

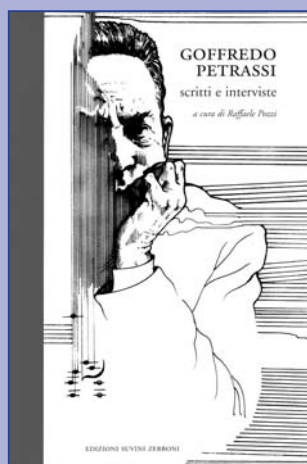


Three first performances for Javier Torres Maldonado in the space of one month. On **September 24** in the Stadtforum in Innsbruck, during the Festival Klangspuren Schwaz, the Arditti Quartet played the *Cuarteto de cuerdas n. 1* for string quartet, commissioned by Irvine Arditti and the Festival Klangspuren. The composer comments: «Like *Sinfonía mixta*, written between 2006 and 2007, the first quartet reflects my interest in an idea of global structure that, thanks to a continuous reinterpretation of its proportions, allows parallel processes to be generated. As a sort of counterpoint, a second level, characterized by processes divergent from the above mentioned mechanisms, displays my interest in a work that contains within it the idea of opposition between global symmetry and internal asymmetry. A further analogy with *Sinfonía mixta* comes from the fact that I have created, sometimes consciously, sometimes inevitably, a synthesis of the ideas that have characterized my music over the last years. In works of this type it is impossible not to consider their relation with the great tradition of music. There are, in fact, allusions in the division into five movements (like Bartók's IV and V *Quartet* and Ligeti's *Second Quartet*), in the global idea of formal balance and also in an idea that goes beyond the literature purely for string quartet, that is the use of the golden number as a determining factor for the proportions of the musical structure. It is possible in fact to observe a clear tendency for the structures to shrink towards the middle, only to expand again towards the end. In this quartet the analogy between the general form and the primary musical objects stems from the principle of reinterpretation of the characteristics and of the general structural proportions considered within a self-generating mechanism. The divergent processes superimposed over the basic structure are responsible for the individual characteristics of each of the five movements. The wish to establish the global form with the material and musical objects is contrasted by the idea of superimposing mobile materials and forms that themselves constitute multidirectional structures and processes. It is as if a fragment of a logarithmic spiral was running back and forth, giving rise, in great quantity, to divergent ramifications, complex labyrinths whose introspective gaze is turned towards the music itself». The second new work presented this Autumn is *Sidereus nunci* for percussion (three players), dancers, interactive electroacoustic system and video. The work was given its first performance on **September 5 and 6** in the Sala Miguel Covarrubias of the City of Mexico during the Festival Internacional Musica y Escena, to be repeated on **October 23 and 24** at the Teatro Juárez in Guanajuato, Mexico, during the Festival Internacional Cervantino. The complex production features the scenography of Claudia Lavista and Víctor Manuel Ruiz, the scenery and costumes of Eloise Kazan, a text by José Manuel Recillas, video by Mario Villa, the dance company Delfos, the percussionists Yi-Ping Yang, Ricardo Gallardo, Raul Tudon and Max Bruckert, and the sound direction of GRAME (Centre National de Création Musicale de Lyon). Jointly commissioned by the Festival Internacional Musica y Escena, the Festival Internacional Cervantino and GRAME in Lyon, and conceived by Javier Torres Maldonado and by the poet and essayist José Manuel Recillas, *Sidereus nunci* is a multidisciplinary work

that includes music, dance, spectacle, poetry, video and electroacoustic transformations, that was born to coincide with the celebrations for the 300 years since the invention of the telescope by Galileo Galilei. The title comes from the essay in which Galileo spoke of his first discoveries made with the aid of this instrument. The composition by Torres Maldonado offers a contemporary interpretation of the work of Galileo, conceived more as a lyrical document than as a fundamental scientific communication. Based on authentic virtuality, audio illusions generated as a result of our perception of certain sound phenomena, the deformation of timbre obtained through sonic accelerations of the sounds in space, the extreme contraction and expansion of sounds, as well as on the use of space as a structural parameter in music and the relation between time and memory, the work could be interpreted as an artistic metaphor that oscillates between the borders of science and art. From this work the composer has taken *Ah, nobilissima stella!* (concert version A of *Sidereus Nunci*) for percussion (at least 3 players) and interactive electroacoustic system, which will be performed on **November 17** at the Rendez-vous Internationaux de la Timbale, during the Journées GRAME in Lyon, played by the Orchestre de percussions du Conservatoire de Lyon, with Yi-Ping Yang on percussion and Max Bruckert as sound engineer. On **November 14** in the Auditorium of the Conservatory of Riva del Garda there will be a conference-concert entitled "Musica e astronomia" featuring electroacoustic movements from *Sidereus nunci*. The last premiere of the season is *Intermitencias* for accordion and ensemble, which can be heard on **October 25** in the Sala del Consejo Universitario in Guanajuato during the Festival Internacional Cervantino, and on **October 27** in Puebla, Mexico. It will be played by the soloist Pascal Contet with the Ensemble 2e2m conducted by Pierre Roullier. Recently, the music of Torres Maldonado was also played at the Cervantes Institute and at the National Center for Performing Arts in Beijing (*Invencción*, respectively on **May 23 and 26**, with Yoko Suzuki), at the Instituto de América "Damián Bayán" in Granada (*Alborada* for saxophone, on **June 19**, soloist Jorge Hoyo), at the Museo de Almería (on **June 25**, same piece and same soloist), at the Festival "Massimo Amfiteatrof" in Levanto (*Imágenes de la Caída de Altazor* for two pianos and percussion, on **July 21**, played by the Dynamis Ensemble, featuring Candida Felici and Silvia Leggio, pianos, and Luca Casiraghi and Antonio Scotillo, percussion), and at the Loyola University Museum of Art in Chicago during the Chicago Latino Music Festival (*Reflejo espiral* for flute and percussion, on **September 12**, played by the Ensemble Palomar). On **August 8** Javier Torres Maldonado was nominated for the second time as one of the six composers to be members of the Sistema Nacional de Creadores de Arte (National Council for Culture and Arts in Mexico) for the three-year period 2009-2012. Finally, Zoomscope / Harmonia Mundi / Editions du Point have brought out the DVD *Le vent des anches*, containing a video recording of the spectacle of the same name conceived by Pascal Contet, which includes Javier Torres Maldonado's electroacoustic composition *Ventus animae*.

Goffredo Petrassi

On November 13, in the Auditorium Rai in Turin, the Orchestra Sinfonica Nazionale della Rai, under Frank Ollu, will play the *Ottavo Concerto* for orchestra. Last July in the Castello Ducale in Fiano Romano, the volume published by ESZ, Goffredo Petrassi, *Scritti e interviste*, edited by Raffaele Pozzi, 2008, was given special mention in the XVIII Premio Letterario Feronia Città di Fiano.



Matteo Franceschini

On October 5, *Set* for violin, cello and piano will be played in the Sala Puccini of the Conservatorio "G. Verdi" in Milan during the 18th Milano Musica Festival, with the Trio di Parma. Another performance of *Set* will be given on November 14 in Florence during the series Musica e Cultura promoted by the Scuola di Musica in Fiesole, in a programme that will also include, under Renato Rivolta, *Sine qua non* for piano, flute (with

piccolo and flute in G), clarinet in Bb (with clarinet and clarinet in Bb), percussion and string quintet, and *The Greatest Hist* for cello and piano. *Sine qua non* can be heard again on November 28, in the Centre de Cultura Contemporània in Elx, Spain. The performers will be the pianist Francisco Escoda and the Ars-On Ensemble, under Rubén Pacheco.