

Itamar

REVISTA DE INVESTIGACIÓN MUSICAL: TERRITORIOS PARA EL ARTE



AÑO 2021

7

 Facultat de Filosofia i Ciències de l'Educació



VNIVERSITAT
DE VALÈNCIA

Itamar

REVISTA DE INVESTIGACIÓN MUSICAL: TERRITORIOS PARA EL ARTE

REVISTA INTERNACIONAL

N. 7

AÑO 2021



VNIVERSITAT
ID VALÈNCIA

 Facultat de Filosofia i Ciències de l'Educació

Edición electrónica

© *Copyright 2018 by Itamar*

Dirección Web: <https://ojs.uv.es/index.php/ITAMAR/index>

© *Edición autorizada para todos los países a:*
Facultad de Filosofía y Ciencias de la Educación. Universitat de València

I.S.S.N: 2386-8260

Depósito Legal: V-4786-2008

EQUIPO EDITORIAL

PRESIDENCIA DE HONOR

Edgar Morin. Presidente de Honor del CNRS, París. Presidente de la APC/MCX Association pour la Pensée Complexe y del Instituto Internacional del Pensamiento Complejo.

DIRECCIÓN

Jesús Alcolea Banegas
Vicente Manuel Claramonte Sanz
Rosa Iniesta Masmano
Rosa M^a Rodríguez Hernández

COMITÉ DE REDACCIÓN

Jesús Alcolea Banegas
José Manuel Barrueco Cruz
Vicente Manuel Claramonte Sanz
Rosa Iniesta Masmano
Rosa M^a Rodríguez Hernández

COMITÉ CIENTÍFICO

Rosario Álvarez. Musicóloga. Catedrática de Musicología. Universidad de La Laguna, Tenerife, España.

Alfredo Aracil. Compositor. Universidad Autónoma de Madrid, España.

Leticia Armijo. Compositora. Musicóloga. Gestora cultural. Directora General del Colectivo de Mujeres en la Música A.C. y Coordinadora Internacional de Mujeres en el Arte, ComuArte, México.

Javiera Paz Bobadilla Palacios. Cantautora. Profesora Universidad de Artes, Ciencias y Comunicación UNIACC, Chile.

Xoan Manuel Carreira. Musicólogo y periodista cultural. Editor y fundador del diario www.mundoclasico.com (1999-...), España.

Pierre Albert Castanet. Compositeur. Musicologue. Université de Rouen. Professeur au Conservatoire National Supérieur de Musique de Paris, France.

Giusy Caruso. Pianista. Musicologa. Ricercatrice in IPEM (Istituto di Psicoacustica e Musica Elettronica) Dipartimento di Musicologia, Università di Ghent, Belgio.

Olga Celda Real. Investigadora Teatral. Dramaturga. King's College London. University of London, Reino Unido.

Manuela Cortés García. Musicóloga. Arabista. Universidad de Granada, España.

Nicolas Darbon. Maître de conférences HDR en Musicologie, Faculté des Arts, Langues, Lettres, Sciences Humaines. Aix-Marseille Université. Président de Millénaire III éditions. APC/MCX Association pour la Pensée Complexe, France.

Cristobal De Ferrari. Director Escuela de Música y Sonido Universidad de Artes, Ciencias y Comunicación UNIACC, Chile.

Román de la Calle. Filósofo. Departamento de Filosofía, de la Facultad de Filosofía y Ciencias de la Educación de la Universitat de València, España.

Christine Esclapez. Professeure des universités - Membre nommée CNU 18e section - UMR 7061 PRISM (Perception Représentation Image Son Musique) / Responsable de l'axe 2 (Créations, explorations et pratiques artistiques) - Responsable du parcours Musicologie et Création du Master Acoustique et Musicologie - Membre du Comité de la recherche UFR ALLSH - POLE LETTRES ET ARTS. Aix-Marseille Université, France.

Reynaldo Fernández Manzano. Musicólogo. Centro de Documentación Musical de Andalucía, Granada, España.

Antonio Gallego. Musicólogo. Escritor. Crítico Musical. Real Academia de Bellas Artes de San Fernando, Madrid, España.

Loenella Grasso Caprioli. Presidentessa di RAMI (Associazione per la Ricerca Artistica Musicale in Italia). Professoressa presso il Conservatorio di Brescia.

Anna Maria Ioannoni Fiore. Musicologa. Pianista. Vicepresidentessa di RAMI (Associazione per la Ricerca Artistica Musicale in Italia). Professoressa presso il Conservatorio di Pescara, Italia.

Adina Izarra. Compositora. Escuela de Artes Sonoras, Universidad de las Artes. Guayaquil, Ecuador.

Pilar Jurado. Cantante. Compositora. Productora. Directora artística y ejecutiva de MadWomenFest. Presidenta de la SGAE, España.

Jean-Louis Le Moigne. Chercheur au CNRS, Paris. Vice-président d'APC/MCX Association pour la Pensée Complexe, France.

María del Coral Morales-Villar. Departamento de Didáctica de la Expresión Musical, Plástica y Corporal. Universidad de Granada, España.

Yván Nommick. Pianista. Director de Orquesta. Compositor. Musicólogo. Catedrático de Musicología de la Universidad de Montpellier 3, Francia.

Juan Bernardo Pineda. Coreógrafo, bailarín y artista plástico. Profesor titular de Performance y Lenguaje audiovisual en la Universidad de Zaragoza, España. Profesor invitado en la Kocaeli Universitesi y Sakarya, Universidad de Turquía. Miembro del International Dance Council, UNESCO.

Carmen Cecilia Piñero Gil. Musicóloga. IUEM/UAM. ComuArte. Murmullo de Sirenas. Arte de mujeres, España.

Antoni Pizà. Director Foundation for Iberian Music. The Graduate Center, The City University of New York, Estados Unidos.

Rubén Riera. Guitarrista. Docente titular. Escuela de Artes Sonoras, Universidad de las Artes. Guayaquil, Ecuador.

Dolores Flovia Rodríguez Cordero. Profesora Titular Consultante de Didáctica aplicada a la Música. Departamento de Pedagogía-Psicología. Universidad de las Artes, ISA, La Habana, Cuba.

Leonardo Rodríguez Zoya. Director Ejecutivo de la Comunidad de Pensamiento Complejo (CPC). Investigador Asistente en el Consejo Nacional de Investigaciones Científicas y Técnicas (Argentina). Instituto de Investigaciones Gino Germani, de la Universidad de Buenos Aires. Profesor Asistente en Metodología de la Investigación, en la Universidad de Buenos Aires. Coordinador del Grupo de Estudios Interdisciplinarios sobre Complejidad y Ciencias Sociales (GEICCS), Argentina.

Pepe Romero. Artista Plástico. Performer. Universidad Politécnica de Valencia, España.

Ramón Sánchez Ochoa. Musicólogo. Catedrático de Historia de la Música, España.

Cristina Sobrino Ducay. Gestora Cultural. Presidenta de la Sociedad Filarmónica de Zaragoza, España.

José M^a Sánchez-Verdú. Compositor. Director de Orquesta. Pedagogo. Profesor en el Real Conservatorio Superior de Música de Madrid, España. Profesor de Composición en la Robert-Schumann-Hochschule de Dusseldorf. Sus obras se editan en la editorial Breitkopf & Härtel.

José Luis Solana. Antropólogo Social. Universidad de Jaén. Universidad Multiversidad Mundo Real Edgar Morin. APC/MCX Association pour la Pensé Complexe, España.

Álvaro Zaldívar Gracia. Musicólogo. Catedrático de Historia de la Música. Director del gabinete técnico de la Subsecretaría del Ministerio de Educación. Académico de Número de la Real Academia de Bellas Artes de Murcia y Miembro correspondiente de las Reales Academias de Bellas Artes de Madrid, Zaragoza y Extremadura, España.

Portada: *Levedad*, Bocetos de Mujer

Daniela Hlavsova y Tony Montesinos, bailarines

Juan Bernardo Pineda, coreografía, edición y realización

José María Hortelano, operador de cámara

ITAMAR cuenta con los siguientes apoyos institucionales:

Universidad de Jaén, España



UNIVERSIDAD DE JAÉN

Universidad de Buenos Aires, Argentina



Université de Rouen (Francia)



Aix-Marseille Université, Francia



Conservatorio Nacional Superior de París,
Francia

**CONSERVATOIRE
NATIONAL SUPÉRIEUR
DE MUSIQUE ET
DE DANSE DE PARIS**

CIDMUC, La Habana, Cuba



Comunidad Editora Latinoamericana,
Argentina



Consejo Nacional de Investigaciones
Científicas y Técnicas (CONICET) de
Argentina



Universidad de Artes, Ciencias y
Comunicación, Chile



Comunidad Internacional de
Pensamiento Complejo, Argentina



APC/MCX Association pour la Pensé Complexe, Paris



Colectivo de Mujeres en la Música.
Coordinadora Internacional de
Mujeres en el Arte, ComuArte

MadWomanFest



RAMI - associazione per la Ricerca
Artistica Musicale in Italia

Universidad de Zaragoza



Departamento de
Expresión Musical,
Plástica y Corporal
Universidad Zaragoza

King's College London,
United Kingdom

Universidad de las Artes de
Guayaquil, Ecuador



Université des Antilles, Guyane



ITAMAR. REVISTA DE INVESTIGACIÓN MUSICAL: TERRITORIOS PARA EL ARTE
Nº 7, Año 2021 I.S.S.N.: 2386-8260
Facultad de Filosofía y Ciencias de la Educación. Universitat de València (España)

Territorios para la escucha



MARCHETTINI, Paolo. The Months have ends. Orchestral Works. NEW FOCUS RECORDINGS, CD, 2021.

- 1 ***Mercy*** (2012) for orchestra 15:22

Orchestra della Toscana

Francesco Lanzillotta, conductor

- ***The Months have ends*** (2014)

for soprano and orchestra

2 I. Wild nights 2:15

3 II. After great pain 4:00

4 III. A train 3:18

5 IV. I shall keep singing! 1:38

6 V. The Months have ends 5:29

Orchestra della Toscana

Alda Caiello, soprano

Carlo Rizzari, conductor

- 7 ***Notturmo*** (2012) for orchestra 9:22

MSM Symphony Orchestra

David Gilbert, conductor

- ***Concertino*** (2011)

for clarinet, strings, and percussion

8 I. 3:32

9 II. 2:28

10 III. (homage to Frescobaldi) 1:48

11 IV. 2:17

12 V. 1:28

13 VI. (cadenza) - VII. 5:37

MSM Chamber Orchestra
Paolo Marchettini, clarinet
Kyle Ritenauer, conductor

- 14 *Aere perEnnius* (2018) for orchestra 13:28
Orchestra Roma Sinfonietta
Gabriele Bonolis, conductor

The debut recording, *The Months have ends*, by the Italian composer and clarinetist Paolo Marchettini, has been realised during this topic period of the pandemic outbreak, where human beings all the world have been experiencing a continuous state of concern on the finiteness and caducity of life.

This feeling of suspension, melancholy and will of a dream is well expressed in Marchettini's music, especially in this latest CD, which comprises works for orchestra, orchestra and soprano, clarinet, strings and percussions, written between 2011 and 2018.

Marchettini's music guides the listeners through a journey on the caducity of the human experience, as it is expressed in the CD booklet. His compositional technique reveals in each piece a clear research on a melange of different instrument timbre, both in his orchestral works as well as in his works for voice and clarinet, which present a great contrast of atmospheres related to the past music tradition with a look into the future.

Clarinetist and composer, Marchettini, embodies in our time the figure of the great composer-performer of the past, like Bach, Chopin, Liszt, Paganini, Busoni, just to give some example. It is a privilege to listen to the music performed by the composer himself, as Marchettini did in his *Concertino* (2011) for clarinet, strings and percussion. This piece, divided into seven short movements, are each different in both characters and instrumentation, with a homage to Frescobaldi in the third movement. The clarinet is the protagonist, with its solo voicing on the shadow of a *sostenuto* in the strings. The woodwind instrument is treated like a human voice, playing distant melodic intervals that express this sense of drama on querying the search of a lost truth.

Marchettini's compositional process shows clarity of phrases and articulation not only in his work for clarinet, which is his own instrument, but also in his orchestral works. The first piece of the CD, *Mercy* for orchestra (2012), introduces Marchettini's style, that can be defined in between the modern instrumentations by Holst, the compositional approach of Stravinsky (see the use of some obsessive rhythmical patterns), the French composers like Poulenc, the Italian lyric tradition by Verdi, and new more contemporary frontiers. Especially, the dramatic use of the clarinet inflections, as well as those of the voice, represents his research for new melodic extensions and developments in the texture. *Mercy* is a tripartite work based in the first part on a short and austere fragment of five notes, which becomes more rhythmic and lively in the second

part, and full of compassion in the final chorale that can be seen as a modern *Miserere*.

Marchettini's music expresses a desire of purity and simplicity in contrast with the vital impetus of some passages that recall, as a *leitmotiv*, the ends of life. This is well described in his work for soprano and orchestra, which gives the title to his CD, *The Months have ends* (2014). Divided into five movements as the five poems by Emily Dickinson, which inspired the composer, this work reveals Marchettini's projection to a more contemporary approach. In the first movement, *Wild night!*, the use of large intervals in the voice is a manifestation of idealized passion; in the second movement, *After great pain*, a sad mechanicity evokes the frenetic rhythm of our modern society, often full of painful events. However, Marchettini wants to leave a positive message as in the third movement, *A train*, where a bird's chant gives farewell to men, and as in the fourth movement *I shall keep singing* to celebrate life. The last movement, *The Months have ends*, which gives the title to this entire orchestral work, induces in the listeners a sense of freedom from pain, because men, like children, want to continue enjoying their "noisy" games of life but with lightness.

The other two works for orchestra comprised in this CD, *Notturmo* (2012), and *Aere perEnnius* (2018), are examples of how Marchettini's compositional technique wants to remain attached to the past tradition, especially of his own Italian origin, nonetheless looking towards future musical perspectives. The first piece is written in memory of his aunt Marisa and commemorates the anniversary of Verdi's birth. The second is dedicated to Ennio Morricone 90th birthday. Verdi and Morricone are two Italian icons, distant one century from each other but both related to the evolution of *bel canto*, one for the theatre and the other for the cinema. However, in these commemorations, Marchettini remains faithful to his own style, full of contrasts. *Notturmo* is characterized by dreamlike atmospheres, calmness and darkness, which appear as well as in *Aere perEnnius* suddenly interrupted by some rhythmic sections. Strings and winds seem to dance in a melange of timbre without a specific end, while an intimate adagio, with echoes of waltzes, and ancient laments, ends this finest work.

The interesting booklet, which presents Marchettini's musical world, contains an interview by Nils Vigeland, which gives the reader a possibility to better understand the intentions of the composer. Here, Marchettini stated his particular admiration for Verdi's style by saying that the great Italian composer "*could condense a full expression, using a really small amount of material. In some moments, he sacrifices the beauty of a melodic line, for the benefit of the dramatic truth. In Rigoletto, for example, the jester remembers the curse received from the elderly Count Monterone; the curse is the central element*".

Marchettini's directly expressed his will to mix the music of the present with the past tradition, when he declares: "*Sincerely, I have an ideal nostalgia for a time in which Popular and Classical music coincided. Probably the Italian Melodrama was one of these rare examples. In my opinion, true art should never cease to be able to speak to everyone. Of course nowadays the division between Popular and Classical music is stronger. Also, I am interested in Popular music*

when it is coming from a common field, a tradition, in which a big number of people can identify of the entire drama”.

Marchettini is a prizewinner composer. With his piece *Mercy* for orchestra, he won the 2012 *PlayIt! Festival Prize* as the best symphonic piece of the year and before, in 2011, his *Septem Vitia Capitalia* for strings quartet was awarded with the Manhattan Prize-New York. In 2005, he also won the prestigious Queen Elisabeth Competition in Belgium for his Violin Concerto. His wide catalogue of works includes orchestral, choral, vocal, and chamber music, commissioned and performed by important orchestras and ensembles (e.g. Orchestra Regionale Toscana, Orchestra Roma Sinfonietta, Orchestra di Santa Cecilia, the Sofia Radio Symphony Orchestra, Algoritmo Ensemble, and Freon Ensemble). In particular, this CD is a result of Marchettini's collaboration with two important Italian Orchestras (Orchestra della Toscana and Orchestra Roma Sinfonietta) and the American MSM (Manhattan School of Music) Symphony and Chamber Orchestra.

His pieces were programmed in international festivals (*Biennale di Venezia* - Venice, *PlayIt! Festival* - Florence, *Festival Berio* - Rome, *Nuova Consonanza* - Rome, *Villegroze* - France, *Baki Contempo Festivali* - Azerbaijan, etc.) and broadcasted by Vatican Radio, Rai Radiotre, and Swiss Radio.

As an active and accomplished clarinetist, Marchettini has been performing as a soloist with orchestras in both Europe and the United States, by collaborating with many distinguished composers including Goffredo Petrassi, Luciano Berio, Salvatore Sciarrino, Ennio Morricone, and Sylvano Bussotti.

Born in Rome, Marchettini studied composition (with Ivan Vandor, Azio Corghi, and Richard Danielpour among others), choral music, choral conducting, and clarinet at the Conservatorio and Accademia Nazionale Santa Cecilia and graduated with honours from Tor Vergata University in Rome with a degree in Arts, Music and Show Disciplines. Then, he obtained a PhD in composition from the Manhattan School of Music, where he currently teaches in the Theory Department, besides being Assistant Professor of Composition at the Berkley College of Music (Boston).

His new CD is a clear expression of his research, by which he attempts to enter into a deeper and mysterious dimension: a link between the spirituality of life and the energy of the sound material. This is a means to reach a more intimate and meaningful state of living, as he said: *“The ending is a reunification; it is a return to the origin, the roots. For me the ending has to have the capacity to bring a higher level of mystery. If music has one duty, it is probably to bring the listener in touch with her or his deeper self, the innate spiritual side, in a higher level common to everyone”.*

“Paolo Marchettini is one of the finest composers of his generation. He is arguably one of the greatest Italian composers alive today.” - Richard Danielpour, Professor of Composition Herb Alpert School of Music at UCLA

The CD is available on:

Territorios para la escucha
Giusy Caruso

<https://www.amazon.it/Paolo-Marchettini-Months-Have-Ends/dp/B08PQ4675Y>

The digital album is available on:

https://newfocusrecordings.bandcamp.com/album/the-months-have-ends?fbclid=IwAR3cL7fNhY5wLAXK66Tq1NiC3TVkxi7fJxdPJXVGl_NKOolq9h8wTdZf158

Info: <https://paolomarchettini.com/>

Giusy Caruso