

ROBERTO FABBRICIANI  
(1949)

Alluvione

STR 37108  
[8011570371089]  
jewelbox



- |                        |  |
|------------------------|--|
| 1. Fantastico sognante | flauto e nastro magnetico 5'43"                              |
| 2. Alluvione           | flauto iperbasso 2'07"                                       |
| 3. Abyss II            | flauto iperbasso, flauto contralto e nastro magnetico 9'30"  |
| 4. Corrente            | flauto e nastro magnetico 5'57"                              |
| 5. Suono sommerso      | flauto contralto, nastro magnetico e live electronics 10'04" |
| 6. Dal profondo        | flauto iperbasso e nastro magnetico 6'09"                    |
| 7. Suono sommerso II   | flauto contralto, nastro magnetico e live electronics 4'43"  |
| 8. Deflusso            | flauto contrabbasso 2'03"                                    |
| 9. Fantasy Falls       | flauto iperbasso, nastro magnetico e live electronics 8'04"  |

ROBERTO FABBRICIANI  
ALVISE VIDOLIN

FLUTES  
ELECTRONICS

The pieces on this CD tell of water as a game, passion and necessity; Roberto's dreams, childhood games and imagination, but also the dark, dramatic historical moment experienced in his youth: the flooding of Florence. It is again a return to loving and playing with water as a source of life.

Roberto Fabbriciani, flutist and composer, was born in Arezzo. Original interpreter and versatile artist, Roberto Fabbriciani has innovated flute technique, multiplying through personal research the instrument's sonorous possibilities. He has collaborated with some of the major composers of our time: L. Berio, L. de Pablo, J. Cage, G. Kurtág, G. Ligeti, L. Nono, K. Stockhausen, T. Takemitsu, many of whom have dedicated numerous and important works that he performed at their premiers. Fabbriciani has played as soloist with the conductors C. Abbado, P. Eötvös, B. Maderna, R. Muti, G. Sinopoli, and with orchestras including Orchestra della Scala di Milano, Orchestra dell'Accademia Nazionale di Santa Cecilia, London Sinfonietta, Münchener Philharmoniker. He performed concerts at prestigious theaters and musical institutions: Scala in Milan, Berlin Philharmonic and has frequently participated in festivals like the Venice Biennale, Maggio Musicale Fiorentino, Ravenna, London, Edinburgh, Paris, Brussels, Luzern, Warsaw, Salzburg, Wien, Lockenhaus, Munich, Berlin, Donaueschingen. He is the author of musical works and didactic texts adopted in the paths of international musical didactics, published by Ricordi and Suvini Zerboni.



MEHDI KHAYAMI  
(1980)

*Kamanche Concerto*

CD  
STR 37107

[8011570371072]  
jewel



- 1 KAMANCHE CONCERTO [2016] per Kamanche e ensemble
- 2 ANGHA [2014] per violino
- 3 PRIMO PIANO TRIO [2010] per violino, violoncello e pianoforte
- 4 SELLAT [2011] per pianoforte
- 5 CANTO DELLE MENTI [2012] per violoncello e pianoforte
- 6 GHORBATE NASHAD [2016] per soprano, clarinetto e pianoforte

Lorna Windsor, *soprano*  
Saman Samimi, *kamanche*  
DIVERTIMENTO ENSEMBLE  
Sandro Gorli, *conductor*

To discuss in chronological order the pieces on the CD dedicated to the 37-year-old Iranian composer Mehdi Khayami represents for me both a thrill and an enrichment. Why a thrill? Because I have had the joy of sharing with him much of his Italian journey: he arrived in Italy in 2006, having already obtained his diploma of composition in Iran. Mehdi (as we always called him) began my composition class at the Conservatorio di Milano, doing entire bachelor course and master degree course. Five years later, he took his diploma and obtained the highest honours, and subsequently specialised at the Accademia di Santa Cecilia in Rome with Ivan Fedele.

I want, at least, to remember the splendid way the composer leads us by the hand slowly to the appearance of an instrument that is so strange for us: a dense texture of the ensemble, which does not allow individuality to show through, starts from a rather dark region and gradually rises: the subtle sound of the Kamanche will take up the register given to it by the ensemble and will lead it still higher, much higher. From there begins a formal curve that becomes progressively dramatic, until it culminates in an extremely tense climax, which fundamentally we did not expect, given the initial climate. It opens a final chasm between the very high and very low regions, a true abyss into which the rhythmic pulsation reminds us of the climax of the *Violinkonzert* by Alban Berg: east and west shake hands, in the life and work of Mehdi Khayami.

Alessandro Solbiati



October 2018



GIORGIO COLOMBO TACCANI  
(1961)

*Eremo*

CD  
STR 37103  
[8011570371034]  
jewel



- |   |       |
|---|-------|
| 1. <b>RESTLESS WHITE</b> (2012) per flauto  | 06:03 |
| 2. <b>OYA NO UCHI</b> (1988) per voce, flauto, violino e pianoforte                 | 06:32 |
| 3. <b>CADENZE</b> (1988) per violino e pianoforte                                   | 06:27 |
| 4. <b>DI MARE</b> (2013) per pianoforte   | 05:58 |
| 5. <b>TREASURE MOUNTAIN</b> (2011) per flauto in sol/ottavino, violino e pianoforte | 05:52 |
| 6. <b>LUZ</b> (1997/2003) per flauto e violino                                      | 05:47 |
| 7. <b>ALASTOR</b> (2013) per violino  | 04:46 |
| 8. <b>IL GRANDE RITRATTO</b> (2008-2009) per flauto basso, violino e pianoforte     | 10:25 |
| 9. <b>EREMO</b> (2008-2009) per flauto in sol e pianoforte                          | 05:49 |

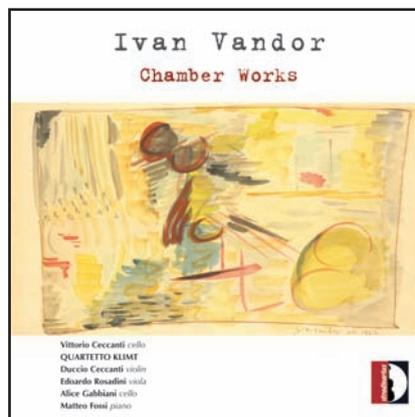
**Akiko Kozato** *mezzosoprano*  
**Stefano Parrino** *flute*  
**Francesco Parrino** *violin*  
**Dario Bonuccelli** *piano*

Giorgio Colombo Taccani was born in Milan in 1961. He pursued a classical education, graduating from the University of Milan with a degree in Modern Literature under the guidance of Francesco Degrada. His thesis in Music History was devoted to Bruno Maderna's Hyperion, and won the "Missiroli Prize", awarded in 1993 by the Town of Bergamo, during a congress devoted to the Italian music theatre in the postwar years.

At the same time he also studied music, earning a degree in Piano in 1984 and another in Composition in 1989 at the "G. Verdi" Conservatory in Milan, studying first with Pippo Molino and later with Azio Corghi.

He subsequently earned a diploma from the two-year advanced program in Composition taught by Franco Donatoni at the Santa Cecilia Academy of Rome, where he won a S.I.A.E. fellowship; he also took advanced courses with Azio Corghi and György Ligeti and in 1995 was chosen to attend a Summer workshop organized by IRCAM and dedicated to electronic music.

Colombo Taccani's music has won awards and honorable mentions in competitions of both national and international scope, has been presented in several concert seasons and music Festivals all around the world, has been broadcast by many national radios and is published by Edizioni Suvini Zerboni of Milan. Since 1999 he teaches Composition at "G. Verdi" Conservatory in Turin.



IVAN VANDOR  
(1932)

CHAMBER MUSIC

CD STR 37083  
[8011570370839]  
Jewelbox



1	<b>KLAVIERQUARTETT</b> (2010/11 - rev. 2018)	per violino, viola, violoncello e pianoforte	17'24"
2-9	<b>OTTO BREVI PEZZI PER VIOLONCELLO E PIANOFORTE</b> (2011 - rev. 2018)		15'03"
10	<b>VIOLINO SOLO</b> (2017)		06'19"
11	<b>TRIO N. 2</b> (2013 - rev. 2018)	per archi	14'21"
12	<b>DUO</b> (2010)	per viola e pianoforte	09'32"

**Vittorio Ceccanti** *cello*  
**QUARTETTO KLIMT**  
**Duccio Ceccanti** *violin*  
**Edoardo Rosadini** *viola*  
**Alice Gabbiani** *cello*  
**Matteo Fossi** *piano*

#### An Untimely Maestro

In a fine essay on Ivan Vandor Cristiano Vecchi speaks of "landscapes without history", while Mario Bortolotto, the first critic to offer an insightful exegesis of the various historical avant-gardes, Viennese included, speaks of "otherness", but I beg to differ. Vandor, at least the most recent Vandor, lives, like Kurtág, in history; though unlike his fellow Hungarian composer, he has no love of citation. Mitteleurope's presence is constantly evoked, but as echo or resonance, not as literal quotation. The neo-classical passion for the ancient is absent; but glimmers of a lost world with which Vandor is in dialogue are present. After the experimental research of his youth and the improvisations with the group Musica Elettronica Viva, Vandor took refuge in an ecstatic limbo, like that of the *Duo* for viola and piano, or the cello pieces included in this CD. The syncretism of the *Klavierquartett* is remarkable, as is the emotional cantabile, close to Bartokian elegy, of the string *Trio*, the masterpiece of this collection. Time is recurrently held in suspension, as in Webern's *Bagatellen* op. 9. There is no trace in Vandor's work of the Tibetan Buddhism which fascinated him as a musicologist; his is a personality with two autonomous souls not engaged in dialogue; so much so that all facile ethnic referencing or orientalism is avoided. His is a solitary world, suspended on the brink of interiority. Listening to this music reveals a touching spiritual joy. Vandor is an untimely Maestro. In dialogue with the shadows, he is not afraid to recreate the past, to live in lyrical intimacy the return of the forgotten.

Mario Messinis