



antonella bini

ILLUMINANZ

piccolo | c-flute | bass flute



Antonella Bini

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Mit „Illuminanz“ präsentiert edition zeitklang die erste Solo-CD von Antonella Bini mit zeitgenössischer Musik internationaler Komponisten.

Antonella Bini lebt in Genua. Ihr Repertoire reicht von klassischer bis zu zeitgenössischer Musik von der Piccolo- bis zur Kontrabassflöte.

Sie ist die einzige italienische Flötistin mit einer Auszeichnung der C.I.M.A. (Concerti in Monte Argentario).



Cover Foto: Marco Solari

Antonella Bini

... has been permanent flutist of **ArtEnsemble** of Berlin since 2014 and, in Italy, of **ACHROME ensemble** (Milan). She was permanent flutist of **Eutopia Ensemble** (Genoa) from 2013 to 2018. She also collaborates with **Milano Classica Orchestra** and with **mdi ensemble** (Milan).

For her in-depth study of the Today Music new playing techniques, she collaborates with composers from various nationalities, who have dedicated some of their works to her. She also recorded the entire production for solo flute and flute and piano by **D. Anzaghi** and also works by **U. Bombardelli**, **B. Campodonico** and **G. Colombo Taccani**.

Antonella Bini's essay "*Sofija Asgatovna Gubajdulina - Eighty Years devoted to Music*" (written for her Master Degree in Flute at "Cantelli" Conservatory in Novara) was published by LeggereLeggere, Milan. She has also studied with **M. Marasco** (Diploma di Alto Perfezionamento in flute), **N. Mazzanti** (Diploma Triennale for piccolo), **M. Ancillotti** (Diploma di Post-Formazione at CSI-Lugano) **C. Levine**, **E. Pahud**, **K. Klemm**, **M. Caroli**, **A. Oliva**, **B. Kujiken**.

She continued her studies in chamber music with **M. Damerini** and in contemporary music with **A. Pestalozza**. In 2011, she was among the winners of Severino Gazzelloni Scholarship.

In 2010, she took a degree in *Conservation of Cultural Heritage - History/Art Specialization* at the University of Genoa, her birthplace.

Festivals

MiTo SettembreMusica 2020 | Wien Modern Festival | Music Multiverse |
Oaarwurm Festival | Rive-Gauche Concerti | I Concerti del Tempietto |
Festival Fabbrica Europa XXVII | Incontri Europei con la Musica |
Rencontre Internationale TEMP'Òra | Società dei Concerti di Milano

Internationale Konzerte

Cenon/Bordeaux | Genf | Bacău | Berlin | Basel | Winterthur | Leipzig | Wien

Konzerte Italien

Mailand Sala Verdi | Sala Puccini | Palazzina Liberty | Museo del 900 |
Sala del Grechetto | Teatro Dal Verme | Piccolo Teatro Studio Melato |
Teatro Parenti | Auditorium Di Vittorio | Auditorium Gaber |
Teatro Elfo Puccini | **Turin** Teatro Carignano | Teatro Vittoria | Villa
Tesoriera | Biblioteca Albertina | **Rom** Teatro di Marcello |
Conservatorio S. Cecilia | **Bergamo** Sala Piatti | Chostro del Seminarino |
Ridotto Teatro Donizetti, Museo Bernareggi | Casa Donizetti |
Genua Teatro Carlo Felice | Teatro della Tosse | Palazzo Ducale |
Palazzo Reale | Palazzo Spinola | Palazzo Tursi | Castello d'Albertis |
Villetta Croce | Teatro Modena | Area Archeologica Luzzati |
Biblioteca Berio | **Fidenza** Ridotto Teatro Magnani |
Gallarate Teatro del Popolo | **Imperia** Teatro Cavour |
Modena Teatro S. Carlo e Teatro delle Passioni |
Porretta Terme Teatro Testoni | **La Spezia** Teatro Civico |
Camogli Teatro Sociale | **Meran** | **Bologna** | **Novellara (RE)** | **Como** | **Venedig**

SIMONE FONTANELLI | Je vous parle d'un temps lointain ...

dedicated to Antonella Bini

It is the intention of the piece to narrate a story, not pre-organized, but left free to follow the various images and emotions that a gesture, a colour and a feeling may unexpectedly evoke.

The abrupt initial gesture is like a curtain that suddenly opens. Right after that, an episode follows, like a moment of bewilderment, trying to understand what is happening, after being caught by surprise. A long high note followed by a silence concludes this moment and the story becomes possible flowing through different moments and situations.

Yet the situations that follow have no reference to facts or people. They don't describe anything real. Instead, they are states of mind, moods within a continuous story where every sound, as well as silence, holds the present, the past and the future.

Simone Fontanelli was born in 1961 in Milan. He studied guitar. He also studied Philosophy at the University of Milan. In 1989, he graduated in Composition from the Conservatorio of Milano. From 2003 to 2009 Simone Fontanelli was the Director of the *Gamper Festival of Contemporary Music* (Brunswick, ME - USA). Since 2000 he has been on the faculty of the University of Mozarteum in Salzburg where he teaches Contemporary Music Performance.

Since winning the prestigious *VI. Salzburg International Mozart Composition Competition* in 1995, Simone Fontanelli has been considered as one of the most interesting contemporary musical personalities. His compositions are performed worldwide.

GERARD PAPE | Aria di Beatrice

dedicated to Antonella Bini

Aria di Beatrice for bass flute singing contralto voice (2021). The text is taken from Canto XXX of Dante's PURGATORIO. It is the very dramatic moment, when Dante refinds his lost love Beatrice in Purgatory, many years after her death.

In this very dramatic moment Beatrice is criticizing Dante for having been unfaithful to his love for her, and, thus, as having betrayed love, itself. The flutist-vocalist is asked to perform this "aria" of Beatrice as if it were an operatic role and to fuse her singing contralto voice with playing bass flute in order to create a hybrid timbre, a spectral fusion of flute with voice.

Gerard Pape (1955), formerly director of the Ateliers UPIC/CCMIX from 1991 to 2007. He founded the C.L.S.I. („Cercle pour la Liberation du Son et de l'Image"), an ensemble consisting of composer-performers singing, playing instruments, and computers „live" in 2007.

Monographic CDs of Pape's music first came out on Mode Records in 1992, 1998 and 2006, another in 2007 on Edition Modern, two more in 2015 on Stradivarius and Mode Records. A bi-lingual book of Pape's texts as well as musicological texts about his work, "MUSIPOESCI", was published in 2015 by Éditions Michel de Maule in Paris.

In 2019, a doctoral dissertation was defended and published by the musicologist, Lissa Meridan, on the subject of Pape's work "Harmonies of Time and Timbre".

Three further CDs of his music will come out in 2021 and 2022: one of his electronic music on Mode Records, one with his opera „Purgatorio" on Musica Presente, and one on ACEL in France with various chamber works.

FAUSTO ROMITELLI | Dia nykta

Ibico is an author of love poetry, court-poet, especially during a symposium, with an expressive and redundant style, almost Barocco: his poetry is famous for his touch of colour and luminous splendor because "in the lonely night the stars bright (fr. 33 Page)."

The piece explores unusual sonorities of the flute, which, combined with the human voice, creates a third sound, which includes in it the theater's and classical poetry's archaicity, far worlds, but always present inside of all of us.

Ancient greek fragment:

«FLEGHÉTHON, ÀÀPER DIÀ NYKTA MAKRÀN SÉIRIA PAMFANÒONTA»

Fausto Romitelli was born in Gorizia in 1963 and died in Milan in 2004. He graduated in composition at Conservatorio of Milan (I), and continued his studies with Franco Donatoni in Milan and Siena. In 1991 he went to Paris for studying new musical technology at IRCAM, where he collaborated as compositeur en recherche from 1993 to 1995.

His compositions have been awarded in various international composition competitions, and performed in the most important festival by prestigious ensembles.

For Romitelli the music has also a communicative power not only aesthetic and deep connections with Contemporary Art and its various poetics. For the video-opera *An Index of Metals*, he received "Premio Abbiati" after his death.

BERNFRIED E. G. PROEVE | Illuminanz | Excenter IV

dedicated to Antonella Bini



Illuminanz für Flöte-Solo ist zum einen von motivisch-thematischer Arbeit, zum anderen von der Erkundung vielfältiger Klangfarben der Querflöte geprägt.

Ein prägnantes viertöniges Motiv, das in einen Liegeton mündet, steht zu Beginn des Stücks. Den festen Tonhöhen dieses Motivs stehen durch diverse Spieltechniken verfremdete Einzeltöne gegenüber, die an Werke von Präves Lehrer Isang Yun erinnern. Zahlreiche Vibrati, Multiphone oder impulsartige Überblasungen sind einem breiten Pinselstrich vergleichbar: Ränder fransen aus, der Strich verbreitert sich, jede Faser behält dabei ein Eigenleben.

Pröve nutzte bei der Komposition Prinzipien der spektralen Musik, indem er durch Kombination von Gesang-Glissandi und normal gespielten Flötentönen ungeahnte Frequenzspektren und Differenz-Töne erzeugt. Kündigte sich ein Entschwinden von Illuminanz in sehr zarten, oftmals Flageolett-artigen pianissimo Passagen schon einige Male an, markiert nach sechseinhalb Minuten eine kurze Coda aus einer bis zu „nackten Klappengeräuschen“ decrescendierenden kreisenden Bewegung das Ende.

Bernfried Proeve, 1963 in Braunschweig geboren, studierte von 1982 bis 1984 Orgel, Schulmusik und Komposition an der Hochschule der Künste Berlin. Seine bei Isang Yun gewonnenen Kompositionskenntnisse vertiefte er von 1985 bis 1991 bei Kaus Huber an der Staatlichen Hochschule für Musik Freiburg. Diese Studien ergänzte er mit Kursen bei Mesias Maiguashka (Elektronische Musik), Peter Förtig (Musiktheorie) und Francis Travis (Dirigieren).

Seinem Komponistendiplom (1994) folgten internationale Preise und Auszeichnungen sowie zahlreiche Aufführungen seiner Werke bei namhaften Festivals, u. a. bei den Donaueschinger Musiktagen, der Biennale Neue Musik Hannover oder der Musikreihe Ars Nova des SWR. Kompositionsaufträge erhielt Pröve von dem Musikfestival Metz, dem Centre Royamont und der Jenaer Philharmonie.

NICOLAS BACRI | Douze monologues pascaliens

Alphonse Leduc editions musicales

„After having answered Olivier Cohen's request to write some musical interventions for a record of the actress Anouk Grimberg's Alice in Wonderland, which he produced and directed, I suggested to him, when he told me that he had the project to have a selection of Pascal's Pensées recorded by Michael Duchaussoy, to write him some small interludes for solo flute.

This is how these Twelve Pascalian monologues were born, which under their apparent simplicity offer many technical and musical difficulties to the performer.”

Born in november 1961, Nicolas Bacri is one of France's most frequently performed and recorded composers. He began piano lessons at seven and by the age of 16 he had composed seven short orchestral pieces recorded by his father conducting the Prague Opera orchestra for a non commercial LP produced by CB's Radio and TV collection in 1978.

After a period marked by highly polyphonic atonalism (his first symphony op. 11 from 1984 is dedicated to Elliott Carter) his interest in the musical past is an earnest, and constantly renewed exploration of his own musical mind.

His music changed its language but the message remained the same. It conveys us in a recovery, or more explicitly, a refoundation from pure twentieth century music to twenty-first, unashamed of its traditional based roots.

ART OLIVER SIMON | Sphinx (Thema 3) for piccolo

Sphinx explores the piccolo sonorities, its sound colours and every sound register, showing its various personalities which are inside the instrument: now the instrument is delicate, placid, now suddenly is angry, furious ... the human voice integrates this different personalities, making human the piccolo's sound, which is now a new character, in order to give us new and strong emotions.

Art-Oliver Simon was born in 1966 in Hamburg. He graduated from composition classes of F. M. Beyer and Witold Szalonek at the Hochschule der Künste Berlin in 1993 and received the *Berlin City Composition Award* the same year and in 1994 the *Boris Blacher Composition Award*. In 2007 he received a working grant from the *Herrenhaus Edenkoben* and in 2009 from the *kunstraum sylt:quelle* foundation.

From 1993 to 1995 he lived in Paris, following the *cursus annuel de composition* at the *IRCAM institute for music and acoustics*. Since 1998 he is permanently living in Berlin, organizing concerts, playing and conducting in several ensembles of contemporary music and also as a live performer.

Composing for Art-Oliver Simon means to combine pure freedom of expression with a traditional sense of clear musical forms. For him, searching his individual musical language is in no way contradictory to an open curiosity for new esthetics and exterior influences spanning from day to day politics to recent changes in natural sciences.

MARCO REGHEZZA | Thoughts for solo flute

Simon-Verlag

The piece has a clear structure divided into sections marked on the score by the first three letters of the alphabet. The beginning, marked by the letter B, shows the slow and inexorable path of a structural idea that, from the initial alternation between notes and the key taps of the flute, gradually loses its evanescence to converge to note B (bar 4), "polar" sound on which it will develop the section A.

Now starts the section A. Why the section B was placed before the section A? The reason is that this section presents the „cantabile“, the leading theme of the piece. As previously, is always the fourth interval together the chromatic convergence of certain melodic figures (bars 9, 10) that organizes the entire architecture.

Then the section A is exhausted naturally on its "polar" sound, with a type of execution (flutter-tongue, normal release of breath, sound without the use of tongue, all in a steady decrease to „0" sound) that supports the damping effect of the sound. The section C is an attempt to move away from "polar" sound with a progressive sound chromatic descent in which the new notes reached, however, lose their dragging power.

Marco Reghezza (1968) graduated in Piano (1991) and Composition (1999) at the State Conservatory "Ghedini" (Cuneo). He achieved a Degree in Modern Literature at the State University (Genoa, 1994).

His music has been presented and performed in several European countries, North America, Japan, Australia and broadcasted by RadioRai3 (Italy), Bulgarian National Radio (BNR), Spanish National Radio, Austrian National Radio (ORF), Vatican Radio, Radio Cemat, Déjate TV, Costa Noreste Televisión (Spain), Canal Sevilla Radio TV, TVE24h International (Spain), RadioCapital (Argentina), CanalSur (Seville), ...

Marco Reghezza has been awarded or mentioned in about 50 international and national composition competitions.

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SIMONE FONTANELLI | Je vous parle d'un temps ... 8:25

BERNFRIED E. G. PROEVE | Illuminanz 6:32

GERARD PAPE | Aria di Beatrice 19:27

FAUSTO ROMITELLI | Dia nykta 4:50

BERNFRIED E. G. PROEVE | Excenter IV 10:44

NICOLAS BACRI | Douze monologues pascaliens 7:47

ART-OLIVER SIMON | Sphinx (Thema 3) 4:30

MARCO REGHEZZA | Thoughts 5:52

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