

Chamber premiere in Madrid  
inspired by García Lorca

## Javier Torres Maldonado

# The Progress of the Flower

*Rosa mutabile* for flute, viola, guitar, bass clarinet and percussion will be given its first performance on **October 20** at the Auditorio Nacional in Madrid during the Festival Puentes. The composer describes his new work: «Written for two groups of instruments (A: flute, guitar, viola; B: bass clarinet, percussion), the cycle is divided into four short movements. The idea came to me after reading a poem contained in Federico García Lorca's marvellous drama, *Doña Rosita la soltera o el lenguaje de las flores*, where the writer makes an allusion to the four stages of a flower created by Rosita's uncle: a rose that lives for just one day and changes its state in line with the natural variations in the light, brought about by the intensity or lack of sunlight. The poetic images described by Lorca can be summarized as follows: 1. opening in the morning (red like blood); 2. maximum opening at midday (resplendent and hard as coral); 3. at sunset, while the birds are singing and the evening "faints into the violets of the sea", it turns white; 4. in the night it gradually fades, as the stars advance, the winds drop and the night plays its "white metal horn". As always happens in my music, in the four movements that make up this cycle there are no programmatic elements alluding to the beautiful images described by Lorca, but rather the music describes four differing "states" of the opening material, which undergoes transformations related to what I might call the expressive state of the object in the poem. An interesting challenge was to succeed in obtaining "organic" musical material, constructed almost like the growth of a molecule, which is born from the relations between the open strings of the guitar and of the viola, and the pitches corresponding to their chromatic negative. It is the only case in my music so far where the proportions deduced from the pitches – and their transformations – have also been used to determine the proportions of the values assigned to the rhythmic sequences, so that the correspondence between the intervals and the rhythmic values is absolute as far as the musical objects forming the basis of the piece are concerned. However, the transformations performed on the material do not always necessarily correspond to the combinatory art or to techniques of molecular transformation, but more



especially to ideas linked to criteria of how to transfer the expressive states of the poetic object to the musical object». *Hemisferios artificiales* for six players was given its first Italian performance on **February 15** in the Auditorium Rai in Turin by the Ensemble Geometrie Variabili of the OSN Rai under Francesco Pomarico, during the Festival Rai Nuova Musica 2010. The piece was repeated on **May 29** by the Ensemble L'Instant Donné at the Colegio de España in Paris. The *Cuarteto de cuerdas n.1* for string quartet was given its first performance in Germany by the Arditti String Quartet, who commissioned the work, on **April 23** during the 40<sup>th</sup> edition of the Wittener Tage für neue Kammermusik. On **March 24** the Auditorium of the Conservatoire in Reims hosted a performance of *Reflejo espiral* for flute and percussion, with the soloists of L'Instant Donné. On **August 12**, during the Festival Internacional de Santander, in the Iglesia de San Pedro, the Trio Arbós will present *Sones* for violin, cello and piano. In the meantime Torres Maldonado has been commissioned by the GRAME to write a piece for piano, electronics and video, to be premiered at the Lyon Opera, in **May 2011**, and scheduled for a repeat performance at the Festival Manca in Nice. The performers will be Candida Felici, piano, and Yi-Ping Yang, percussion. The commission also implies periods of residence at the institution in question. Another commission, from the Ensemble 2e2m and the Centre National de Création Musicale "La Muse en Circuit", similarly foresees periods of residence at the institution's studios: it is for a multiformat spectacle, almost a radio drama, for female voice, eleven players, video and electro-acoustic system. The first performance is scheduled for **May 2011** during the Festival Extensions of "La Muse en Circuit" at the Théâtre Romain Rolland of Villejuif, with a repeat performance at the Festival Cervantino in Mexico in **October 2011**. It will be played by the Ensemble 2e2m directed by Pierre Roullier. Finally, *Atlacualo*, a multidisciplinary project, is the work commissioned by the Navarrete x Kajiyama Experimental Theatre and Dance Company in San Francisco. The project, which foresees the creation of 50 minutes of electro-acoustic music, will be staged at the Forum of the Yerba Buena Center for the Arts in San Francisco by the Navarrete x Kajiyama Experimental Theatre and Dance Company.

### Henri Pousseur

*La seconde Apothéose de Rameau* for chamber orchestra can be heard on September 13 at the Philharmonie in Berlin during the Musikfest Berlin, with the Ensemble MusikFabrik under Peter Eötvös.

### Francisco Guerrero

*Acte Préalable* for four percussionists will be played on September 25 in the Place de la Cathédrale in Strasbourg during the Festival Musica by the percussion classes of the Strasbourg Conservatoire and the Hochschulen of Freiburg, Karlsruhe, Bremen and Basel coordinated by the Les Percussions de Strasbourg.

Exploration of timbre continues  
between traditional instruments  
and digital technology

## Nicola Sani

# Peripheries of Sound

On **April 29** at the Musikhochschule Hanns Eisler in Berlin the first performance was given of *AchaB II* in its new version for saxophone and 8-channel digit system. It was played by Enzo Filippetti, with Giorgio Nottoli as sound engineer. The composer tells us: «This new version takes its starting point from the previous composition *AchaB II* for bass clarinet, which has been completely re-elaborated on the basis of the specific timbral and expressive qualities of the soprano saxophone. This results in a type of expression that is completely turned upside down in the direction of the highest components of the spectrum, expanding the sonic horizon present in the deep resonances of the digital part. The new score is the fruit of collaboration with Enzo Filippetti, a player of extraordinary sensitivity towards the exploration of the peripheries of sonic matter». On **June 14** the same artist will give another performance of the new version of *AchaB II* at the



Conservatorio in Matera. On **May 20** in the Palazzina Liberty in Milan, Alfonso Alberti played *A Lina Bucci Fortuna* for piano, for the series of concerts of the Amici di Musica/Realtà. Two important advance announcements for Autumn: in Jerusalem, at the Henry Crown Hall, Jerusalem Theatre, on **October 11** (with replicas on **October 14** in the Wix Auditorium, Weizman Institute, Rehovot and on **October 15** at the Tel Aviv Museum of Art) the Israel Camerata conducted by Avner Biron will play *Riflessioni sull'indifferenza* for alto flute and strings, with Esti Rofé on alto flute. It will be the first performance of the work in Israel. On **October 14** (with a replica on **October 15**) the Teatro dell'Opera National de Lorraine in Nancy will open its orchestral season 2010/11 with the performance of *Al folle volo* for orchestra, with Paolo Olmi conducting this first performance in France.