

# Javier Torres Maldonado

## Encounters and Memories

Maturation of multidisciplinary projects, confirming an interest in the dialogue between the arts



### Jean-Luc Hervé

The Ensemble Court-Circuit will take on tour *En dehors* for clarinet, violin, cello and piano, on February 28 to the Salle d'Art Lyrique of the Conservatoire in Boulogne and on March 10 to the Conservatoire of Cergy-Pontoise. The Ensemble Recherche will also play *Dans l'ombre des anges* for flute, clarinet, cello and percussion on March 26 at the Salzburg Biennale. Finally, *Au loin* for eight cellos will be played on June 5 in Vandoeuvre, by the Ensemble Nomos.

A series of first performances for Javier Torres Maldonado between Winter and Spring. On **February 23** in Montréal, during the Festival Montréal Nouvelles Musiques and coinciding with a masterclass held by the composer at the McGill University, the first performance in Canada of *Figuralmusik II/A* for ensemble and electronics will be given by Walter Boudreau conducting the Ensemble of the SMCQ. On **March 10 to 12** the Yerba Buena Center for the Arts Forum in San Francisco will give the first performance of *Atlacualo, the Ceasing of Water*, acousmatic music for a multidisciplinary work, commissioned by the Navarrete x Kajiyama Dance Company of San Francisco, who will give its premiere. The work was prepared at the studios of GRAME (Centre National de Création Musicale in Lyon), with the collaboration of the acoustic engineer Max Bruckert, during the composer's artistic residence in September 2010 for the purposes of the elaboration of the electro-acoustic part. The work is in line with Maldonado's constant interest in collaborating with artists from other disciplines. The composer explains: «*Atlacualo, the Ceasing of Water* draws from the mythology and iconography of ancient Mexico to tackle urgent questions regarding the right to water and its shortage. Inspired by the poetry and the didactic power of pre-Colombian myths, it develops a compelling discourse about the exploitation of natural resources, in a production that combines contemporary dance, performance art, acousmatic music, installations of visual art and video. *Atlacualo* is the result of the artistic encounter between different characters: two Mexican artists working in San Francisco, José Navarrete and Violeta Luna, the composer Javier Torres Maldonado, the video/film artist Ricardo Rivera and the visual artist Lauren Elder. The work on the acousmatic part was mostly made using sounds captured from the actual noises produced by the actors on stage: salt that falls on the floor, the friction of clothes, of the hands, the body, sounds produced with objects used in the dramatic part or the dance. The overall picture conceived by the composer is completed, on the basis of the dramatic aspects of some scenes, by sound landscapes recorded in various cities of the world that combine, overlap and transform giving rise to a wide variety of environments that virtually enlarge or restrict the space where the dramatic events take place or those occupied by the dance». Two performances mark the baptism of *Iridiscente* for piano, percussion, interactive electro-acoustic system and video. On **April 23** in Grenoble it will be possible to hear the first performance of the version without video, as the prelude to the concert by the Ensemble Orchestral Contemporain; on **May 12** at the Opéra de Lyon, during the "Année du Mexique en France", the first performance of the complete version will be given, with Candida Felici on piano and Yi-Ping Yang on percussion, and Max Bruckert, from GRAME, as sound engineer. The video was made by Danio Catanuto. For the preparation of the electro-acoustic part, commissioned by the GRAME and the Sistema Nacional de Creadores de Arte in Mexico, the composer undertook an artistic residence at the studios of GRAME from **January 24 till 28**. The concert will be preceded by a talk held by the composer in the foyer of the Lyon opera. Torres Maldonado tells us: «The emotional perspective generated by memories is probably one of the factors that, to some extent, bring about our present. Each of our perceptions provokes sensations which we react to in different ways, and some of them are eventually transformed into images or concepts that remain distant and abstract with respect to the original experiences that generated them. Among my childhood memories there are some that are inevitably linked to music. When I was 10-12 my parents took me on several trips into the jungles of Quintana Roo, in the south of the Yucatan Peninsula, the region where I was born. On the way back I always tried to travel in the back part of the car, to watch the sunset, with the sky

enflamed with very bright and brilliant colours. The explosion of those images stirred my imagination to the point that I associated those celestial landscapes with hypothetical musical architectures deriving from chromatic scales. These mental projections gave rise, in my imagination, to actual refractions that consisted of a constant movement of "threads of sound", as if they were real luminous and musical skies projected simultaneously in my mind. It took me many years to consider these ideas more than just a pleasant memory, innocent and typical of childhood, resulting from a multidimensional way, I might say, of conceiving music. In reality, this multidimensionality is not only reflected in the work but also in the time of its realization, it regards dialogues and the interactions between composer and the performers, between man and machine (composer and technological means), at the level of writing and the conception of the complementary spaces between the acoustic instruments, the electro-acoustic system and the video, between composer and visual artist, between composer and musical assistant (Max Bruckert from GRAME, Lyon), as well as the essential, virtual, fantastic interaction, set in a further imaginary space: the dialogue with my childhood memories». On **May 20**, at the Théâtre Romain Rolland de Ville-Juif in Paris, during the Festival Extension de La Muse en Circuit (Centre National de Création Musicale) and the "Année du Mexique en France", the world premiere will be given of *Un posible día*, a multimedia work, almost a radio drama, for voice, ensemble, interactive electro-acoustic system and video, commissioned by the Ensemble 2e2m, the Centre National de Création Musicale La Muse en Circuit and the Sistema Nacional de Creadores de Arte in Mexico, with the support of FONCA (Fondo Nacional para la Cultura y las Artes). The text of the radio drama is by Ana Candida de Carvalho Carneiro, the lyrical texts by José Manuel Recillas, the graphic art and video by Magali Lara. It will be performed by the Ensemble 2e2m and La Muse en Circuit (computer technology), directed by Pierre Roullier, with the soloists Maja Pavlovska, soprano, and David Jisse, actor. Torres Maldonado will take two artistic residences, in **December 2010** and **April 2011**, in the studios of La Muse en Circuit to produce the electro-acoustic part. The work will be recorded in its entirety for a Cd on the ALAMUSE label co-produced by the Ensemble 2e2m, the Muse en Circuit and the Fondo Nacional para la Cultura y las Artes in Mexico. The composer speaks of the new work: «*Un posible día (Aquél océano profundo)* stems from my interest in dialoguing, interacting and building complex projects with artists from other disciplines. Much of its realization was possible thanks to the interest in my music shown by Pierre Roullier, the director of Ensemble 2e2m. The idea of working on a new work with characteristics belonging more to the radio drama than to the melologue had already been in my mind for some time, but the difficulty was to find a suitable subject and a text. The solution in the end was to ask the dramatist Ana Candida Carvalho and the poet José Manuel Recillas to create the texts especially for the purpose. The dramatic subject focuses on an ordinary day in the life of a common woman (the protagonist), whose loneliness plunges her into various sound landscapes. On the stage of an imaginary theatre we see (almost like a "film", due to the speed with which the various scenes often follow each other, but without explicit images, despite the presence of the video in the live show) the sounds and images from that day like any other, until an encounter, that happens in the woman's imagination, radically changes the apparent predictability of the events». Another first performance will be given in France, that of *Espira III* for violin and accordion, on **May 27** at the Théâtre de Cornouaille, Scène Nationale de Quimper, with the soloists Marianne Piketty and Pascal Contet. This is how Torres Maldonado introduces the work, commissioned by the Association AIE (Accordéon

# Made in Real-italy

On **May 15** at the Teatro Goldoni in Florence (with a replica on **May 17**), the 74<sup>th</sup> Maggio Musicale Fiorentino will give the world premiere of the new opera by Luca Mosca, *L'Italia del destino*, "Real-italy" in one act on a libretto by Gianluigi Melega in collaboration with Pilar García and Davide Livermore. Commissioned by the Teatro del Maggio Musicale Fiorentino, it will feature Daniela Bruera (The Waitress), Alda Caiello (The Stylist), Cristina Zavalloni (Sexilia), Sara Mingardo (The Diva), Davide Livermore (The Singer), Chris Ziegler (The Gym-fanatic) and Roberto Abbondanza (The Creative), with the Orchestra del Maggio Musicale Fiorentino under Marco Angius. Livermore will also be the director. Mosca speaks about his new venture in these terms: «One of the most stimulating things about writing this opera was the chance to tackle the closed forms of the Tv show. *L'Italia del destino*, "Real-italy" in one act, is in fact divided into 28 sections (prologue, epilogue, nine commercial breaks, two news broadcasts, eleven scenes, four confession-boxes) which, although there are no intervals, give the work a sense of constant change, like the sometimes frantic zapping of a Tv viewer. The seven characters that frequent the "house" of "Real-italy" (the Waitress, a would-be noble woman from Palermo; the Stylist, a third-rate impassioned feminist; Sexilia, obsessed with men; the Diva, a racist

from the Val Gardena; the Singer, talentless and over-rated; the Gym-fanatic, blown-up with muscles and empty-headed; the Creative, ridiculously omnipotent) all have very different characters but nevertheless share a tremendous ignorance. Sex is the only vital force that drives these phantoms while awaiting the judgement of the audience, which will arrive at the end of the opera and will be even more atrocious than expected. The chance to work once more with "my" singers gave me the opportunity to work hard on the vocal writing. The instrumental writing is exalted by it: the virtuosity of the figures is in constant counterpoint with the melodic lines, and never subordinate. The opera is dedicated to Salvatore Sciarrino». On **May 19**, still at the Teatro Goldoni, the 74<sup>th</sup> Maggio Musicale Fiorentino will present a new work by Mosca for soprano and piano. The composition is part of the project "Nuovo Canzoniere" conceived by Alda Caiello and Maria Grazia Bellocchio, who will also be the performers, to mark the 150<sup>th</sup> anniversary of the Unification of Italy, in which twenty Italian composers were each asked to re-work a folk melody from the same number Italian regions. Book II of *Words to Score a Rhyme*, fifteen *haikus* for female voice, violin, cello and piano on texts by Gianluigi Melega, was played on **January 14** at Villa Aurelia, Rome, by the Scharoun Ensemble.

A "zapping" opera at the Maggio, a ruthless satire of an Italy united by sex, ambition and ignorance



Martino Traversa

Three of Martino Traversa's *Sei Annotazioni* for piano (numbers 1, 5 and 6) will be performed on March 19 in a recital by Alfonso Alberti at the Accademia Marziali in Seveso.

## "L'Italia del destino": Synopsis

The Presenter announces that the final episode of the Tv reality show "Real-italy" has now arrived, and the public will be asked to decide which participants to eliminate. Among these the Singer and the Creative give vent to their narcissism, provoking the irony of the Stylist, who goes on about how useless men are, including the Gym-fanatic, capable only of racist tirades. Between one commercial break and another the Waitress tells her unhappy story in the confession-box. Meanwhile the Gym-fanatic and Sexilia court each other, while the Stylist tries to seduce Sexilia. The Singer boasts about his unmerited success, built through cunning and tricks, and the Creative brags about his influence in being able to set up his own protégés: a show that is repeatedly given first place in the Tv news.

The following day most of the competitors fail to pass a test in the art of acting; entangled flirting between the Waitress and the Gym-fanatic, and the Stylist and the Diva, as Sexilia, jealous, manages to win back the Gym-fanatic. The general knowledge test about Italian Unity reveals the crass ignorance of the competitors and leads to a brawl during which the Creative is wounded with a knife. The tension mounts, while the Waitress returns to the arms of the Gym-fanatic. Unexpectedly the Creative returns dressed as Garibaldi, inveighing against those who betrayed the Unity of Italy. At this point the Presenter invites the public, to the great anxiety of those concerned, to decide with their remote-control which competitor to eliminate.

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Instrument Européen) and the Association des Jeunesses Musicales de France: «Dedicated to Pascal Contet and Marianne Piketty, this work is the outcome of the collaboration and friendship that I have had for many years with the accordion player Pascal Contet. The title refers to a project for a series of pieces for different combinations of instruments, or for solo instruments, that all bear the same title (*Espira*) and can be seen as an independent formal nucleus (as in the case of this piece), or can be organized into movements of a more extended work (*Espira I* and *II*, for guitar, piano, violin

and cello). In Spanish the term "espira" refers to the curved line of a spiral. The title alludes to the fact that at some points the course of both movements tends to precipitate into a sort of vortex within which the formal structures are condensed». Last year on **December 3**, for UNESCO, in the *Salle de Pas Perdus* in Paris, the first French performance of *Sones* for violin, cello and piano was given by the Trio Arbós. Finally, a recording is being prepared featuring the Nueva Musica Duo (Miguel Angel García, violin, and José Luis Hurtado, piano) which will include music by Javier Torres Maldonado.

## press cuttings

On *Cuarteto de cuerdas n. 1*, Witten, Wittener Tage für neue Kammermusik, April 23, 2010

Gerhard Rohde, «Neue Musikzeitung», June 2010  
The Arditti Quartet, an indispensable part of Witten, played the electrifying *Cuarteto de cuerdas n. 1* by Javier Torres Maldonado, the Mexican composer living in Italy: five dense movements, caught between compression and expansion, often organized on principles that are almost mathematical.

Gianluigi Mattiotti, «Musica», n. 217, June 2010

This year the opening concert featured the Arditti Quartet, who played the *Cuarteto de cuerdas n. 1* by Javier Torres Maldonado, one of the most interesting new works in the festival. The Mexican composer has built this quartet on a mirror structure, in five movements innervated with continuous developments, intertwining different musical processes, which generated a nervous matter, always full of tension but with highly refined timbre.

# Prime esecuzioni assolute

## FEBRUARY

**Giorgio Colombo Taccani**

### MEMORIA

for orchestra

Turin, Auditorium Rai, Rai NuovaMusica 2011, February 4

Orchestra Sinfonica Nazionale della Rai  
conductor: Frank Ollu

**Andrea Vigani**

### MECCANISMO I (Meccanismo di superficie) for piano and mechanical metronome

Wien, 19. Wiener Tage der zeitgenössischen Klaviermusik, February 9  
Studenti della Universität für Musik und darstellende Kunst Wien

**Michele dall'Ongaro**

### AD LIBITUM

for ensemble

(First complete performance)

Milan, I Pomeriggi Musicali, Koinè 2011, Teatro Dal Verme, February 11

Ensemble Sentieri Selvaggi  
conductor: Carlo Boccadoro

**Christophe Bertrand**

### OKHTOR

for orchestra

Strasbourg, Palais de la Musique et des Congrès, Salle Érasme, February 11

Orchestre Philharmonique de Strasbourg  
conductor: Marc Albrecht

**Giorgio Gaslini**

### LARGO

for orchestra

Cesano Maderno (Milan), Teatro Excelsior, February 17

Orchestra Sinfonica Accademia Jupiter  
conductor: Sergio Vecerina

**Giorgio Gaslini**

### CONCERTO

for clarinet and orchestra

Cesano Maderno (Milan), Teatro Excelsior, February 17

Angelo Teora, clarinet  
Orchestra Sinfonica Accademia Jupiter  
conductor: Sergio Vecerina

**Luis de Pablo**

### PER FLAUTO

for a flutist

Belluno, Amici della Musica, February 18  
Roberto Fabbriciani, flute

**Vittorio Montalti**

### LES TOITS DE PARIS

for ensemble

Milan, Rondò 2011, Palazzina Liberty, February 23

Divertimento Ensemble  
conductor: Sandro Gorli

**Maurilio Cacciatore**

### STESSO DENSO

for orchestra

Milan, Teatro Dal Verme, February 24

Orchestra I Pomeriggi Musicali  
conductor: Antonello Manacorda

## MARCH

**Valerio Sannicandro**

### FORCES MOTRICES

for orchestra and live electronics

München, Herkulesaal der Residenz, March 4

Symphonieorchester des Bayerischen Rundfunks

Barbara Bucholz, Theremin

Experimentalstudio des SWR

Joachim Haas, Reinhold Breig, Michael Acker and

Valerio Sannicandro, live electronics

conductor: Arturo Tamayo

**Matteo Franceschini**

### L'ALTER EGO

for violin and piano

L'Aquila, Società Aquilana dei Concerti

"B. Barattelli", Sala S. Pio X, March 6

Massimo Quarta, violin

Roberto Bellucci, piano

**Javier Torres Maldonado**

### ATLACUALO, The Ceasing of Water

Acousmatic music for a multidisciplinary work

San Francisco, Yerba Buena Center for the Arts,

March 10

Navarrete x Kajiyama Dancetheater

Grame - Lyon, electronics

Max Bruckert, musical assistant

**Andrea Mannucci**

### CANTI PER VOCE E ARCHI

on texts by Ida Travi

Verona, Teatro Camploy, March 15

Silvia Scartozzoni, voice

Ned Ensemble

conductor: Andrea Mannucci

**Ivan Fedele**

### TELLUS

for Paetzold bass flute and electronics

Lausanne, Haute École de Musique,

Conservatoire de Lausanne, March 18

Antonio Politano, Paetzold bass flute

**Pasquale Corrado**

### XILONMACHIA

for percussion ensemble

Milan, I Pomeriggi Musicali, Koinè 2011,

Teatro Dal Verme, March 18

Ensemble di Percussioni dell'Accademia

Internazionale della Musica di Milano

conductor: Pasquale Corrado

**Nicola Sani**

### FOUR DARKS IN RED

for string quartet and 8-channel electronic space

Rome, Istituzione Universitaria dei Concerti, Aula

Magna dell'Università "La Sapienza", March 22

Quartetto d'Archi di Torino

**Nicola Sani**

### BLACK AREA IN RED

for ensemble

Rome, Istituzione Universitaria dei Concerti, Aula

Magna dell'Università "La Sapienza", March 22

Ensemble Algoritmo

conductor: Marco Angius

**Nicola Sani - Lucio Gregoretti**

### CENERENTOLA.COM

A children's opera on a libretto by Albertina

Archibugi

Palermo, Teatro Massimo, March 23

Orchestra e Coro del Teatro Massimo di Palermo

conductor: Giacomo Sagripanti

direction, scenery and costumes: Francesco

Esposito

**Pasquale Corrado**

### NEW WORK

for trumpet and electronics

Paris, Ircam, March 26

Jocelyn Methevet, trumpet

## APRIL

**Malika Kishino**

### NEW WORK

for accordion and cello

Berlin, BKA-Theater, April 5

Christin Paté, accordion

Valérie Dulac, cello

**Nicola Sani**

### SEASCAPES

for orchestra and stereophonic electronic space

Cottbus, Staatstheater Cottbus, April 8

Philharmonisches Orchester Cottbus

conductor: Evan Christ

**Ivan Fedele**

### ÄS-LËB

for mixed choir and orchestra

Rome, Accademia Nazionale di Santa Cecilia,

Auditorium Parco della Musica, April 9

Orchestra e Coro dell'Accademia Nazionale

di Santa Cecilia

conductor: Antonio Pappano

**Javier Torres Maldonado**

**IRIDESCENTE**

for piano, percussion, interactive electro-acoustic system and video

Grenoble, Festival 38e Rugissants, April 23

Candida Felici, piano

Yi-Ping Yang, percussion

Grame - Lyon, electronics

**Francesco Hoch**

**FLASHBACK**

for piano

Washington, Residenz Series, April 28

See Siang Wong, piano

**MAY**

**Ivan Fedele**

**MOROLOJA KÀÌ EROTIKÀ**

for voice and string quartet

Rome, Accademia Filarmonica Romana,

Teatro Argentina, May 5

Valentina Coladonato, soprano

Quartetto Prometeo

**Giovanni Verrando**

**THE SINOPIA OF DULLE GRIET**

for orchestra

Cottbus, Staatstheater Cottbus, May 6

Philharmonisches Orchester Cottbus

conductor: Marc Niemann

**Stefano Gervasoni**

**DIR - IN DIR**

for vocal sextet and string sextet

Witten, Wittener Tage für Neue Kammermusik,

Johanniskirche, May 6

Exaudi

L'Instant Donné

conductor: James Weeks

**Stefano Gervasoni**

**HORRIDO**

for seven voices

Witten, Wittener Tage für Neue Kammermusik,

Aula der Rudolf Steiner Schule, May 7

Schola Heidelberg

conductor: Walter Nußbaum

**Stefano Gervasoni**

**ASTER LIEDER**

for voice, violin, viola and cello

Witten, Wittener Tage für Neue Kammermusik,

Festsaal, May 7

L'Instant Donné

**Stefano Gervasoni**

**NUBE OBEDIENTE**

Concertante version for trombone, percussion and ensemble

Genève, Contrechamps, Studio Ernest Ansermet, May 10

Jean-Marc Daviet, trombone

François Volpé, percussion

Ensemble Contrechamps

conductor: Michael Wendenberg

**Eric Maestri**

**CELESTOGRAFIA**

for soprano and string quartet

Poirino (Turin), Fondazione Spinola Banna per

l'Arte, May 14

Valentina Coladonato, soprano

Quartetto Prometeo

**Nicola Sani**

**UN SOUFFLE LE SOULÈVE**

for flute, harpsichord and stereophonic electronic space

Wroclaw (Poland), Festival Musica Electronica

Nova, May 14

Roberto Fabbriani, flute

Elisabeth Chojnacka, harpsichord

Nicola Sani, sound engineer

**Francesco Hoch**

**SPREMUTE DI SENSO**

Melologue on a text by Roberto Bernasconi for speaker, piano and percussion

Ligornetto (Switzerland), Museo Vela, May 15

Barbara Zanichelli, soprano

Massimiliano Pascucci, tenor

Luciano Zampar, percussion

**Luca Mosca**

**L'ITALIA DEL DESTINO**

Real-italy in one act

Libretto by Gianluigi Melega in collaboration

with Pilar García and Davide Livermore

Florence, 74° Maggio Musicale Fiorentino,

Teatro Goldoni, May 15

Daniela Bruera (The Waitress)

Alda Caiello (The Stylist)

Cristina Zavalloni (Sexilia)

Sara Mingardo (The Diva)

Davide Livermore (The Singer)

Chris Ziegler (The Gym-fanatic)

Roberto Abbondanza (The Creative)

Orchestra del Maggio Musicale Fiorentino

conductor: Marco Angius

director: Davide Livermore

**Federico Gardella**

**VOICI VENIR LA NUIT - D'APRÈS UNE CHANSON VALDÔTAINE**

for soprano and piano

Florence, Teatro Goldoni, 74° Maggio Musicale

Fiorentino, May 19

Alda Caiello, soprano

Maria Grazia Belloccchio, piano

**Giovanni Verrando**

**NEW WORK**

for soprano and piano

Florence, Teatro Goldoni, 74° Maggio Musicale

Fiorentino, May 19

Alda Caiello, soprano

Maria Grazia Belloccchio, piano

**Luca Mosca**

**NEW WORK**

for soprano and piano

Florence, Teatro Goldoni, 74° Maggio Musicale

Fiorentino, May 19

Alda Caiello, soprano

Maria Grazia Belloccchio, piano

**Alessandro Solbiati**

**DOLCE AMORE**

for female voice and piano

Florence, Teatro Goldoni, 74° Maggio Musicale

Fiorentino, May 19

Alda Caiello, soprano

Maria Grazia Belloccchio, piano

**Javier Torres Maldonado**

**UN POSIBLE DÍA**

A multimedia work, almost a radio drama, for voice, ensemble, interactive electro-acoustic system and video

Text by Ana Candida de Carvalho and José Manuel Recillas

Ville-Juif, Festival Extensions, Théâtre de Ville-

Juif, May 20

Ensemble 2e2m

conductor: Pierre Rouiller

Magali Lara, graphic art and video

La Muse en Circuit, Centre National de Création

Musicale, electronics

**Javier Torres Maldonado**

**ESPIRA III**

for violin and accordion

Théâtre de Cornaille - Scène Nationale de

Quimper, May 27

Marianne Piketty, violin

Pascal Contet, accordion