



ROSSELLA SPINOSA

ORCHESTRAL AND CHAMBER WORKS

STR 37092
[8011570370921]
jewel
weight 112 gr.



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| 1. L'albero delle salamandre (2012) per orchestra | 07'38" |
| 2. Contro l'uomo seduto (2008) per due pianoforti e orchestra | 05'06" |
| 3. Genesi 19 (2011) per orchestra | 09'12" |
| 4. La donna che correva coi lupi (2010) per pianoforte e quartetto d'archi | 07'59" |
| 5. Not far (2016) per violino solo | 03'17" |
| 6. Deux Premiers et un seul multiple (2014) per sax baritono e sax contrabbasso | 03'09" |
| 7. Never forget (2015) per violino e clarinetto basso | 03'41" |
| 8. Ohne Eile (2011) per pianoforte quattro mani | 02'42" |
| 9. Ruhig (2013) per piano solo | 02'39" |

Orchestra I Pomeriggi Musicali

Direttore: **Pietro Mianiti** Direttore: **Alessandro Calcagnile**

PIANOx2

József Balog piano

Accord Quartet

Rephael Negri violino

Jean-Claude Dodin sassofono baritono

Daniel Kientzky sassofono contrabbasso

New MADE Ensemble

At least in their titles, almost all the pieces in this CD evoke extra-musical semantic horizons. Thus we are prompted in listening to refer to the meanings evoked by the titles, however indefinite they may be. Rossella Spinosa is a musician accustomed to interpreting the composition linguistically, since she is a prolific composer of music for silent films. Her scores are not only merely accompaniments, but rather comments on the images by an artistic language autonomous and parallel to the visual, but for this very reason effective and synergetic. Her pieces recount, on a different level and through a language that is neither conceptual nor descriptive, what happens in sound films. Something similar takes place in her production created outside the relationship with images, like the pieces on this CD. Spinosa gives a musical form to thoughts and reflections that are not musical, and she does it with her writing. In this sense, it is "engaged music", a bearer of critical and anticonformist intentions, stylised in the dynamics of composition and in the becoming of the soundevent. It is in the dialectics of thought that favours creation and its musical and formal concretisation that Spinosa's music acquires significance, music that clearly communicates the tension existing between conceptual thought and its difficulty is being communicated today as such. In my opinion, this is still the value of musical aesthetics today, in this tension and this extra-musical dialectics which is assumed in the musical structure and touches our senses and our thoughts. At the moment when this tension becomes sound, this musical language becomes real, even if it is without the semantic content, which would define the music as a simply mimesis of literary content. In my humble opinion, this happens perceptibly in Rossella Spinosa's music, which has a great sense of form. This is precisely why it is capable of articulating a thought and a discourse, above all in a musical sense, with effective formal construction and therefore aimed at expression and communication. All the compositions on this CD clearly demonstrate this.