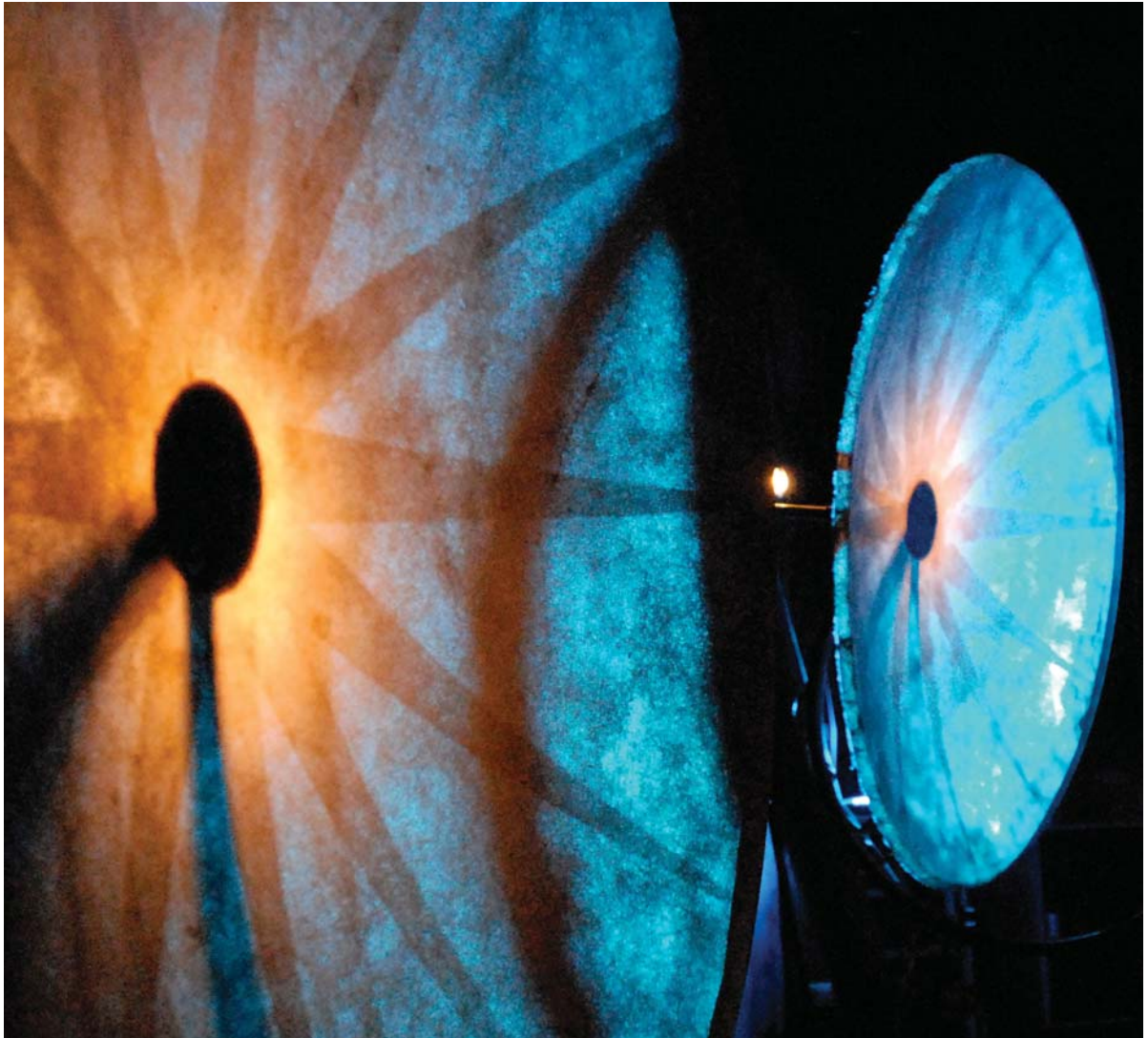
Outdoors

ANTHEMS
PROMENADE
Art Sound Installation
with Holophones

HYMNS
Polyphonic Composition
on National Anthems
(world premiere)

Foyer

MUSIC IN FORMS
Adaptive Art Sound
Installation
with Planephones®



*Holophones - sound projectors,
detail*

ANTHEMS PROMENADE

Art sound installation with Holophones

A spectacular avenue, divided by bars of music and bars of light. Each bar proposes the flag and national anthem of one of the participating countries. The music of the anthem is diffused in the space of a few metres by Holophones, highly accurate and detailed sound projectors, and is accompanied by a shaft of light that delimits the sound area facing the flag. The succession of flags and Holophones, along a stretch of over a hundred metres, creates an environment which is imposing in significance but subtle to the listener. The music and the light, properly integrated, accompany imperceptibly the promenade of the authorities presenting tone gradations of light and sound which disclose details and blend with the surroundings.

HYMNS

Polyphonic composition on national anthems (world premiere)

by MICHELANGELO LUPONE

diffusion with Holophones.

A virtual piazza, created by music and light, ends the avenue marked by the national anthems. In the piazza, the sound, concentrated in a circular space, suggests a metaphorical embrace of the melodies and rhythms of the anthems. A single grand polyphonic form, where the sublimated signs of identity are assembled and where the essence of the sounds, recomposed in a musical and iridescent texture, contributes to the definition of a new scenario of harmonious exchanges and relations.

The Holophones

The study of (a) the ways in which music is sensed (psycho-acoustic), (b) the specific timbres of voices and instruments, (c) the characteristics of sound diffusion in space (acoustic), led to the realization – with the aid of advanced technologies – of an innovative system which projects in every part of the concert hall the same detailed sonorous sensations present on the stage.

The Holophones utilize parabola-shaped sound projectors similar to those of satellite broadcasting, where the information has to cover extensive distances without any errors. With the Holophones it is possible to send all the musical details a long way away, reaching each listener by means of appropriately differentiated and criss-crossed diffusions of the sound waves, reproducing the same acoustic scenario that a conductor has before him. Through Holophones (CRM '99), an innovative and hitherto unknown form of listening is realized, a "theatre of listening" designed to achieve the maximum consonance between the complex musical texture of the works themselves and the spaces where they are performed.

MUSIC IN FORMS

Adaptive art sound installation with Planephones®

MICHELANGELO LUPONE and LICIA GALIZIA

"Adaptive Volumes" are a step further with respect to interaction (...) they are able to evolve exactly as any living organism. Volumes that can change and above all learn as a result of interaction with the public but there is no longer a limited, albeit invisible, number of responses to a stimulus as with interaction (...) These are the characteristics that make Galizia's and Lupone's research an important example of the post-human scenario as both produce work that allows the aesthetic experience to take the form of change, hybridisation in act. (...) Consequently, culture is a creative non-equilibrium.

Franco Speroni

From Interaction to Adaptive Volumes.

Reflections on change in act, 2007

The installation "Music in Forms" consists of two sculptural-musical works: Trio plastico and In coro, which are capable of complementing each other musically, of interacting with the public and of adapting to environmental conditions such as light, movement and surrounding sounds.

The innovative conception of these works consists in the complete integration of the music and the plastic form: the music score in fact is based on the timbres and pitches generated by the forms in vibration or made to resonate with appropriate electronic devices, the Planephones®. Time and space, respectively the privileged domain of the music and the plastic form, converge to finally coincide in a new experience of fruition, both as a musical and as a visual work.

The complexity of this installation, the correlation between the expressive requirements and the technologies chosen demanded a work of interdisciplinary research and constituted the first artistic result of a research project promoted by MIUR-Alta Formazione Artistica e Musicale and by the Department of Music &

Programme



*Music in forms: "In Coro",
Planephones® in painted iron*

New Technologies of the "A. Casella" Conservatory of L'Aquila, in collaboration with L'Aquila University–Dews Centre, PAC-Contemporary Art Project of L'Aquila and CRM – Centro Ricerche Musicali of Rome. The project has been inserted in Best Practices of the European Year of Creativity and Innovation.

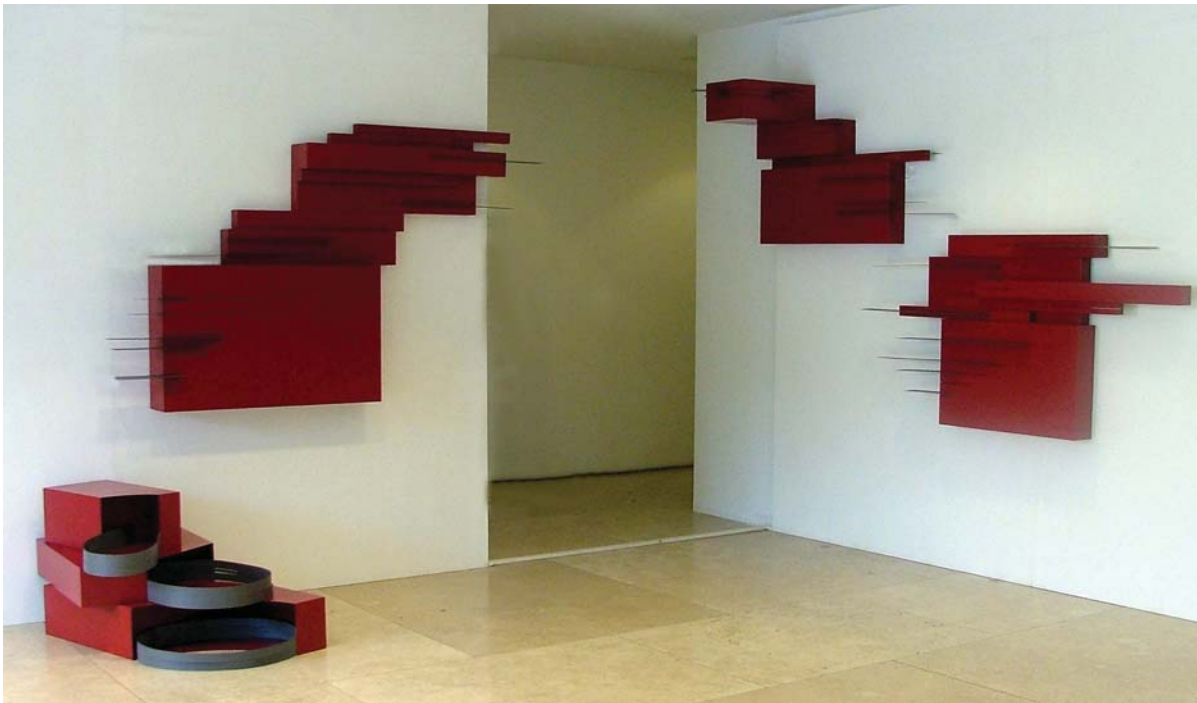
Planephones®

The Planephones® are a most innovative art sound creation. They are resonant systems consisting of wooden panels (or other materials) of different forms; they are not loudspeakers but diffuse the sound according to specifications which depend on the structure of the material, on the geometry of the design, on the

orientation and curvature of the surfaces, on the plastic volumes occupied.

The Planephones give sound the tone characteristics of the material utilized and permit, through point-source radiation on the whole surface, to design the acoustic space in relation to the architectonic space.

The Planephones, derived from studies on the vibrational qualities of the various materials carried out by CRF-Fiat Research Centre in collaboration with CRM-Centro Ricerche Musicali, are genuine "works of art" which integrate the emerging aspects of sound and visual perception (form, material, sound, language and expression) and give life to a new way of appreciating a work of art.



*Music in forms: "Trio plastico",
Planephones® in painted iron*



© Carroccia

*Interacting with the volumes
of Music in forms*



MICHELANGELO LUPONE

Michelangelo Lupone was born at Solopaca (Benevento) in 1953. Eclectic composer and researcher, his work is characterized by an interdisciplinary approach which has enabled him to integrate music, science and technology. He completed his studies of Composition with Domenico Guaccero and of Electronic Music with Giorgio Nottoli. Since 1980 he teaches Music at the Conservatory of L'Aquila and since 2004 is Director of the Department of Music and New Technologies of the same Conservatory.

In 1983 he designed the Fly 10 computer and in 1989 the Fly 30, two innovative digital systems intended for the production and performance of electroacoustic works.

His artistic activity includes music for orchestra and chamber as well as various works for electronics and multimedia applications realized in collaboration with visual artists and choreographers

(Momo, Pistoletto, Uecker, Moricone, Galizia, Paladino) which have led to a music theatre that is always more directed towards the integrated use of the listening space (Art sound installations and "Theatre of Listening") and has given rise to realizations based on technologies he himself created (Sound Pipes, Planephones®, Holo-phones, Waveguides, Resonators, Reflecting Screens) and to out-of-the-ordinary instruments (Feed-drum).

His creations have been presented at important events and international festivals. He has received awards from the Hungarian Academy of Sciences, Budapest, from the Japan Foundation and the French Ministry of Culture; he has also had special consulting commissions from Texas Instruments and Centro Ricerche Fiat as well as from leading music institutions (including Tanzhaus Dusseldorf, Maggio Musicale Fiorentino, Teatro Regio Parma, Kyoto Philharmonic Orchestra).

In 2004 the Superintendency of the Archaeological Heritage of Pompei commissioned Lupone to realize an interactive (permanent) art sound installation in the excavations of the Grand Gymnasium.

Since 2005 he has collaborated with visual artist Licia Galizia with whom he presented an art sound installation entitled *Studio I su Volumi Adattivi* on the occasion of "ArteScienza 2006". This work led to a research project supported by MIUR and by L'Aquila Conservatory which gave rise to the first series of works with adaptive criteria that consent self-modifications in time like "Music in forms" (Best Practices 2009), presented at the Italian Cultural Institute of Belgrade in 2008 and at the Ara Pacis Museum, Rome in 2009.

In 2007, for the Galleria dell'Alto Calore, Lupone realized together with artist Mimmo Paladino a permanent musical work integrated with a sculpture on Mount Pizzuto di Solopaca (Benevento).

The artists

The artistic, scientific and technical staff protagonists in setting-up the art sound installations teach, study or have studied at L'Aquila Conservatory, MNT - Department (E. M. School)



LICIA GALIZIA

Her research is characterized by constant reference to the aesthetic-conceptual problems which centre on the perception and comprehension of space-time, within the limits of its artistic definability and its continual evolution and mutation of shapes and relations.

The abstract severity, in some cases aimed at the discovery and discussion of new geometries, is outlined right from the beginning in lucid and complex images within which the relationship with the figurative space, chosen or compulsory, is as important as the sign which defines it.

The choice of expression - sculpture and/or architectonic rather than painting - is not prejudicial but indicative of a progressive maturity and different awareness of the affinity between the mind that conceives the work of art, the hand that executes it and the materials used. The work of Licia Galizia therefore is intended to

be "work in progress", as her artistic and existential curriculum demonstrates.

In 1992 her work was exhibited at the Mara Coccia Gallery, Rome and in the same year she was invited to participate in the fourth Young Artists Exhibition at Palazzo delle Esposizioni, Rome and at the International Fair of Contemporary Art (FIAC), Paris.

In 1994 she presented *Configurazione di un Mutamento* at the A.A.M (Architettura Arte Moderna) Gallery in Rome while in 1995 she realized an installation with the same title for the Temple Gallery of Rome University.

In 1996 she participated in the Quadriennale and in 1998 in the *Lavori in corso* exhibition at the G.C.A.M.C., Rome. In the same year she was invited by Lucia Latour, choreographer of the "AltroTeatro" group, to take part in *Du vu du non vu*, a performance of contemporary dance and visual art which was presented in 2001 not only at various theatres in Italy, but also at the International Festival of Dance at the Balletteatro Auditorium of Porto.

In 2000 she exhibited *Sistemi* at the Museo Laboratorio di Arte Contemporanea of "La Sapienza" University, Rome.

In 2002, with the composer and clarinet player Paolo Marchettini, she presented *Interferenze*, music and sculpture, in the Eastern Bastion of the sixteenth-century Castello di L'Aquila and in 2003, for the "White Night" of Rome, she again presented *Interferenze*, with the participation of ethnic vocalist Mauro Tiberi, in the premises of Fastweb S.p.A. in Palazzo Sforza Cesarini. At the same time she presented at the A.A.M Gallery, in collaboration with Rosa Pierno, an important installation with poetry, *Il testo retto*.

The year 2005 was marked by the beginning of an artistic collaboration with composer Michelangelo Lupone, with whom she presented, in May 2006, a sound installation entitled *Studio I su Volumi Adattivi* at the Goethe-Institut on the occasion of the International Biennial "Arte Scienza 2006". During the same year she was invited to take part in the X Biennial of Architecture of Venice where she presented an artistic work in the Italian Pavilion on one of the Vema bridges designed by architects Menegatti and Nencini.

In 2007 she presented a solo exhibition, *Costruttivo aggettante*, in the Livio Nardi Gallery of Nuremberg and other works at the Kroyman Autohaus Ferrari-Maserati of the same city.

DEPARTMENT OF MUSIC AND NEW TECHNOLOGIES OF L'AQUILA CONSERVATORY OF MUSIC

L'Aquila Conservatory is one of the main Italian centres for Electronic Music, where Italian composers like Franco Evangelisti and Domenico Guaccero taught during their lives.

Since 1980 composer Michelangelo Lupone has taught Electronic Music at the Conservatory and since 2003, when the reform of the Italian Conservatories made these institutions very similar to Universities, he has been Director of the Conservatory's Department of Music and New Technologies.

The course offered by the Department has two branches of teaching: composition and interpretation. Each branch has an artistic and scientific curriculum covering the planning and realization of musical works, sound installations and performance that integrate new technologies and traditional orchestral instruments.

The interdisciplinary approach of the Department, which includes composers, physicists, engineers and computer scientists, has given rise to numerous collaborations in research projects with universities and research centres both in Italy and abroad, including: L'Aquila University - Faculty of Engineering, Dewes Centre, Department of Electrical Engineering and Information Technology, Department of Information Science; "La Sapienza" University of Rome; "Roma Tre"; Accademia di Belle Arti, L'Aquila; CRM-Centro Ricerche Musicali, Rome; EMS, Stockholm; ZKM, Karlsruhe; IRCAM and INA - GRM, Paris.

In addition, the Department has finalized permanent agreements of cooperation with Belgrade University, Faculty of Architecture with the object of setting-up a Course of Interdisciplinary Studies and with the GRM for the development of music software. The Department also collaborates frequently with music institutions and in particular with the "ArteScienza" Biennial of Rome.



*2008, Conservatory garden
A department's exhibition*



*2008, Conservatory hall
A department's exhibition*

CENTRO RICERCHE MUSICALI - CRM

A non-profit cultural centre, CRM was founded at Rome in 1988 by a group of composers and researchers for the purpose of promoting research into the aesthetic, analytical, musicological and scientific aspects of music.

Today the centre is supervised by the composer Laura Bianchini. In 1990 CRM was officially recognized as a "Music Research Centre" by the Ministry for University Education and Scientific & Technological Research and subsequently, in 1993, by the Japan Foundation.

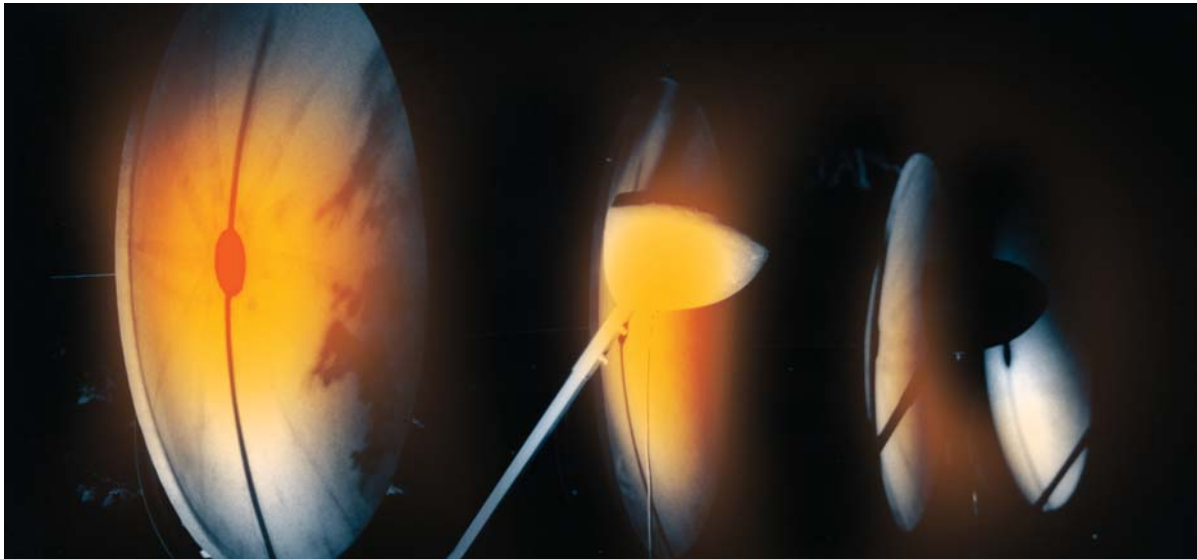
The work of CRM is also formative and didactic, involving a staff of musicians and scholars in an activity of theoretical and applied research carried out in collaboration with Italian and foreign research centres, ensembles and music and scientific institutions (conservatories, universities). Complex digital systems have been realized by the CRM laboratories, under the direction of physicist Lorenzo Seno, for sound synthesis and processing in real time ("expert" computers); for musical composition; for plan-

ning listening spaces; for studying physical models finalized for the development of virtual musical instruments.

Multiphonic sound diffusion systems have been designed and developed, many of which have been used by major scientific institutions, like the CRF-Fiat Research Centre, and applied in two European psychoacoustic research projects: Soqrates, for studying the quality of sound; Obelics, for studying the effects of noise on man.

In addition the systems have been utilized in the realization of important events: Gran Galà Verdi (Teatro Regio of Parma); at the Colosseum in collaboration with the Archeological Superintendency of Rome (2003); at the first Euro-Mediterranean Conference of the Ministers of Agriculture (Venice 2003); as art sound installations for the exhibition "Masterpieces from the Forbidden City" (Museo del Corso, Rome 2007-2008) as well as for permanent ambient installations.

CRM promotes and organizes the international forum "Musica Scienza" and the international biennial of art, science and contemporary culture "ArteScienza".



Holophones - sound projectors

Carmela Remigio *soprano*
Monica Bacelli *mezzosoprano*

Marcello Bufalini *conductor*

Orchestra Sinfonica Abruzzese

Orchestra Giovanile Abruzzese

Coro lirico del Teatro Marrucino
Fabio D'Orazio *chorus master*

Coro Fondazioni all'Opera
Paolo Specca *chorus master*

Tatiana Vanderlei De Figueiredo *solo voice*

A decorative graphic on the left side of the page consists of several overlapping, wavy lines in shades of gray. Interspersed among these lines are several circles of varying sizes, also in shades of gray, creating a modern, abstract design.

SECTION II

VOICES

Operatic-symphonic
concert
for solo voices,
chorus,
symphony orchestra

Programme

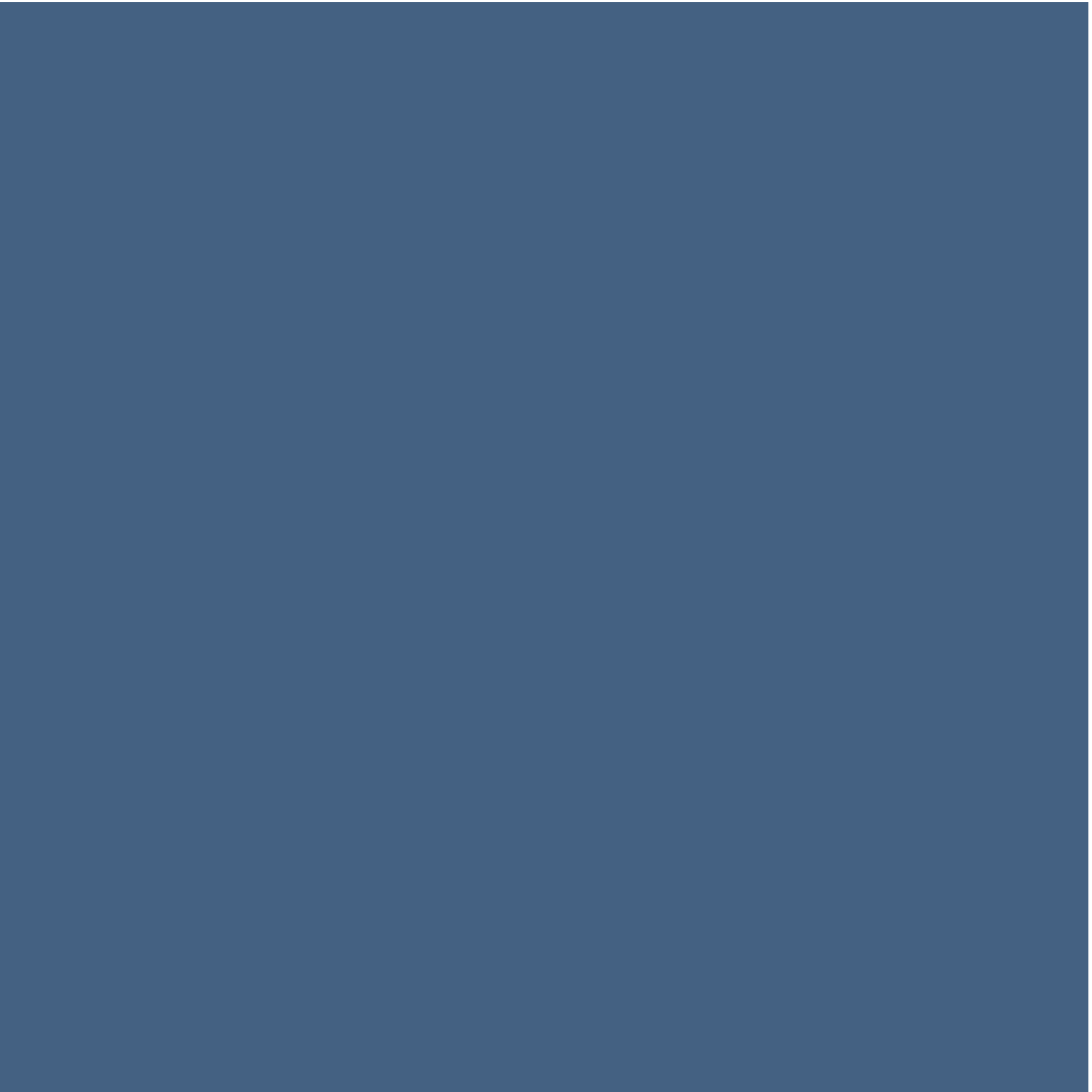
Gioacchino Rossini
Overture
from *Semiramide*

Wolfgang Amadeus Mozart
Sesto's Aria
"Parto, ma tu ben mio"
from *La Clemenza di Tito* K 621

Giacomo Puccini
Mimi's Aria
"Sì, mi chiamano Mimi"
from *La Bohème*

Gioacchino Rossini
Duetto
"Quis est Homo"
from *Stabat Mater*

Giuseppe Verdi
"Te Deum"
from *Quattro Pezzi Sacri*
for double chorus and orchestra



In terms of creative excellence, musical tradition in Italy has its roots deep in antiquity progressing from gregorian chant and medieval and renaissance polyphony to baroque instrumental splendour and finally to the birth of the melodrama.

As is universally recognized, the operatic production of the eighteenth and nineteenth centuries remains an inaccessible peak of this incomparable musical form. A theatre of dreams to which the singing, lavishly, adds unbelievable unique emotions. No-one, in fact, would dare to attribute to the prodigious vocal performances required by opera (for strictly dramatic purposes and the indispensable emotional "climax") a merely acrobatic value, a commonplace proof of muscular power, but instead more simply the tangible proof of the authenticity of the dream.

For the vocal "dressing" of the eighteenth-century melodramatic hero Italian Opera resorted to the castrato or "en travesti" singer, since the hero was neither man nor woman but a demigod who demonstrated all the turmoil of a character halfway between reality and dream.

Such a hero is "Sesto", an almost pre-romantic hero for his sentiments divided between love for a woman and fidelity to his sovereign, not yet the tenor of nineteenth-century opera but a "woman-man" to whom Mozart in *La clemenza di Tito* assigned the most noble afflictions and sentiments.

At Prague, 6 September 1791, the opera already enjoyed a great success with its premiere at the National Theatre: the last venture of the Salzburg composer in Italian Opera which he, like Haendel, Gluck, Hasse and many other "greats" of European music, endowed with immortal masterpieces.

Sesto's aria is accompanied by clarinet obbligato, an instrument which was immensely loved by Mozart at that time and for which he composed the Concerto K622 which alone (if necessary) would have granted him immortality.

Rossini too, at the same time illogically but happily pre- and post-romantic, employed heroes en travesti for his great dramatic operas (how can one forget Tancredi?).

The protagonist of Semiramide, of which we are going to hear the Overture, remains an asexual heroine notwithstanding the extreme vehemence of her feelings which have always demanded high-class singers ever since the revival of the opera at La Scala of Milan in 1960. On 3 February 1823, at Teatro La Fenice in Venice, Semiramide marked Rossini's farewell to Italy; afterwards, everything took place in Paris up to the "grand silence" of theatrical works in 1829.

In La Bohème Puccini sings of youth, its troubles, its splendours and its misfortunes. Mimi, the fragile, gentle Mimi falls under the spell of the penniless poet and writer Rodolfo and is portrayed musically more perfectly and truthfully than by a photograph of Nadar or a biographical romance of Dumas.

Rossini's Stabat Mater was given at Paris on 7 January 1842 and at Bologna a few weeks later, conducted by Gaetano Donizetti.

A difficult score originating in the fancy of a prelate to have for him-

self a work by the Pesaro composer, which took around ten years to complete, that is from 1832 to the date of the Paris premiere. An enthusiastic public, tepid critics with the conventional accusation: sacred music in melodramatic style..... the usual Italians!

Today, in front of the masterpiece – despite its creation overcast by the moodiness and indolence of a Rossini who only at the end found again inspiration and technical perfection - any doubt is swept away by enraptured admiration, especially with pages like the duet for soprano and contralto *Quis est homo*.

The *Quattro Pezzi Sacri* of Verdi reflect a deeper sacred stylistic consciousness and include the Te Deum, the hymn which brings the concert to an end.

These too are the result of a ten-year gestation, presented for the first time (without however the initial *Ave Maria*) in Paris on 7 January 1898: Verdi entrusted Arrigo Boito (his closest collaborator during those last years, and

also the librettist of Otello and Falstaff, after the anti-Verdi outburst of the Milanese musician and man of letters) to deputize for him at Paris: he felt too old to undertake such a long voyage.

Three years later, on 27 January 1901, Verdi died in Milan. The *Pezzi* are an intimate spiritual exercise.

The composer never thought of their publication nor of their performance: all his life he remained sceptical on questions of religion, almost on the borders of atheism, and seems to be on a permanent quest exploring the depths of the inexplicable mystery of life and death. The result is a masterpiece in which the doubts of an old man confronting the supreme moment despite the convictions reached (which however remained hidden in his inward thoughts) create pages of an elegant lucidity and of a dramatic capacity of involvement.

They go beyond "use purposes" to speak to the heart of the listener in the language of serenity and peace.

This is a programme in which the grand Italian vocal repertoire meets the cities of Europe that saw the first performances of these pages – Paris, Prague, Venice, Bologna, Turin, they too affected by the universal enthusiasm which makes Italian opera one of the most widely diffused art forms in the world.

Programme notes

by
Francesco Sanvitale

Director Emeritus
of Istituto Nazionale
Tostiano di Ortona
Artistic Director
of "Fondazioni all'Opera"

CARMELA REMIGIO

Carmela Remigio, soprano, born in Pescara, pupil of Aldo Protti and Leone Magiera, won the “Luciano Pavarotti International Voice Competition” at Philadelphia (USA) in 1992.

After first engagements in the early and baroque repertoires, she made a name for herself in the principal Mozartian roles: a fundamental step in her international career was her participation in the memorable edition of Don Giovanni with Peter Brook (director) and Claudio Abbado (conductor).

As well as Mozart, she also appears in Rossini, Donizetti, Verdi and Puccini and has established herself as the ideal heiress of Italian operatic tradition. Her repertoire ranges from early to contemporary and also includes sacred and chamber music. During these years she has frequently sung with renowned conductors like Abbado, Maazel, Chung, Pappano, Bertini, Tate, Harding, Dudamel, Inbal, Gatti, Chailly, and orchestras at worldwide opera houses and concert halls (Teatro alla Scala, Milan; Grand Théâtre de Genève; Carlo Felice, Genoa; San Carlo, Naples; Teatro de Madrid; Philharmonie, Berlin; Accademia Nazionale di S. Cecilia, Rome) as well as at festivals (Ferrara Musica, Aix-en-Provence, Salzburg).

She has worked with directors like Peter Brook, Karl-Ernst Hermann, Denis Krief, Graham Vick, David McVicar, Mario Martone and Pierluigi Pizzi, who enriched even more her outstanding dramatic talent.

Carmela Remigio has made numerous recordings, including two editions of Mozart's Don Giovanni, with Claudio Abbado (Deutsche Grammophon) and Daniel Harding (Virgin), a Cd of Arie Sacre Verdiane with Myung-Whun Chung (Deutsche Grammophon) and, with Leone Magiera at the piano, an album of Tosti's Arie and a recent Cd dedicated to Rossini (Decca).



Photo Rossi

MONICA BACELLI

Monica Bacelli, mezzosoprano, born in Chieti, pupil of Maria Vittoria Romano and Donato Martorella, winner of the Belli Competition, made her debut singing Mozart roles at Spoleto's Teatro Sperimentale.

Since then she has had a flourishing career, guest of important opera houses (from Teatro alla Scala of Milan to Vienna's Staatsoper, from Florence's Teatro del Maggio to London's Covent Garden and the San Francisco Opera, from Turin's Teatro Regio to the São Carlos of Lisbon), of leading music institutions (Accademia Nazionale di Santa Cecilia, Rome; Philharmonie, Berlin; Concertgebouw, Amsterdam) and of renowned festivals (Salzburg, Maggio Musicale Fiorentino, London Proms).

She has sung with conductors Abbado, Bolton, Bychkov, Chailly, Chung, Gergiev, Dudamel, Haitink, Harding, Harnoncourt, Jacobs, Marriner, Mehta, Muti, Oren, Ozawa, Pinnock, Rattle, Thielemann, Zedda. Monica Bacelli is an exceptionally versatile artist, equally at ease in Mozartian roles and Italian belcanto, in light-hearted Rossini and early and baroque music (Monteverdi, Handel), in French music of the nineteenth and twentieth centuries and contemporary music theatre.



Photo Diaz- Studio Morfinn

Protagonist in numerous premieres, she was one of the favourite singers of Luciano Berio, who wrote several roles for her. In 1999, accompanied by Maurizio Pollini at the piano, she presented Berio's composition, *Altra voce*, at Salzburg Festival, which was then taken on tour to New York, Tokyo and Rome as part of the Pollini Project.

Monica Bacelli was awarded the Premio Abbiati of the Italian music critics as best female singer.

The Artists

The soloists,
conductor, orchestras
and choruses, protagonists
of this evening's concert,
represent the voice
of our land,
with which L'Aquila
and the Abruzzo associate
with pride.



MARCELLO BUFALINI

Marcello Bufalini is one of the most highly appreciated Italian conductors of his generation.

Conductor, composer, musician of wide international experience, as well as meeting his numerous commitments in the symphonic and operatic fields on the invitation of important institutions in Italy and abroad, he has dedicated himself over the years to the formation of young Abruzzi musicians, both as a teacher of orchestral conducting at L'Aquila Conservatory and as a guide of youth orchestras.

A constant reference point for the musical life of the area, he collaborates repeatedly with the symphonic and theatrical institutions of the Region.

Born in Rome in 1963, he graduated in viola and conducting. His teachers were Bruno Giuranna and Piero Farulli viola,

Bruno Aprea conducting and Carlo N. Bellandi composition.

He followed the specialization courses of conducting held by Ilya Musin, Myung Whung Chung and Valery Gergiev at Accademia Chigiana of Siena. He also studied early music performance praxis and was a member of the orchestras of Chiara Banchini and Alan Curtis.

In 1994 he began his international career as a conductor and was frequently the guest of famous orchestras, including: Orchestre de la Suisse Romande, Mozarteum Orchester of Salzburg, Münchner Rundfunkorchester, Mitteldeutsches Rundfunkorchester, Teatro La Fenice Orchestra of Venice, Orchestra Sinfonica "Giuseppe Verdi di Milano", Orchestra dell'Arena of Verona, Tonkünstler-Orchester and Radio Symphony Orchestra of Vienna, Orchestra Regionale Toscana, Orchestra Sinfonica Abruzzese, Orchestra del Teatro Marrucino, etc. ., in concert-halls like the Musikverein and Konzerthaus of Vienna, Grosses Festspielhaus of Salzburg, Gewandhaus of Leipzig.

He has conducted operas at Strasbourg (Opéra du Rhin), at Vienna (Kammeroper), at Bratislava (National Slovak Theatre) as well as in Italian theatres (Ravenna, Cremona, Mantua, Pavia, Brescia, Sassari, Cosenza, Lucca, Teramo).

In 2001, Luciano Berio assigned him the direction of the European project "The Art of Fugue", realized by Spoleto's Teatro Lirico Sperimentale in collaboration with leading European schools of composition.

In 2006 he accomplished the philological task of completing and reconstructing an unfinished score of Felix Mendelssohn Bartholdy, the Concerto in E minor for piano and orchestra, which was performed internationally (Berlin, Leipzig, Vienna, Salzburg, Bregenz, Tokyo, Turin, London, Liverpool, Milan, Rome) and recorded by Riccardo Chailly and his Gewandhaus Orchester for the complete edition of Mendelssohn's works (Decca).



ORCHESTRA SINFONICA ABRUZZESE

The Orchestra Sinfonica Abruzzese is an offshoot of the Istituzione Sinfonica Abruzzese (ISA) which was founded in 1970, one of the 12 Istituzioni Concertistico-Orchestrale (Resident Orchestras) recognized by the Italian State.

Protagonist of the revival of musical vitality in the Abruzzo and Central Italy, ISA is responsible for the creation of an extensive and significant cultural activity through its Orchestra which has rapidly gained a position of high regard with the principal structures of music production in Italy.

Up to now the Orchestra has given over two thousand concerts attaining, in forty years of uninterrupted activity, an outstanding artistic level.

Conductors and soloists of international renown have been guests of the Orchestra: Carlo Zecchi, Vladimir Ashkenazy, Gianluigi Gelmetti, Bruno Aprea, Nino Antonellini, Massimo De Bernart, André Bernard, Donato Renzetti, Katia Ricciarelli, Renato Bruson, Salvatore Accardo, Maurice André, Uto Ughi, Hermann Baumann, Nina Beilina, Michele Campanella, Severino Gazzelloni, Rudolf Firkusny, Leonid Kogan, Pierre Amoyal, Paul Tortelier, Gabriel Tachinò, Massimiliano Damerini,

Bruno Canino, Enrico Rava, Michele Campanella, Derek Han, Maria Tipo, Boris Petrushansky, Massimo Quarta, Barbara Hendricks, Mario Brunello, Enrico Dindo, Rocco Filippini, Andrea Bocelli, Milva, Amii Stewart, Ilya Grubert, Sylvano Bussoffi, Domenico Nordio, Roberto Prosseda, just to mention a few.

The Orchestra has recorded numerous CDs for well-known labels as well as many first performances for RAI-Radiotelevisione Italiana of works dedicated to the Orchestra by contemporary composers. Since its foundation, ISA has availed itself of the artistic direction of Vittorio Antonellini.



ORCHESTRA GIOVANILE ABRUZZESE

Since its foundation, the Orchestra Giovanile Abruzzese has been a fundamental reference point for the professional and artistic training of young musicians from the Abruzzi Region.

The Youth Orchestra is a typical Abruzzo feature, uniting culturally and artistically the centres and inhabitants of the entire region, to which it dedicates its commitment to artistic and civil progress.

The most talented graduates and students of the advanced courses of the Abruzzo Conservatories come together in the Orchestra, which educates and prepares them

in its campuses for their professional careers by means of stages and concerts of chamber and symphonic music; up to now €500.000 study grants have been awarded. Founded in 1995 on the initiative of L'Aquila musicologist Walter Tortoreto, the Orchestra was established as an institution by the Abruzzo Regional Administration.

During past years, the Orchestra has trained and launched numerous talented instrumentalists professionally who have become principal parts or members of important European orchestras and soloists in chamber ensembles.

The Orchestra has held concerts in various venues of central Italy: it has realized con-

certs in collaboration with the Presidency of the Republic, Vatican City, RAI headquarters in Rome (broadcast live on international television) as well as with Universities, Conservatories, Theatres, Municipalities and Provinces of the Abruzzo Region.

The repertoire of the orchestras includes works from the traditional symphonic literature, but it is also active in promoting performances of new music as well as the rediscovery of works of the past. The Orchestra is one of the principal partners of the European project "Music and Territories", promoted by Gal Marsica, which welcomes to the Abruzzo young instrumentalists from other European nations.



CORO DEL TEATRO MARRUCINO

The Coro del Teatro Marrucino di Chieti started in 1997 as a Workshop of Choral Training, under the artistic direction of composer Sergio Rendine and the honorary presidency of conductor Gianluigi Gelmetti, becoming in 2003 the permanent chorus of Chieti's Teatro Marrucino. Directed by musicians of international renown, including Riccardo Muti, Gianluigi Gelmetti, Massimo de Bernart, Franco Mannino, Piero Bellugi, Marzio Conti, Marcello Bufalini, Fabrizio Carminati, Claudio Desderi, the Chorus has collaborated with soloists such as Monica Ba-

celli, Cecilia Gasdia, Josè Carreras, Raina Kabaiwanska, Luis Bacalov.

Since 1998 it has been protagonist in all the operas staged by the Teatro Marrucino and also in the first performances of operas by Sergio Rendine worldwide telecast from the Sala Nervi of Vatican City (Missa di Beatificazione in onore di Padre Pio da Pietrelcina, Passio et Resurrectio).

In addition, the Chorus took part in the first modern revival of Isidoro Capitanio's opera Pasqua Fiorentina at the Teatro Grande of Brescia.

The Chorus has been on tour in Europe and in the Middle East and has made se-

veral recordings for the Naxos label. Since 2002 the chorus has been directed by Fabio D'Orazio, organist, harsichordist and chorus master.



CORO "FONDAZIONI ALL'OPERA"

The Coro "Fondazioni all'Opera" was set up in 2001 within the Progetto Lirica of the Tercas Foundation of Teramo and is the permanent chorus for operas realized by the Teatri Comunali of Teramo and Atri. The Chorus is made up of the most talented operatic singers selected in the Province of Teramo and the Abruzzo Region. It has sung in important operatic productions (La Traviata, Il trovatore, Rigoletto, Il barbiere di Siviglia, L'elisir d'amore, Pagliacci) and has collaborated with conductors and producers such as Renato Bruson, Massimiliano Stefanelli, Maurizio Nichetti, Massimo Ranieri. Since its foundation the Chorus has been directed by Paolo Specca, baritone, composer, musicologist and chorus master.

TATIANA VANDERLEI DE FIGUEIREDO

Born in São Paulo, Brazil, Tatiana Vanderlei de Figueiredo studies at the "A. Casella" Conservatory of L'Aquila. She graduated in Jurisprudence and Singing and obtained her Master's degree in Musical Interpretation in Brazil. Then she moved to Italy, where she was awarded prizes in international singing competitions: Special Prize at the VII International Competition of Biella and First Prize at the International Singing Competition of Sangemini (Terni). She appeared as soloist in Carl Orff's Carmina Burana at the concert held to celebrate the fortieth anniversary of the foundation of the Conservatory of L'Aquila.





Orchestra Sinfonica Abruzzese

Orchestra Giovanile Abruzzese

Violins I

MONDINI CLAUDIO
concertmaster
LUCIO SANTARELLI
ANTONIO SCOLLETTA
LORENZA MAZZONETTO
MAURO PINELLI
ROBERTO FERRARA
LAURA ANN PAOLINI
FEDERICO CARDILLI
EUNICE CANGIANIELLO

Violins II

DANIELA MARINUCCI
JOANNA GRIFFITH-JONES
ANTON MIRCEA POPESCU
SERGIO COLANTONI
FEDERICO MICHELI
MARCO LANCI
ELDA CANTERA
MARGHERITA DI GIOVANNI

Violas

FRANCESCO NEGRONI
LUIGI GAGLIANO

Violins

ALESSANDRO PENZA
DAVIDE PERRUCCI
PATRICK
RUGGIERI RAVALSON
SARA TORTORETO
FRANCESCO VENGA

Violas

ANDREA BISEGNA
LUANA DE RUBEIS
LUNA MICHELE
CHIARA PIERSANTI

Cellos

UMBERTO ALEANDRI
FILIPPO DI DOMENICO

MARCO DI TONNO
MARCELLO MANFRIN

Cellos

MAREK KRUSZCZYNSKI
MARIA LAURA ZINGARELLI
LIVIO FABIANI
ANDREA CRISANTE

Double basses

MARCO BOFFA
ANTONIO DE LAURENTIIS

Timpani

CRISTOFANO PASQUALE

Harp

CASTRONOVO MARZIA

Flutes

ROMOLO BALZANI
EMMA PUCELLO

Oboes

RICCARDO BRICCHI

Double basses

PAOLO DI CAMILLO
FRANCESCO
DI GIOVANNANTONIO

Oboe

FABIO ODOARDI

Flute

ANNALISA TIBERTI

Bassoons

FRANCESCO PALUMBO
SILVIA RANDAZZO

Trumpet

VALERIO MARCANGELI

SILVIA NESI

Clarinets

GIANLUCA SULLI
LUCA IACOBACCI
MONIA ESPOSITO

Bassons

MASSIMO MARTUSCIELLO
GIUSEPPE REGGIMENTI

Horns

ALESSANDRO MONTICELLI
VITTORIO SETTE

Trumpets

GIUSEPPE ZANFINI
LUCA DE IULIIS

Trombones

LUIGINO LEONARDI
GIULIANO ESPOSITO
DARIO MARTELLINI
SERGIO SAUDELLI

Horns

VINCENZO PIO CELOZZI
LUCA DI FRANCESCO

Percussions

ANTONELLO CANCELLI
CLAUDIO CICOZZI

Sopranos I

Tatiana BELOOUSOVA
 Sabrina DAVIDE
 Maria FORLINI
 Eva GALIÈ
 Loredana GASPARI
 Yllka GERRO
 Dong Hee HAN
 Rossella LA ROVERE

Sopranos II

Anita DI CLEMENTE
 Fabrizi LIDIA
 Margarita GUGLIELMI
 Gabriella GUS
 Margherita HIBEL
 Anna Maria PALANZA
 Emanuela RICO
 Anna Gabriella TATASCIORE

Mezzosopranos (Altos I)

Gianna CABRIOLU
 Patrizia CIARCELLUTI

Sopranos I

Barbara DE ANGELIS
 Daniela SANTUCCI
 Chiara D'ANGELO
 Martina CAPASSO
 Simona MARZILLI
 Rita TUNDO
 Eleonora DI CINTIO

Sopranos II

Linda FERRARI
 Alessandra SANTOVITO
 Stefania CAMPICELLI
 Claudia SILVETTI
 Silvia OTTAVIANI
 Federica BONOLIS
 Valentina BONCI

Altos I

Alessia MARTINO
 Flavia PETINII
 Ilaria MICARELLI
 Federica SERPENTE

Paola INCANI
 Ozge KALELIOGLU
 Nara MONTEFUSCO

Altos (Altos II)

Daniela FRULLINI
 Lucia GIUSTI
 Silvia LAZZARI
 Sonia POLIDORO
 Flavia VOTINO

Tenors I

Antonio CAMELA
 Ellery LATORRE
 Alberto MARTINELLI
 Roberto MATTIONI
 Orlando POLIDORO
 Stefano STELLA

Tenors II

Fabio CITTADINI
 Luca D'ALONZO
 Nico DI CRESCENZO

Laura TORO
 Paola DI FABRIZIO

Altos II

Stefania FORCUCCI
 Antonella GNAGNARELLI
 Alessia DI CENCIO
 Lucia BROGLIO MONTANI
 Maria Elena DEL FERRO
 Ilaria DI MARCO

Tenors I

Giancarlo RUGGIERI
 Carlo VELENOSI
 Davide CIARROCCHI
 Eliseo ROSSI
 Liberto BONCOMPAGNI
 Andrea AMADIO

Tenors II

Mauro FARAGALLI
 Alberto MARTINELLI
 Zin CHONG

Pietro DI PIETRO
 Alessandro GALLO
 Rossano GUERRA
 Francesco MEDAGLIA

Baritones (Basses I)

Isik Nejat BELEN
 Alberto DE SANCTIS
 Mimmo GUERRA
 Raffaele PISANI
 Manuel RAPINI

Basses (Basses II)

Paolo BOCCOMINI
 Fabrizio CAMPETTA
 Emanuele DELL'OSO
 Alessio PELLEGRINI
 Vittorio PRUDENTE

Tommaso MANGIFESTA
 Vincenzino Di LUIGI
 Mimmo LERZA

Basses I

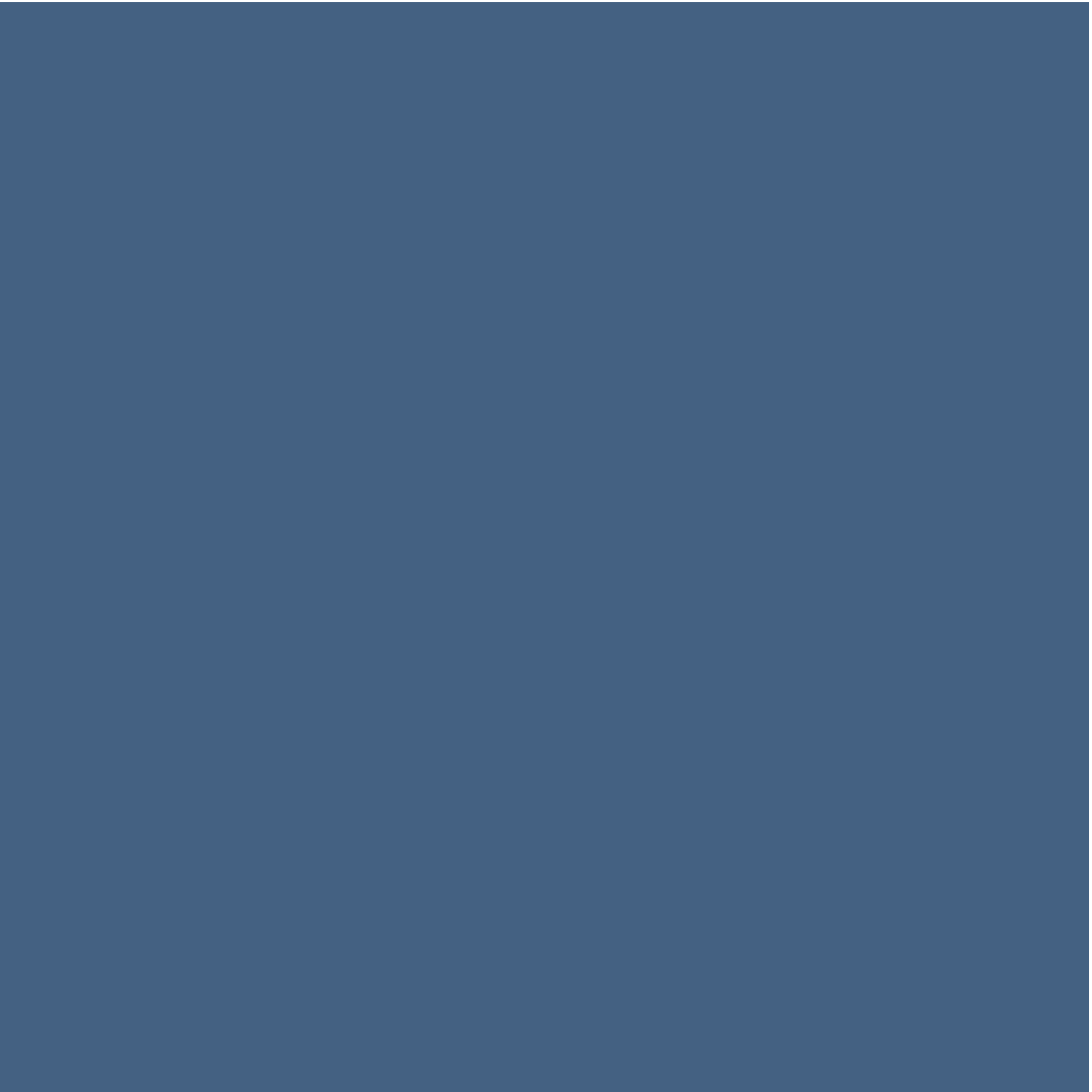
Francesco Paolo PILOTTI
 Gerardo CERCA
 Lucio DI GIOVANNI
 Bruno VENANZI
 Danil ACETO
 Lorenzo IZZO

Basses II

Siro ANTONELLI
 Alessandro SPADANO
 Davide FILIPPONI
 Carlo BONELLI
 Stefano FAGIOLI
 Francesco AMELI

Coro
 Teatro
 Marrucino

Coro
 Fondazioni
 all'Opera



MIUR – MINISTERO DELL'ISTRUZIONE, DELL'UNIVERSITÀ E DELLA RICERCA

Alta Formazione Artistica e Musicale
Director Bruno Civello

CONSERVATORIO DI MUSICA “A. CASELLA”, L'AQUILA

President Rinaldo Tordera
Principal Bruno Carioti
Deputy Principal Rosalinda di Marco
Administrative Director Mirella Colangelo
Chief Accountant Luisa Spennati
Professors Michelangelo Lupone, Marcello Bufalini, Luisa Prayer, Carla Di Lena
Staff member Roberta Lucrezi

MIBAC- MINISTERO PER I BENI E LE ATTIVITÀ CULTURALI **Direzione Generale per lo Spettacolo dal Vivo**

ISTITUZIONE SINFONICA ABRUZZESE

President Ludovico O. Nardecchia
Vice President Giorgio Spezzaferri
Artistic Director Vittorio Antonellini
Secretary General Giorgio Paravano
Artistic Secretary Gianluca Sulli
Staff members Vittorio Ciccarella, Fiorella Tomei, Lorenza Masci, Sante Ippoliti, Marsisa Rosa, Giuseppe Reggimenti, Pasquale Milesi.

UNIVERSITY OF L'AQUILA

Rector Ferdinando Di Orio
Faculty of Engineering – Dews Centre
Director Maria Domenica Di Benedetto
Department of Electric Engineering and Information Technologies
Professor Carlo Cecati
Department of Informatics
Director Paola Inverardi

CENTRO RICERCHE MUSICALI – CRM, ROME

Managing director Laura Bianchini
Artistic director Michelangelo Lupone
Scientific director Lorenzo Seno

ASSOCIAZIONE CULTURALE PIETRE CHE CANTANO OCRE, L'AQUILA

President Luisa Prayer

ASSOCIAZIONE ORCHESTRA GIOVANILE ABRUZZESE

President Walter Tortoreto
Executive Sara Tortoreto

TEATRO MARRUCINO DI CHIETI, COMUNE DI CHIETI

Mayor
Francesco Ricci
Culture councillor
Carmelina Di Cosmo
Artistic director
Gabriele Di Iorio

FONDAZIONI ALL'OPERA, TERAMO

President
Mario Nuzzo
Artistic director
Francesco Sanvitale

ASSOCIAZIONE ZACCARIA DA TERAMO, TERAMO

Artistic director Paolo Specca

PROGETTO ARTE CONTEMPORANEA – PAC, L'AQUILA

President Licia Galizia
Vice President Pietro Ranalli

ISTITUTO GRAMMA, L'AQUILA

Artistic director Maria Cristina De Amicis

AGORÀ, L'AQUILA

Executive Wolfgang De Amicis
Administrative director Vittorio De Amicis

FOX SOUND, L'AQUILA

Executive Carlo Volpe

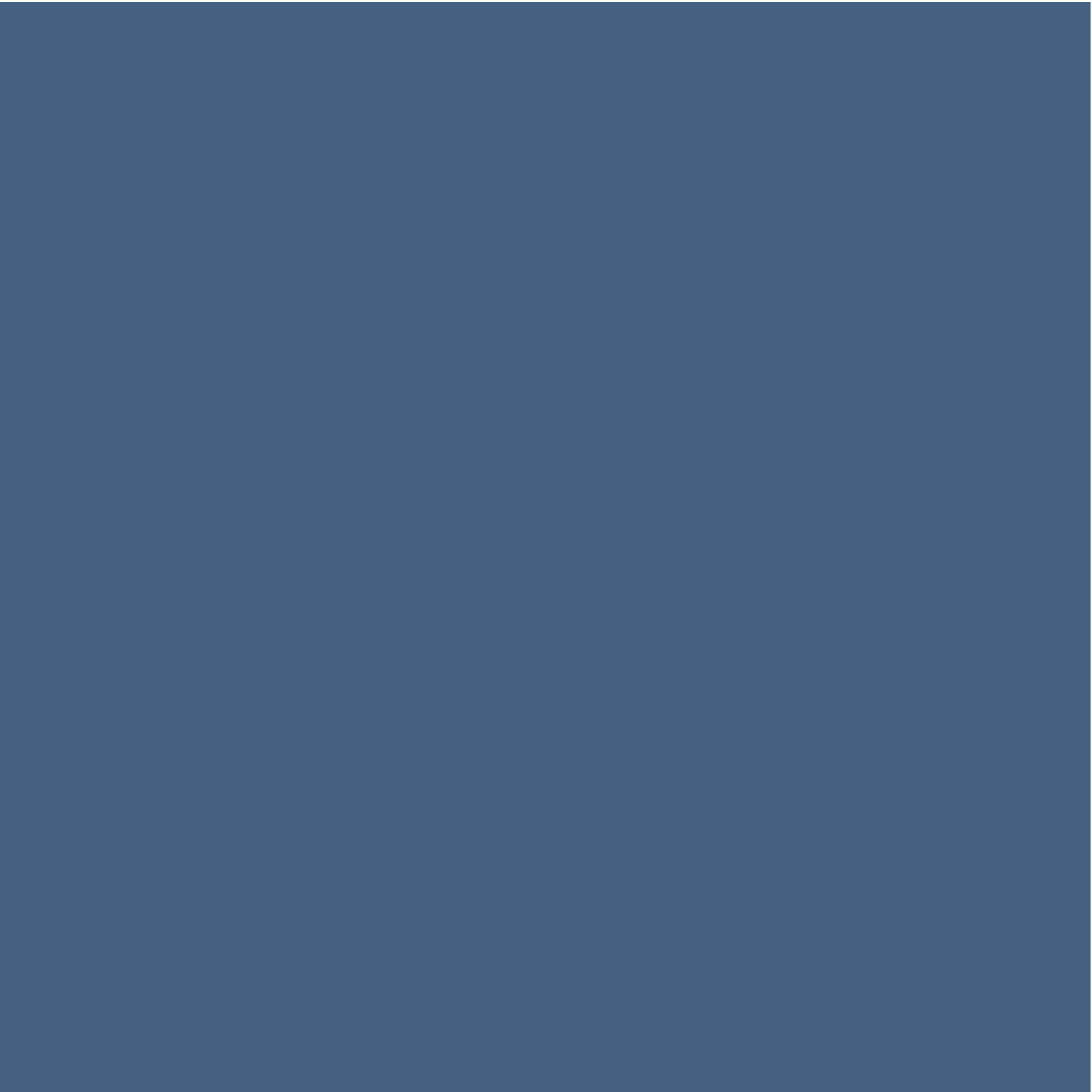
TEATROSERVICE, L'AQUILA

Massimiliano Giannone, Domenico Argentieri, Attilio Martelli



Progetto grafico, illustrazione, impaginazione
ORTO ONIRICO - Strategia e immagine globale
Irene Gentile Art Director

Stampato negli stabilimenti di
UNION PRINTING
Viterbo



A City to listen to is a testimony to the intense cultural and artistic atmosphere which has made L'Aquila so exceptionally alive: a City which today we cannot see, but which we can listen to. A wide-ranging representation of the artistic, intellectual, scientific and technological forces of the City and of the Region has contributed to the realization of this interdisciplinary and multimedia event in which the multiform profile of the local community can be identified as well as the significant and determined participation of the young in the project. The cult of tradition and the launching into innovation together represent the life and soul of the City, merging to give rise to a grand choral score, a series of variations on the theme of the Hymn, the song that gives voice and form to the aspirations and hopes of a community.



Printed on certify paper CoC - FSC Mixed Sources COC - CQ - 000010