



F. COUPERIN
(1688-1733)

Les Nations

STR 37118
[8011570371188]
digipak



1 - 10 III ORDRE - L'IMPÉRIALE

11 - 19 I ORDRE - LA FRANÇOISE

20 - 26 IV ORDRE - LA PIÉMONTOISE



Luigi Accardo

harpsichord, Keith Hill, Manchester 2004 (after Pascal Taskin, 1769)

Enrico Bissolo

harpsichord, Keith Hill, Manchester 2001 (german anonymous, 1700 ca)

François Couperin, the main representative of a dynasty that dominated French music from the 16th well into the first half of the 19th century. In 1726 Couperin published his own musical atlas. According to the most plausible reconstructions based on the surviving manuscripts, the author had picked up three sonatas from a series of six trio sonatas written on Corelli's model of "sonata da chiesa" (four movements, typically alternating slow-fast-slow-fast). These three chosen works were renamed this way: *La Pucelle* became *La Française*, *La Visionnaire* turned into *L'Espagnole*, *L'Astrée* into *La Piémontoise*. To these three works Couperin added a fourth, the most extended of all, called *L'Imperiale*. To each Sonata, he further added a French Suite whose length suited diplomatic protocols: eight dances each for France and Spain, nine for the Holy Roman Empire, six for Piedmont. In all, four *ordres* for those Catholic powers that, in a typically French-centred perspective, were considered natural allies in the effort to break the siege by a hostile geopolitical bloc: Anglican Great Britain, Lutheran Prussia and Sweden, Orthodox Russia.

Couperin himself writes in the preface to *L'Apothéose de Lully*: "[...] the complete book of trios that I hope to publish next July (*Les Nations*), can be played on two harpsichords, as well as on any other instrument.



LUIGI NONO
(1932-1996)
Prometeo

2 SACD
5+1
STR 37096

[8011570370969]
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PROMETEO

Tragedia dell'ascolto



LIVIA RADO ALDA CAIELLO Soprani
KATARZYNA OTCZYK SILVIA REGAZZO Contralti
MARCO RENCINAI Tenore
SERGIO BASILE MANUELA MANDRACCHIA Voci recitanti
ALVISE VIDOLIN NICOLA BERNARDINI Live electronics

ENSEMBLE PROMETEO
ORCHESTRA FILARMONICA ARTURO TOSCANINI
CORO DEL TEATRO REGIO DI PARMA
MARCO ANGIUS Direttore
CATERINA CENTOFANTE Direttore assistente
MARTINO FAGGIANI Maestro del coro

Considered unanimously as one of the peaks of post-war opera, *Prometeo* was the acme of Nono's research, begun towards the end of the 1960s, about the sense of making music and the very aim of art, in conjunction with the reflective withdrawal of its expressive instruments and musical contents after his combative years of "commitment". After a four-year elaboration work, in close cooperation with Massimo Cacciari, who edited the libretto and inspired most of its conceptual structure, the opera debuted on 25th September 1984, under the baton of Claudio Abbado, in San Lorenzo's deconsecrated church in Venice, where Renzo Piano had created an enormous wooden structure similar to a ship, or the soundbox of a huge lute, to accommodate the audience. Around it, at different distances from the floor and on the structure itself, the musicians moved, with very few visual effects created on purpose by Emilio Vedova. After a deep revision, the opera was staged in a definitive version exactly a year later, in the Ansaldo industrial plant, in Milan.

Prometeo is a work that refuses to relate, to represent, to compromise the listening with scenography precisely because it was born with a will to explore and stimulate a deeper ability of listening, that was supposed to be, actually, an invitation not to accept any preconceived reality. The libretto itself does not aim simply to narrate the story of Prometheus, but to evoke it through a dense net of quotations in three languages within autonomous segments that refer back to ancient theatre and quantified, roaming perception (Prologue, interludes, stasima, islands). On this basis, Nono set up a score of unprecedented, off-putting, movable and encircling sounds, often bordering on silence, manipulated by live electronics, so as to make the space tangible by eliminating the direct and conventional relationship with the drama, crushed – as in a profound reconsideration of Renaissance polyphony – between reciting voices, choir and solo singers, whose texts are never pronounced or sung in a conventional way. It is therefore a drama of sounds, neither of actors nor of characters: the "tragedy of listening" should be understood as the ability to seize what happens in a unique, unrepeatable moment, which exhorts us each time to overcome our limited knowledge without taking anything for granted. Nono's Prometheus is not the hero who gives humankind fire and practical knowledge, that is technology. He is, instead, the one who doesn't accept anything as a fact, what is conforming or imposed, who is in a continuous, unsuccessful search for something deep and, each time, new and elusive.



Nicola SANI
(1961)
DOVE ARRIVANO
LE NUVOLE PIÙ VASTE

CD
STR 37120
[8011570371201]
jewel box



- | | | |
|---|--|--------|
| 1- I binari del tempo (1998) | per flauto e supporto digitale | 11'44" |
| 2- Imagine from butterfly (2007) | per ottavino | 04'13" |
| 3- Dialoghi Migranti (2002)* | per flauto contralto | 08'04" |
| 4- Dove arrivano le nuvole più vaste (1996)* | per flauto contrabbasso | 14'34" |
| | live electronics e supporto digitale | |
| 5- Un souffle le souleve, les dunes du temps (2012)* | | 07'23" |
| | per flauto contralto e supporto digitale | |
| 6- More is different (2014) | per flauto iperbasso, supporto digitale, motion capture e live electronics | 15'07" |

*World Premiere Recording

Roberto Fabbriciani flutes
Alvise Vidolin electronics

Physics, chemistry, biology, culture, history: the inextricable interweaving between all these faces of the prism called man (and music) seem to be captured in the six compositions – spanning a period of twenty years, from 1996 to 2015 – collected on this CD. The constant projection towards the immensity of time and its unfolding in boundless space is the ground zero for the musical thought of Nicola Sani, who is perfectly familiar with the cosmic visions and tensions that, starting from different assumptions and tending towards different aims, pervade the work of Luigi Nono, Giacinto Scelsi and Karlheinz Stockhausen. A thought that is at the same time permutating and persistent, attentive to micro variations and sensitive to the sudden cataclysms of sound. Its material aspect, of physical energy, is confronted with chemistry: a particular type of chemistry, electronic chemistry, that is, the informed use of contemporary technology as a support and extension of the possibilities of instruments, their dilation in the space/time of listening. A space that is both interior and external; enclosed within a perceptual intimacy, projected into a sensory and visual dimension, indispensable to imagine and to which all traditional architectonic limits are bound.