

DIADÉ

osvaldo coluccino



OSVALDO COLUCCINO

Diade

(duets, 2002-2011)

[1] Ali (2011) for clarinet and guitar	03:52	[7] Cenere (2005) for flute and piano	05:23
[2] Diade (2011) for violin and guitar	06:16	[8] Gemina (2002) for violin and piano	03:20
[3] Talea (2008) for violin and cello	04:51	[9] Stati (2006) for alto flute and guitar	05:45
[4] Appulso (2008) for clarinet and tenor saxophone	07:25	[10] Stigma (2008) for trombone and electronics	03:50
[5] Giano (2009) for violin and viola	02:19	[11] Etra (2008) for violin and electronics	06:31
[6] Specchio (2008) for cello and piano	03:46		
			total time 53:26

Ali: **Rocco Carbonara** clarinet³, **Leopoldo Saracino** guitar³
Diade: **Refael Negri** violin³, **Leopoldo Saracino** guitar³
Talea: **Umberto Fantini** violin², **Manuel Zigante** cello²
Appulso: **Enrico Maria Baroni** clarinet¹, **Mario Marzi** saxophone
Giano: **Gianluca Turconi** violin^{2,4}, **Andrea Repetto** viola²
Specchio: **Manuel Zigante** cello², **Marino Nicolini** piano
Cenere: **Giampaolo Pretto** flute¹, **Marino Nicolini** piano
Gemina: **Gianluca Turconi** violin^{2,4}, **Marco Sala** piano
Stati: **Daniela Cima** alto flute³, **Leopoldo Saracino** guitar³
Stigma: **Fabio Sampò** trombone¹, **Oswaldo Coluccino** electronics
Etra: **Gianluca Turconi** violin^{2,4}, **Oswaldo Coluccino** electronics

Principal Musicians – at the time of these recordings – of the:

1 Orchestra Sinfonica Nazionale della RAI, 2 Quartetto d'Archi di Torino,
3 Dedalo Ensemble, 4 Orchestra del Teatro alla Scala.

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Recording Location: *Ali* and *Diade*: Milan, Studio Barzan, April 5, 2012.

The other pieces: Ivrea, Baroque Hall, SMC Studio, with Steinway grand piano,
December 4, 2008, January 14, 2009, March 2, 2009.

Electroacoustic part in *Stigma* and *Etra* recorded at Coluccino's Studio in 2008.

Recording Engineer: *Ali* and *Diade* Stefano Barzan. Other tracks Renato Campajola and Mario Bertodo.

Producer, Editing, Mixing, Mastering: Oswaldo Coluccino, 2024-2025.

Cover: Giulia Napoleone, diptych *Kobaltblau-Preußischblau* (2002),
oil on canvas, courtesy Galleria Il Ponte, Firenze

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Dualità come essenza

La pienezza di uno spazio quasi vuoto entro cui due sole presenze distillano le loro divaricate essenze; la completezza di due soli soggetti rappresentanti di tutto il resto; la consapevolezza nel subordinarsi al magnetismo del sottratto e del mancante; la consistenza del silenzio, dell'immobilità e dell'intemporalità; la valenza imprescindibile dell'alterità.

Ognuno dei titoli di questi duetti, tutti di una sola parola, reca virtualità semantiche inerenti la dualità, contraddizione risolta nell'ideale di ricomposizione del dualismo nell'unità. *Ali*, equipollente lateralità come dualità, che divide in due ed equanimamente tiene unito; *Diade*, coppia, dualità, e in biologia il cromosoma delle cellule germinali formato da due cromatidi omologhi uniti, materno e paterno; *Talea*, in botanica la nascita di una vita per via di un'altra che si mutila e s'innesta; *Appulso*, in astronomia l'avvicinamento apparente di una stella a un pianeta, così che sembri sfiorarlo; *Giano*, il dio bicefalo, che può guardare le due entità futuro e passato ma non il presente, preposto alle soglie, ai passaggi, che presiede a tutti gli inizi; *Specchio*, l' "altro" riflettente, nel reciproco confrontarsi di ogni coppia o duo; *Cenere*, materia inclusiva della pienezza originaria – simulacro di ciò che fu – e della sua dissipazione, emblema dell'invisibilità a venire; *Gemina*, gemella, duplice, aggettivo declinato qui al femminile, lasciando aperta l'interpretazione (duplice espressione musicale?, compagine di musicisti?...), e in genetica la "coppia bivalente" di cromosomi, che si fonde e poi si scinde; *Stati*, oltre a essere un sostantivo – che in una delle accezioni riferisce della staticità, da *status*, "ciò che sta fermo" –, anche participio passato che fa esistere nello stesso momento i soggetti per come sono ora e per ciò che sono "stati" (pensando a questo brano, diviso in tre parti, nella sequenza stasi-moto-stasi: «tu sola sapevi che il moto non è diverso dalla stasi.» Eugenio Montale, da *Satura*); *Stigma*, esplicita impronta di un implicito titolare d'essa, ma anche, in botanica, la parte del pistillo destinata a ricevere e far germinare; *Etra*, qui un genere d'aria che rende compresenti vento fisico e vento metafisico, che si miscelano in un vortice stregato.

La diade, nella mia visione interiore, potrebbe anche essere, per via di maestria arti-

stica, nella “dolcezza” della coppia *Madonna con Bambino* di alcuni puri dipinti della Pittura Gotica, ad es. nella “grazia” di alcune tavole *Madonna dell’Umiltà* di Lorenzo Monaco o nella “tenerezza” della *Madonna di Castelfiorentino* di Cimabue o nella “trascendenza” di quella nel pannello centrale del trittico *Pala della Compagnia di San Francesco* di Fra Angelico; potrebbe anche essere nella “fermezza” del dittico *Ritratto dei Duchi di Urbino* di Piero (opera nella quale si cela un secondo finissimo dualismo: il duca, ritratto da vivente, si specchia nell’incarnato cereo dell’effigie postuma della contessa Battista Sforza, il mondo terreno che si specchia nel suo opposto); potrebbe essere nella “povertà” del *Bicchieri con bricco di caffè* di Jean-Baptiste-Siméon Chardin; nell’ “ineffabilità” di due aloni diafani o rarefatti stesi da un Maestro del nostro tempo; e, al di là della maestria artistica, potrei anche pensare all’ “enigmaticità” del simbolo del Tao (cielo e terra, spirito e materia) ove il nero e il bianco mostrano un 2 ma intrinsecamente sono un 1 nell’alternarsi della dualità nel principio unico dell’universo, o, meglio, del multiverso, così come per i pitagorici il numero 2 viene dalla scissione dell’1.

L’esile 2, cioè il minimo vitale prima di scendere al massimo vitale del solista e prima di riempire come già il 3 è in grado di fare. Il numero 2, e 11 sono questi duetti, $1+1 = 2$. Arbitraria asserzione che, solo apparentemente, parrebbe contrastare il tarckovskijano « $1+1 = 1$ ».

Oswaldo Coluccino

Nota all’edizione

Alcuni di questi duetti sono apparsi nel 2010 in un disco dal titolo *Gemina*, stampato in poche copie, come auto-pubblicazione (rilasciato con un marchio del compositore). Ora la raccolta appare qui in versione integrale, con un consono complemento di testi e ritratti fotografici, con nuovi naturali e tridimensionali missaggio e mastering, e con una distribuzione internazionale.

Duality as essence

The fullness of an almost empty space within which only two presences distil their separated essences; the completeness of only two subjects representing all the rest; the awareness in subordinating oneself to the magnetism of the subtracted and the missing; the consistency of silence, immobility and timelessness; the essential value of otherness.

Each of the titles of these duets, all of a single word, carries semantic potentialities inherent in duality, a contradiction resolved in the ideal of recomposing dualism into unity. *Ali* (Wings), equivalent laterality as duality, which divides in two and equally holds together; *Diade* (Dyad), couple, duality, and in biology the chromosome of germ cells formed by two homologous chromatids united, maternal and paternal; *Talea* (Cutting), in botany the birth of a life through another that mutilates and grafts itself; *Appulso* (Appulse), in astronomy the apparent approach of a star to a planet, so that the star seems to touch it; *Giano* (Janus), the two-headed god, who can look at the two entities future and past but not at the present, in charge of thresholds, of passages, who presides over all beginnings; *Specchio* (Mirror), the reflecting “other”, in the mutual comparison of every couple or duo; *Cenere* (Ash), matter inclusive of the original fullness – simulacrum of what it was – and of its dissipation, emblem of the invisibility to come; *Gemina* (Twin), that which is double, an adjective declined here, in Italian, in the feminine, leaving open the interpretation (double musical expression?, a double union of performers?...), and in genetics the “bivalent pair” of chromosomes, which merges and then splits; *Stati* (States), in addition to being a noun – the word that in Italian in one of its meanings is related to staticity, from the Latin *status*, “that which stands still” –, is also a past participle that makes the subjects exist in the same time for how they are now and for what they have “been”, “stati” (thinking of this piece, divided into three parts, in the sequence stasis-motion-stasis: «You alone knew that motion is not different from stasis.» Eugenio Montale, from *Satura*); *Stigma* (Stigma), explicit imprint of an implicit owner of it, but also, in botany, the part of the pistil destined to receive and germi-

nate; *Etra* (Air), a kind of air that, here, makes physical wind and metaphysical wind co-present, which mix in a haunted vortex.

The dyad, in my inner vision, could also be, due to artistic mastery, in the “sweetness” of the *Madonna and Child* couple in some pure Gothic Art, e.g. in the “grace” of some *Madonna dell’Umiltà* panels by Lorenzo Monaco or in the “tenderness” of the *Madonna di Castelfiorentino* by Cimabue or in the “transcendence” of the one in the central panel of the triptych *Compagnia di San Francesco Altarpiece* by Fra Angelico; it could also be in the “firmness” of the diptych *Ritratto dei Duchi di Urbino* by Piero della Francesca (a work which conceals a second, very subtle dualism: the duke, portrayed as a living man, is mirrored in the waxen complexion of the posthumous effigy of the countess Battista Sforza, the earthly world mirroring in its opposite); it could be in the “poverty” of the *Glass of Water with Coffeepot* by Jean-Baptiste-Siméon Chardin; in the “ineffability” of two diaphanous or rarefied halos spread by a Master of our time; and, beyond the artistic mastery, I could also think of the “enigma” of the symbol of the Tao (heaven and earth, spirit and matter) where black and white show a 2 but intrinsically are a 1 in the alternation of duality in the unique principle of the universe, or, better, of the multiverse, just as for the Pythagoreans the number 2 comes from the splitting of the 1.

The slender 2, that is the vital minimum before descending to the vital maximum of the soloist and before filling up as the 3 is already capable of doing. The number 2, and these duets are 11, so $1+1 = 2$. An arbitrary assertion that, only apparently, would seem to contrast the Tarckovskijian “ $1+1 = 1$ ”.

Osvaldo Coluccino

Note on the release

Some of these duets appeared in 2010 in a disc titled *Gemina*, printed in a few copies, released as self-publication (with a brand of the composer). Now the full collection appears here, with a suitable complement of texts and news, with a new natural and three-dimensional mixing and mastering and with international distribution.

Stati

for alto Flute and Guitar

Third part

Oswaldo Coluccino

always without vibrato

voice-flute
mobile, with beats (battimenti)

G flute

the (not transposed) voice sings a falling real A flat,
in the case of female voice, always adapt the octave of the voice (voice: D)

guitar

Effect of harmonics of the guitar always higher octave. Harmonics always soft, *ppp* or *pp*, with fingernail or fingertips as long as the charm and a beautiful resonance of these harmonics comes out

or harmonic A's two octaves below, on the 6th s, as before

F1. *pp* *ppp* *ppp*

Gtr. *8va* *III* *II* *III*

2/3 air, 1/3 tone *clear and light breath, and with hiss* 2/3 air, 1/3 tone



Oswaldo Coluccino, Colonne di San Lorenzo, Milano 2014



Osvaldo Coluccino (1963) is a composer and poet. He composed vocal, instrumental and electroacoustic music. His compositions have been commissioned by various institutions and festivals (Teatro La Fenice di Venezia, RAI National Symphony Orchestra, Venice Biennale, Muziekcentrum De Bijloke Gent, Transit Festival Leuven, Royal Conservatory of Bruxelles, Milano Musica – Teatro alla Scala, Angelica Festival with Teatro Comunale di Bologna Orchestra, Orchestra della Toscana, Florence, Gli Amici di Musica/Realtà, Milan, Compagnia per la Musica in Roma...) and have been performed in several locations around the world (examples include Festival de Royaumont in co-production with IRCAM-Centre Pompidou, Paris, Guildhall School of Music and Drama, London, RAI Nuova Musica, Turin, Bologna Festival, Romaeuropa Festival, Estate Fenice Festival, Venice, WÖD-Weinberg Festival at Orchesterhaus Mozarteumorchester Salzburg, Tempo Reale Festival, Florence, Nuova Consonanza Festival, Rome, Festival International Cervantino, Mexico, and concerts in Seoul, San Francisco, Odessa, Malaga, Paris University, Ljubljana, Klagenfurt...) and in spaces of art (Egyptian Museum in Turin, Museo del Novecento in Milan, Manifesta – European Nomadic Biennial, Rivoli Castle – International Museum of Contemporary Art, Ateneo Veneto – Scuola Grande di San Fantin in Venice...).

His works have been performed by renowned ensembles (Ensemble Recherche, Freiburg, Stadler Quartett, Salzburg, Nieuw Ensemble, Amsterdam, Exaudi Vocal Ensemble, London, Stump-Linshalm, Vienna...), orchestras, conductors and soloists.

His discs have been released by the major labels for contemporary classical music (Kairos, Vienna, Stradivarius, Milan, Neos, Munich, Col legno, Vienna, RAI Trade, Rome, Another Timbre, Sheffield, Die Schachtel, Milan...). His music has been broadcasted on national radios (SWR, ORF, Radio France, BR-Klassik, Kulturradio RBB, Concertzender, RAI, RTBF, VRT, RTP, RTV SLO, Radio Vaticana...). RAI Trade music editions has published some of his scores. As a composer he was discovered by Luigi Pestalozza, and important musicologists have written about his music.

As a poet he wrote between 1987 and 2003, he was discovered in 1990 by Stefano Agosti (one of the greatest scholars of literature of the twentieth-century), he published books and in prestigious literary magazines (e.g. Il Verri). He also created artist's books born from the union between his poems and original works of art by well-known artists.

He dedicated his life to artistic creation but also to personally helping abandoned and desperate cats, and sometimes other creatures.

Enrico Maria Baroni graduated with honors from the G. Verdi Conservatory in Milan with M. Carulli and then graduated with honors from the second level Academic Diploma courses. He is Principal Clarinet of the RAI National Symphony Orchestra. From 1995 to 2000 he was Second Soloist of the Orchester de Chambre de Lausanne. As a soloist and in ensemble he has performed at institutions and festivals of international prestige (Settembre Musica, Unione Musicale, Sagra Musicale Malatestiana, Festival dei Due Mondi di Spoleto, Asolo Musica, Ravello Festival, I Concerti del Quirinale, GOG of Genoa, Società Barattelli in L'Aquila, Settimane Musicali di Stresa, Ars Musica Bruxelles, Cervantino Festival...). He has been directed by the most prestigious conductors of our time and has been invited as guest Principal Clarinet by the Orchestra of the Teatro alla Scala and by the Symphonica Toscanini conducted by Lorin Maazel. He has recorded for Deutsche Grammophon, Da Vinci Publishing, Rivaolto, Videoradio, and has taken part in various recording projects of Amadeus magazine. Also active in the teaching field, he regularly holds masterclasses at the Scuola di Musica di Fiesole, the Accademia di Musica di Pinerolo and at the most important conservatories and musical institutions. He is a clarinet teacher at the G. Puccini State Conservatory in Gallarate.

Rocco Carbonara graduated with honors from the G. Verdi Conservatory in Milan, then improving with G. Garbarino and A. Pay. He has been Principal Clarinet of the Orchestra of the Teatro Comunale of Treviso, the Orchestra Milano Classica, the RAI Orchestra of Milan, the Budapest Chamber Orchestra and the Orchestra of Padua and Veneto of which he is a permanent member, and has collaborated with Accardo, Perlmann, Maag, Rostropovich, Argerich, Mintz, Lupu, Zimmermann, Bashmet Pay, Ballista, Carfi, Rizzi, Lomuto, Cassone, Shifrin, Tagliavini, playing for prestigious institutions (International Music Meetings in Paris, Musica '900 in Cremona, RAI in Rome, Musical Weeks in Geneva, Concerti del Quirinale, Nuova Consonanza Festival, Herbst Uelzen Festival in Cologne, Rossini Opera Festival, Teatro alla Scala, Milano Musica...). He held seminars on new clarinet techniques for the composition courses of Giacomo Manzoni and Azio Corghi and was solo clarinet in the opera *A floresta è jovem e cheja de vida* by Luigi Nono at Piccolo Teatro di Milano at "Milano Musica". He is dedicated to the study and performance practice with the ancient clarinet and has collaborated with various orchestras that play on ancient instruments. He has recorded for Ricordi, Amadeus, Bottega Discantica, Claves, Pilz, Velut Luna, Arcophon / Rivo Alto. He teaches Historical Clarinet at the State Conservatory of Vicenza.

Daniela Cima graduated from the Brescia Conservatory with B. Cavallo, specializing with M. Larrieu, K. Klemm and A. Morini. She graduated in History of Modern Music at the University of Parma, under the guidance of G.P. Minardi, with a work on chamber music by Camillo Togni, published by Suvini Zerboni with the title *Camillo Togni – Le opere*, Milano 2004. She is solo flute of the Daedalo ensemble. He has participated in international festivals, favoring chamber music in the most varied formations and proposing world premieres (Aspekte Salzburg, Semaine Européenne des Musiques



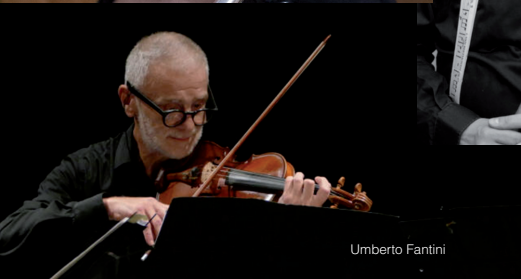
Daniela Cima



Rocco Carbonara



Enrico Maria Baroni



Umberto Fantini



Mario Marzi



Refael Negri



Andrea Repetto

d'Aujourd'hui in Paris, Cini Foundation for the Teatro La Fenice in Venice, Milano Musica, Padiglione of Contemporary Art of Milan, IUC-La Sapienza University in Rome, Florida University, Miami ISMC Festival, New Sound Spaces, Teatro dal Verme in Milan, Heterotopie Festival of the Theater of Mantua...). Her performances have been broadcast by RAI, ÖRF and other national radios, and she has recorded for Stradivarius, Bongiovanni, Due Punte Classica, Rugginenti. She regularly contributes to the writing of concert materials and lectures at renowned institutions and musical associations. Sche teaches Flute and at the Liceo Musicale of Brescia and at the Liceo of Breno.

Umberto Fantini graduated in violin under the guidance of L. Lugli, then improved with C. Romano, M. Skampa, G. Kurtág and P. Farulli. Founding member of the Quartetto d'Archi di Torino, with which he collaborated with important artistic personalities (A. Ciccolini, V. Berlinsky, E. Dindo, F. Vacchi, G. Manzoni, F. Tiezzi...). Numerous awards (among which the Diploma of Honor of the Chigiana Academy, Quartet in Residence of the European University Institute...). He has performed in the main concert seasons (Settembre Musica, Milano Musica, Archipel Festival of Geneva, Prague Spring Festival, and in various nations). In 2005 he performed the complete Scelsi quartets live on the radio at the 23rd Zagreb Biennial, broadcast by Rai Radio3, Telepiù3, RTBF Radio3, France Musique, BBC, Radio Clásica Madrid, Radio Slovenija, Radio Zagreb. His recordings include a CD dedicated to Webern, Berg, Janacek, one to Mozart and Ravel, and a CD dedicated to Verdi. He recorded the soundtrack for Gabriele Salvatores' film *Io non ho paura* by E. Bosso for BMG. Since 1999 he has held courses in string orchestra and chamber music at the Scuola di Alto Perfezionamento in Saluzzo. Violin teacher at the Giuseppe Verdi Conservatory in Turin.

Mario Marzi graduated with honors from the G. Rossini Conservatory in Pesaro with F. Mondelci and continued his studies with J.M. Londeix. He has given concerts as a soloist with RAI National Symphony Orchestra, Accademia Nazionale di Santa Cecilia, Teatro La Fenice in Venice, Maggio Musicale Fiorentino, Arena di Verona, Teatro Comunale of Florence, Orchestra della Svizzera Italiana, etc., and has collaborated for twenty years with the Teatro Alla Scala in Milan under the direction of major conductors: R. Muti, C. Abbado, C.M. Giulini, G. Prêtre, L. Maazel, Z. Mehta, L. Berio, R. F. de Burgos, S. Bychkov, G. Sinopoli, W. Sawallisch, M. W. Chung, R. Chailly, D. Harding, G. Dudamel. Numerous performances at major festivals including Venice Biennale, Settembre Musica, Accademia Filarmonica Romana, Ravenna Festival, Orchestra Verdi in Milan, etc. and in the most prestigious theaters: Carnegie Hall in New York, Musikverein in Vienna, Suntory Hall in Tokyo, Gewandhaus in Leipzig, Schauspielhaus in Berlin, Lacma Museum in Los Angeles, National Theater in Beijing, European Parliament in Brussels, Tchaikovsky Hall in Moscow, Liceu Opera in Barcelona etc. He has recorded for Sony Classic, EMI, Stradivarius, BMG, Agorà, Amadeus, Arts. Saxophone teacher at the G. Verdi Conservatory in Milan, he holds master classes in Oporto, Amsterdam, Lisbon, Frankfurt, Beijing, Washington, London and Caracas.

Refael Negri graduated with honors from the Conservatory of Brescia with Valerio Pappalardo, and obtained the Diploma of High Specialization with Enzo Porta, of whom he was then assistant in the course "The musical aspects of the '900" at the Conservatory of Parma; he also studied with B. Belkin at the Accademia Chigiana, C. Romano in Geneva and D. Schwarzberg. He has won numerous competitions. He has collaborated with the Tel Aviv Soloists Ensemble, Jerusalem Baroque Orchestra, Barrocade of Tel Aviv, Nuria Ensemble of Jerusalem, Ensemble Europa Galante of Fabio Biondi, Risonanza, Zephyro, Divino Sospiro of Lisbon. Active in the field of contemporary music, he has collaborated with the ensembles Dedalo, Icarus, New Made, Algoritmo... He has participated in numerous recordings for EMI, Opus 111, RAI, Dynamic, Radio France, BBC, Nippon TV and has performed in Tokyo, Sidney Opera House, Washington, London (Barbican), Berlin Philharmonie, Paris, Vienna Konzerthaus, La Scala di Milano, Tel Aviv, Lisbon, Amsterdam, Lincoln Centre and Carnegie Hall in New York, Madrid, Moscow, Sao Paulo, Hong Kong, Budapest, Prague, Bergen, in Korea, China, New Zealand, Canada, Mexico. He holds the chair of violin at the Luca Marenzio Conservatory in Brescia and is regularly invited to hold master classes.

Marino Nicolini graduated in piano under the guidance of Nando Salardi and in violin under the guidance of Ferruccio Sangiorgi, then improving for the piano with Renzo Bonizzato. Winner of more than 20 competitions. He has performed in various ensembles and with important soloists such as Giampaolo Pretto (flute), Emmanuel Pahud (flute), Alessandro Carbonare (clarinet), Froydis Ree Wekre (horn), Leo Nucci (baritone), Kristyan Johannsson (tenor), Alberto Gazale (baritone), Raffaella Angeletti (soprano), Norma Fantini (soprano), Gail Gilmore (soprano) and many others. He has collaborated with the Monte-Carlo Opera and with the Alfredo Kraus Festival at the Las Palmas Opera in Gran Canaria. He has collaborated with conductors such as Georges Pretre, Daniel Oren, Richard Bonyngé, Pinchas Steinberg, Jeffrey Tate, Nello Santi etc. and soloists such as Roberto Alagna, Angela Gheorghiu, Luciano Pavarotti, Plácido Domingo, Ruggero Raimondi, Renato Bruson etc. He has made numerous recordings including the complete Brahms sonatas for violin and piano, a selection of Rachmaninov preludes, romantic sonatas for flute and piano etc. He is currently a teacher at the Arrigo Boito Conservatory in Parma.

Giampaolo Pretto graduated with honors in flute at the Verona Conservatory with R. Pelli and in composition, and was a pupil of Piero Bellugi for conducting. He is Principal Flute of the Rai National Symphony Orchestra. He has collaborated as Principal Flute with the main Italian orchestras, Maggio Musicale Fiorentino, Filarmonica della Scala, Accademia di S. Cecilia, and with conductors such as Mehta, Muti, Chung, Temirkanov and many others. Since 1993 he has been the flautist of the Quintetto Bibiena awarded at the ARD in Munich in 1993 and with the Abbiati in 2003. He has conducted, among others, the Haydn Orchestra of Bolzano, the Orchestra of the Petruzzelli Theater, the Abruzzese Symphony, the Wuhan Philharmonic, the Orchestra of Padua and Veneto, the Filarmonica

di Torino for Mito Festival. He has accompanied soloists of the caliber of G. Montero, A. Lucchesini, C. Hanslip, P. De Maria, C. Mun, E. Dindo, M. Brunello... He has recorded dozens of CDs in duo with piano and in various chamber music ensembles, e.g. the complete Debussiana of 2018 for Warner Classics. He is also active as a composer. He has held masterclasses for primary institutions such as the Accademia Perosi, the Accademia Chigiana and the Scuola di Musica di Fiesole, and in France, Slovenia, Korea. From 2000 to 2018 he was a teacher of the Orchestra Giovanile Italiana as a preparatory teacher.

Andrea Repetto, pupil of A. Farulli at Scuola di Musica di Fiesole, graduated with honors from the L. Cherubini Conservatory in Florence and specializing with J. Bashmet, M. Skampa. G. Kurtag and P. Farulli. Founding member of the Quartetto d'Archi di Torino, he has been awarded in important competitions. With the same quartet he played in the main concert seasons (Settembre Musica, Milano Musica, Archiphel Festival in Geneva, Prague Spring Festival, and in many countries). He has collaborated with K. Leister, A. Ciccolini, V. Berlinskij, P. Farulli, E. Dindo, B. Petrushansky, A. Farulli, G. Garbarino, A. Nannoni... His performances have been broadcast by RAI Radio3, Telepiù3, RTBF Radio3, France Musique, BBC, Radio Clásica Madrid, Radio Slovenija, Radio Zagreb. Among his recordings are a CD dedicated to Webern, Berg, Janacek, one to Mozart and Ravel, one to Verdi and one with Aldo Ciccolini. He holds regular courses in Viola and Chamber Music at the Scuola di Musica di Fiesole, the Scuola di Alto Perfezionamento di Saluzzo and the Mahler Akademie summer courses, and is a professor of Viola and String Quartet at the C. Monteverdi Conservatory in Bolzano. He plays a viola by Pietro Testore, Milan 1767.

Marco Sala graduated with honors from the G. Verdi Conservatory in Milan under the guidance of M. C. Carini, then improving with Alexander Lonquich. He attended the chamber music courses of the Trio di Trieste at the Scuola di Musica di Fiesole, also collaborating with the Orchestra Giovanile Italiana. His solo and chamber activity has led him to perform in various Italian and European cities for important concert associations. Since 1990 he has played regularly in duo with the violinist Gianluca Turconi, with whom he has recorded three CDs dedicated to Italian chamber music of the 19th and 20th centuries (Ducale). In 1999 he made his debut at the Freiburg Konzerthaus in Germany with Chopin's *Piano Concerto No. 1*. In the same year he recorded *Ballet School*, a series of five CDs dedicated to classical dance and collaborated with the Royal Academy of Dance, Bolshoi Ballet Academy, Stadttheater Bremerhaven. He made some radio recordings for RAI Trieste, including three sonatas by Beethoven and the complete sonatas for violin and piano by Robert Schumann with the violinist Lucio Degani. He teaches music in high school.

Fabio Sampò graduated from the Vivaldi Conservatory of Novara, and continued his studies at Indiana University with M. Dee Stewart, K. Brown, S. Hartman and C. Lenthe. He was Principal Trombone of the RAI National Symphony Orchestra. He has performed under the guidance of great conductors such as Zubin Metha, Jeffrey Tate, Roberto Abbado, Rafael Frübeck de Burgos... In 2001 with RAI he participated in the Emmy Award winning television production *Traviata in Paris*. As Principal Trombone he has collaborated with the Swiss Italian Radio Orchestra, the Orchestra Filarmonica Arturo Toscanini in Parma conducted by Loren Maazel, at *Forty Years of Music with Luciano Pavarotti* and the Orchestra Filarmonica della Scala, and has also collaborated with the RAI Orchestra Brass Quintet, the Promenade Trio, the Decimino d'Ottoni Fiati Insieme and the Free Bones. He has held masterclasses and seminars at Indiana University, Butler University, Grand Valley State University, DePauw University, the Conservatory in Novara and at the Castello di Cortanze in Asti. He was a visiting professor at the Jacob School of Music of Indiana University. He taught trombone and euphonium at the Istituto Civico V. Baravalle in Fossano.

Leopoldo Saracino graduated with honors from the G. Verdi Conservatory in Milan under the guidance of R. Chiesa. He improved following the Wiener Meisterkurse with D. Russell and masterclasses with O. Ghiglia, L. Brouwer and D. Tanenbaum. He got the first prize in important international competitions. He has given concerts in many countries. He has collaborated with Dedalo Ensemble, Quartetto Borciani, Divertimento Ensemble, MDI Ensemble (for a CD by Stefano Gervasoni, Aeon, Paris), New Made Ensemble, Orchestra del Teatro alla Scala, he had performed the guitar concerto and orchestra by Bruno Bettinelli under the direction of Daniele Gatti. He has recorded the complete works for guitar and fortepiano by Ferdinando Carulli (on 8 CDs), chamber works by Filippo Gragnani and Antonio Diabelli, and the world premiere recording of the complete Luigi Legnani's 36 Capricci. He has a particular interest in new music and for some years has also dedicated himself to the theorbo, collaborating with various early and baroque music ensembles. He is professor at the G. Verdi State Conservatory of Milan and has held the guitar chair at the Conservatories of Bolzano and Brescia. He is regularly invited to hold masterclasses in Italy and Germany.

Gianluca Turconi, following the father's guidance, after graduating from the Giuseppe Verdi State Conservatory in Milan, continued his studies with Jens Ellerman. He also owes his musical education to his meeting with Franco Gulli and the Trio di Trieste. A lively supporter of twentieth-century Italian instrumental music, he makes this repertoire the fulcrum of his recordings in duo with Marco Sala and of his activity with the Quartetto di Torino, of which he was First Violinist for four years. From this frequentation was born his interest in figurative art between the two wars, of which he is a passionate collector. He was also a member of the String Quartet of the Teatro alla Scala. He made his debut in 1992 in a concert conducted by Carlo Maria Giulini: since then, in the role of Principal Violins, he has performed with all the conductors who have taken turns on the podium of the Teatro alla Scala

and the Filarmonica della Scala, taking part in all the tours on the five continents. His multifaceted concert activity has led him to perform with renowned soloists and chamber groups at the most important international music centers and at major festivals. He plays a Giovanni Grancino from 1695. He is a glider pilot and loves to take care of his vintage Jaguar.

Manuel Zigante graduated with honors from the Conservatory of Santa Cecilia in Rome studying cello with Renzo Brancaleon and Amedeo Baldovino. He specialized with R. Brancaleon, A. Baldovino, A. Nannoni, M. Skampa, G. Kurtag and P. Farulli. He has won important international competitions. He is a founding member of the Quartetto d'Archi di Torino, with which he carries out an intense concert activity presenting all the cornerstones of the repertoire from baroque to contemporary and with which he has performed in the main concert seasons (Settembre Musica, Milano Musica, Festival Archipel in Geneva, Prague Spring Festival, and in various countries). Always interested in experimentation, in 2011 he joined the Strange Trio thanks to the collaboration with the composer Giuseppe Gavazza (live electronics) and the double bass player Paolo Borsarelli. In duo with piano and in baroque chamber music on period instruments, he was called to play the role of Principal cello in various orchestras. A teacher of String Quartet at G. Verdi State Conservatory of Turin, he was Piero Farulli's assistant for ten years at the Scuola di Musica di Fiesole. He plays a Joseph Dall'Aglia cello from 1831.



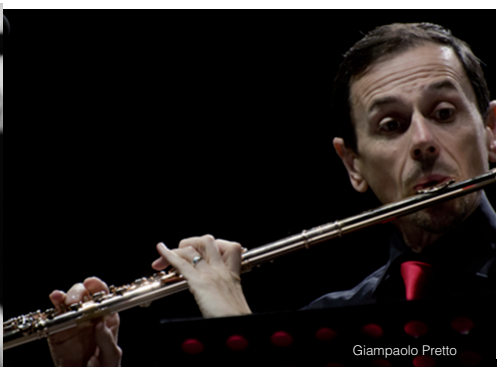
Manuel Zigante



Marco Sala



Gianluca Turconi



Giampaolo Pretto



Fabio Sampò



Marino Nicolini



Leopoldo Saracino

