

Il respiro del suono

Riflessioni sulla scrittura compositiva
e la poetica musicale di Daniele Venturi

Cinquanta interviste a cinquanta interpreti della sua musica



The Breath of Sound

*Reflections on Daniele Venturi's
compositional writing and musical poetics*

Fifty interviews with fifty performers of his music

A cura di Renzo Cresti

Edited by Renzo Cresti



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Daniele Venturi, un musicista del presente

di Renzo Cresti

*Una realtà convincente perché complessa,
umana perché multipla.*

M. YOURCENAR, *Memorie di Adriano*

Realizzare un libro sulla musica del presente è cosa rara dunque preziosa. Se poi questo volume è dedicato a un compositore che ha appena compiuto cinquant'anni è un avvenimento. Ce ne fossero di questi accadimenti! Perché una delle ragioni per la quale la musica di oggi è poco seguita è senz'altro l'impossibilità di avere con essa una continuativa confidenza. La scarsità di occasioni per ascoltarla e per essere su di essa informati rende questa musica difficile da comprendere, anche se ha spesso lo stesso tasso di difficoltà di molta musica del repertorio. Tanto più che la musica di questi ultimi decenni ha perduto l'aspetto sperimentale che la rendeva distante dal pubblico, il quale ovviamente non poteva aggiornarsi di continuo sulle novità tecniche e formali di una musica di ricerca. Intendiamoci, quella che nei decenni del secondo dopoguerra del secolo scorso fu chiamata musica contemporanea o *Neue Musik* (il termine tedesco dice quale era la nazione predominante) o Avanguardia (si scriveva con la maiuscola) o musica sperimentale non era nata da un capriccio di qualche compositore ma seguiva le dinamiche socio-culturali dell'epoca e le coordinate musicali di quelle che nei decenni 1940-1970 erano considerati i punti di riferimento da cui partire per comporre.

Nel secondo dopoguerra vi era l'esigenza della ricostruzione dell'Europa intera, dopo le distruzioni della guerra. Per molti Paesi, soprattutto per la Germania, vi era anche il bisogno di cancellare decenni

Il respiro in musica attraverso il flauto.
Incontro con Daniele Venturi
sulla ricerca compositiva

di Renzo Cresti

Da dove deriva questo interesse e amore per il flauto?

Il mio interesse per il flauto nasce da parecchio lontano. Dagli anni giovanili, nei quali restavo letteralmente estasiato dalla “suono vocale” emesso dall’inarrivabile Severino Gazzelloni.

Pensi che sia lo strumento più idoneo ad adattarsi alla tua scrittura?

Credo che il flauto assieme al sassofono sia lo strumento che meglio di ogni altro si avvicini alle timbriche e all’espressività della voce umana. Utilizzando tutta la famiglia dei flauti, dall’ottavino fino al flauto contrabbasso, un compositore ha a disposizione una tavolozza sterminata di “colori”. Molti dei suoni che si possono ottenere sul flauto, in particolare i suoni armonici, i suoni soffiati, i multifonici, ecc., sono più vicini ad una timbrica elettronica rispetto ad una timbrica acustica. Credo sia questa la principale motivazione che mi ha spinto a scrivere una dozzina di brani per vari tipi di flauto.

L’uscita del CD Lumen comprende 9 brani: costituiscono un tutt’uno omogeneo?

Credo di sì. O meglio si tratta di nove composizioni che ho scritto tra il 2007 e il 2012, legate assieme da un *fil rouge* abbastanza percepibile, anche al primo ascolto della serie di brani contenuti nel CD *Lu-*

Tra le sue composizioni che ho ascoltato, quella che più mi ha impressionato è *Voyage* (2008) per organo mesotonico, perché ci ho trovato sonorità bachiane e al contempo esotiche e avanguardiste, affidate a uno strumento tradizionalmente ieratico.

Credi che la poetica e lo stile compositivo di Venturi possano essere sintetizzati con un aggettivo?

A mio parere, lo stile compositivo di Venturi è sintetizzabile con l'aggettivo “immaginifico”.

Angelica Cathariou, cantante

Qual è l'aspetto della musica di Daniele Venturi che ti ha particolarmente colpito? Tra le sue composizioni che hai studiato, eseguito o ascoltato, qual è quella che ti ha maggiormente impressionato e perché? Credi che la poetica e lo stile compositivo di Venturi possano essere sintetizzati con un aggettivo?

L'universo sonoro di Daniele è un caleidoscopio di ricchezze timbriche ed anche un invito a meditare sulla costante apertura verso la luce e la poesia. La sua visione della scrittura vocale, originale e raffinata, esplora i mille colori e le possibilità infinite della voce umana.

Cantare la musica di Daniele è un dono e una continua fonte d'ispirazione!

Lisa Cella, flautista e insegnante

Qual è l'aspetto della musica di Daniele Venturi che ti ha particolarmente colpito?

Il suo impegno totalizzante per un effetto sonoro molto specifico. Sa esattamente cosa vuole e come vuole che la sua opera suoni.

Tra le sue composizioni che hai studiato, eseguito o ascoltato, qual è quella che ti ha maggiormente impressionato e perché?

Il mio pezzo preferito era *Shooting stars Night*, per flauto basso solista. Ho adorato il mondo sonoro che ha creato e l'andamento del pezzo.

In questo brano ho percepito una connessione più marcata tra il suo particolare mondo sonoro e lo scorrere del tempo e del fraseggio.

The Breath of Sound

Reflections on Daniele Venturi's
compositional writing and musical poetics

Fifty interviews with fifty performers of his music

**Daniele Venturi,
a musician of the present day**

by Renzo Cresti

*A convincing reality because it is complex,
human because it is multiple.*

M. YOURCENAR, *Memoirs of Hadrian*

Writing a book on the music of the present is a rare and therefore precious matter. And as this volume is dedicated to a composer who has just turned fifty, it may be considered an exceptional event. I wish there were more events like that! Because one of the reasons why today's music is not widely followed is undoubtedly the impossibility of having continuous familiarity with it. The shortage of opportunities to listen to it and be informed about it makes that kind of music difficult to understand, even if it is often as difficult as much music in the repertoire. All the more so since the music of recent decades has lost the experimental aspect which made it distant from the public who obviously could not continually keep up with the technical and formal innovations of refined music. Let us make it clear that what in the post-war decades of the last century was called contemporary music or *Neue Musik* – the German term says which was the predominant nation – or Avant-garde – it was written with a capital letter – or even experimental music was not created from a whim of some composer but it followed the sociocultural dynamics of the time and the musical

Breath in music through the flute.
Meeting with Daniele Venturi on compositional research
by Renzo Cresti

Where does this interest and love for the flute come from?

My interest in the flute began a long time ago. From the early years, in which I was literally entranced by the “vocal sound” emitted by the unrivaled Severino Gazzelloni.

Do you think it is the most suitable instrument for your writing?

I believe that the flute, together with the saxophone, is the instrument that comes close to the timbre and expressiveness of the human voice better than any other. Through the whole family of flutes, from the piccolo to the double bass flute, a composer has an endless palette of colors at his disposal. Many of the sounds which can be obtained on the flute, in particular harmonic sounds, blown sounds, multiphonics, etc., are closer to an electronic timbre than to an acoustic timbre. I think this is the main reason that prompted me to write a dozen pieces for various types of flutes.

The CD Lumen includes 9 pieces: do they constitute a homogeneous whole?

I think so. Or rather, these are nine compositions that I wrote between 2007 and 2012, linked together by a fairly perceptible red thread, even at the first listening of the series of pieces contained in the CD *Lumen*, the one related to research. I believe that another trait

Daniele Venturi and his performers

We asked the following questions to fifty performers of Daniele Venturi's music.

William Anderson, guitarist and composer

Which aspect of Daniele Venturi's music especially struck you? Among his compositions that you studied, performed or listened to, which one has most impressed you and why? Do you think Venturi's poetics and compositional style may be summarized with an adjective?

Daniele Venturi is a musical sovereign.

We feel an overwhelming authenticity in his work.

We are drawn in without the comforts of convention.

At the conclusion we feel transformed; we have lived something that stays with us.

Christian Anzinger, violinist and teacher

Which is the aspect of Daniele Venturi's music that especially struck you? Among his compositions you studied, played or heard, which is the one that especially impressed and why? Do you think Venturi's poetics and compositional style can be summarized with an adjective?

Daniele Venturi's music is a revolution of atavistic sounds picked up from distant places and researched in intellectual and artistic truth.

Catalogo completo di Daniele Venturi in ordine cronologico

Complete catalogue of Daniele Venturi's works in chronological order

List also available at www.danieleventuri.com

Ottobre (1995)
for brass quintet
[Composers Edition] - duration: 4'30"

Il bambino che gioca (1998)
for narrator and mixed chamber choir
on a poetic text by Franco Fortini
[Printed score] - duration: 3'30"

La rosa bianca (1999)
for mixed double choir
on a poetic text by Attilio Bertolucci
[Printed score] - duration: 3'10"

Escursioni (1999)
for two sopranos, small orchestra and percussions
[Printed score] - duration: 3'35"

Le Roi Renaud (2002)
for solo harpsichord
[Printed score] - duration: 2'40"

Cinque Liriche per gli innocenti (2002-2003)
for narrator, soprano, violin and piano
on a poetic text by Giuseppe Ungaretti
[Printed score] - duration: 5'10"

Colapisci e il ponte sospeso (2003-2013)
opera in one act
for solos, instrumental ensemble and magnetic tape
on a libretto by Federico Berti

[Joint second prize and honorable mention at the International Composition Competition Gino Contilli of Messina - 2003]
(Final version 2013)
[Da Vinci Edition] - duration: 45'00"

Quattro lembi di cielo (2003-2005)
for solo violin
[Edizioni Rugginenti] - duration: 13'03"

Canoni infiniti (2004)
for string quartet
[Edizioni Sconfinarte] - duration: 14'10"

Specchi di fuoco (2004)
for horn sextet
[Printed score] - duration: 7'20"

Sette piccole memorie (2004-2005)
for solo violin
[Edizioni Taukay] - duration: 6'50"

Quattro variazioni su tema di Franz Schubert (2004-2005)
for large orchestra
[Manuscript] - duration: 16'20"

Il Festino in tempo di peste (2004)
text by Aleksandr Sergeevič Puškin, opera in one act
for solos, triple mixed chorus and large orchestra
[Manuscript] - duration: 30'00"

Agnus Dei I (2005)
for soprano, violin and cello
[Printed score] - duration: 4'55"

Bagliori (2005)
for woodwind quartet
[Edizioni Sconfinarte] - duration: 2'23"

Puer Natus (2005)
for voices and instrumental ensemble
[Printed score] - duration: 4'25"

Miserere (2005-2006)
for soprano and string quartet
[Printed score] - duration: 7'20"

Reflexions (2005-2009)
for guitar and orchestra
[Manuscript] - duration: 15'10"

Color (2006)
for solo viola
[Edizioni Sconfinarte] - duration: 11'40"

Chant léger (2006)
for violin, viola, cello and piano
[Manuscript] - duration: 5'10"

Planto (2006)
for solo cello
[Edizioni Sconfinarte] - duration: 4'15"

Giuda (2006)
music for the monologue by Sabina Guidotti
for solo cello and live electronics
[Printed score] - duration: 18'20"

Heka (2006)
for two violins, viola, cello, flute, oboe, clarinet and bassoon
[Printed score] - duration: 12'50"

Lai (2006-2007)
for accordion duo
[Edizioni Rugginenti] - duration: 7'45"

Agnus Dei II (2006-2007)
for mixed choir
[Isuku Verlag] - duration: 7'35"

Arlia (2006-2008)
for soprano flute and violin
[Composers Edition] - duration: 13'20"

AnimalClarinetto (2006-2011)
for solo clarinet in B flat
final version in 2011
[Edizioni Sconfinarte] - duration: 4'25"

Il mare è tutto azzurro (2007)
for mixed vocal octet, on a poetic text by
Sandro Penna
[Edizioni Farcoro] - duration: 2'47"

Typhoon (2007)
music for the stage by Joseph Conrad for
solo voice and electronics
[Magnetic tape] - duration: 10'15"

Trois très triste (2007)
for solo soprano flute
[Edizioni Sconfinarte] - duration: 7'45"

Charanam (2007)
for solo harpsichord
[Edizioni Taukay] - duration: 3'50"

Amor io piango (2007)
for soprano and cello
poetic texts taken from *Il Canzoniere* by
Francesco Petrarca
[Da Vinci Edition] - duration: 3'20"

Risonanze sospese (2007)
for solo piano
[Edizioni Sconfinarte] - duration: 4'20"

L'anima (2007)
for mixed vocal octet
on a poetic text by Sabina Guidotti
[Edizioni Stradivarius] - duration: 5'30"

Salve Regina (2007-)
for soloists, choir and large orchestra
[Manuscript, score to be completed] - dura-
tion: about 15'00"

Agnus Dei II (2006-2007)
second version for mixed chamber choir
[Isuku Verlag] - duration: 7'35"

Angeli che avete bisogno del suono (2007)
for countertenor and harp
poetic texts taken from *La carne degli angeli*
by Alda Merini
[Printed score] - duration: 5'13"

Angeli che avete bisogno del suono (2007)
second version for soprano, violin and cello
poetic texts taken from *La carne degli angeli*
by Alda Merini
[Printed score] - duration: 5'13"

Makala (2007)
for instrumental ensemble and percussions
[Printed score] - duration: 6'50"

Prologo di Giambi ed Eaudi (2007)
for instrumental ensemble
[Printed score] - duration: 8'50"

Vocalise pour le moine de la pluie (2007)
for bass-baritone and piano
[Edizioni Sconfinarte] - duration: 6'25"

Zérz ed cristàl (2007)
for violin, viola, cello and piano
[Edizioni Sconfinarte] - duration: 9'10"

In Paradisum (2007)
for soprano flute, oboe, accordion, harpsichord and mixed choir
[Printed score] - duration: 8'20"

Tratti sospesi (2007-2008)
for solo harp and live electronics ad libitum
[Edizioni Sconfinarte] - duration: 13'32"

Preludio all'infinito silenzio... (2007-2008)
for soprano flute and harpsichord
[Edizioni Sconfinarte] - duration: 6'11"

Zérz ed cristàl (2007-2008)
for bass flute, viola, cello and piano
[Edizioni Sconfinarte] - duration: 9'35"

Lengas dai frus di sera (2007-2008)
for soprano, two violins, cello, harpsichord,
harp and live electronics

poetic text taken from *Liriche friulane* by Pier Paolo Pasolini
[Printed score] - duration: 7'30"

Angeli il vostro occhio è cieco e vede tutto
(2007-2009)
for narrator, instrumental quintet and mixed choir
on a poetic text taken from *La carne degli angeli*
by Alda Merini
[Manuscript] - duration: 6'25"

Angels'strings (2007-2010)
for cello and harp
[Edizioni Taukay]
[Finalist at the 27th JSCM Award for Composers of Tokyo] - duration: 7'35"

Voyage (2008)
for organ
[Edizioni Sconfinarte] - duration: 8'10"

Ombre di luci (2008)
for mime, harp and electronics
[Printed score] - duration: 20'00"

Stabat Mater (2008)
for female vocal ensemble, organ and live electronics ad libitum
[Isuku Verlag] - duration: 12'00"

L'anima (2008)
second version for chamber choir
on a poetic text by Sabina Guidotti
[Edizioni Stradivarius] - duration: 5'30"

Le chant del nane Periòt (2008)
for alto flute and live electronics ad libitum
[Composers Edition] - duration: 10'35"

Transfigurations (2008)
for organ
[Edizioni Sconfinarte] - duration: 7'42"

Canción (2008)
for soprano and harpsichord
poetic texts by Federico García Lorca
[Da Vinci Edition] - duration: 3'35"

Shooting stars Night (2008)
for bass flute
[Edizioni Sconfinarte] - duration: 7'40"

Espace (2008)
for piano and live electronics;
[Edizioni Sconfinarte] - duration: 10'40"

Square quartet (2008)
for string quartet and live electronics
[Da Vinci Edition] - duration: 25'00"

Kyrie (2008-2009)
for mixed a cappella choir
[Isuku Verlag] - duration: 3'20"

Ave Maria (2008)
for mixed choir for eight voices
[Isuku Verlag] - duration: 2'50"

Ricordare (2008-2013)
for countertenor, violin and electronics
on poetic texts by deported to concentration
camps
(final version 2013)
[Manuscript, score to be completed] - dura-
tion: 25'00"

Riflessi di luna (2009)
for cello and live electronics
[Edizioni Sconfinarte]
[Composition selected for the International
Music Festival ISCM – Transit, Belgium
2012] - duration: 9'30"

O Sacrum Convivium (2009)
for mixed choir and organ
[Isuku Verlag] - duration: 5'30"

Sortie I (2009)
for organ
[Edizioni Sconfinarte] - duration: 3'20"

Fragments (2009)
for solo violin
[Edizioni Sconfinarte] - duration: 5'20"

Lo meo servente core (2009)
for male vocal quartet and live electronics ad
libitum

on a poetic text by Dante Alighieri
[Edizioni Stradivarius] - duration: 4'40"

Frammenti (2009)
for soprano and three harps
on a poetic text by Sabina Guidotti
[Printed score] - duration: 9'10"

Frammenti (2009)
(second version) for narrator, soprano, three
harps and electronics
on texts by Sabina Guidotti
[Printed score] - duration: 12'30"

Projections (2009)
for oboe and live electronics
[Edizioni Sconfinarte] - duration: 8'10"

Regina Coeli (2009)
for mixed a cappella choir
[Isuku Verlag] - duration: 3'00"

Frayed strokes (2009)
for solo cello
[Edizioni Sconfinarte] - duration: 8'00"

Specchi di fuoco (2009)
(second version) for horn sextet and live elec-
tronics
[Printed score] - duration: 12'20"

Notturni incanti (2009)
for violin, cello and piano
[Edizioni Sconfinarte] - duration: 5'50"

Radi (2009)
for soprano flute and harpsichord
[Edizioni Sconfinarte] - duration: 1'20"

Antigravity study (2009-2010)
for solo piano
[Edizioni Sconfinarte] - duration: 7'50"

Windrose (2009-2010)
for soprano flute, oboe, spinet, harp and live
electronics
[Composers Edition] - duration: 12'25"

Flag (2009 -2013)
for harp and live electronics
[Edizioni Sconfinarte] - duration: 9'10"

Cris (2010)
for viola and live electronics
[Printed score] - duration: 12'40"

Para la madre (2010)
for soprano and live electronics
on texts by anonymous authors
[Printed score] - duration: 5'10"

Sortie II (2010)
for organ
[Edizioni Sconfinarte] - duration: 3'40"

Lengas dai frus di sera (2010)
(second version) for soprano, flute, oboe,
viola, cello, harpsichord and harp
poetic text taken from *Liriche friulane* by Pier
Paolo Pasolini
[Printed score] - duration: 7'50"

Oru (2010)
for mezzo-soprano and bass flute
on a poem by Issa Kobayashi
[Edizioni Taukay] - duration: 3'50"

Double (2010)
for soprano flute
[Edizioni Sconfinarte] - duration: 2'15"

Lumen (2010-2011)
for soprano flute
[Edizioni Sconfinarte] - duration: 10'10"

Lux (2011)
for soprano flute
[Edizioni Sconfinarte] - duration: 2'10"

Eco (2011)
for soprano and guitar
on a poetic text by Federico García Lorca
[Edizioni Sconfinarte] - duration: 3'20"

B C H (2011)
for solo piano
[Edizioni Rugginenti] - duration: 4'25"

Eclipse 0 (2011)
for violin and guitar
[Edizioni Sconfinarte] - duration: 5'40"

Specchiatura (2011-2012)
for female narrator, male narrator, double
bass, electronics and video
on a poetic text by Faraòn Meteosès (Stefano
Amorese)
artistic video editing by Maria Korporal
Composition written for the European pro-
ject Largo Sguardo
in the 24 languages of the European Union
[Editore Cavinato International]
[Printed score and magnetic tape] - duration:
15'36"

Nastro (2012)
for voices, electronics and video
poetic texts Nina Maroccolo, Faraòn Meteo-
sès and Plinio Perilli
artistic video editing by István Horkay
[Printed score and magnetic tape] - duration:
32'10"

Automotrice (2011-2012)
for voices, electronics and video
on a poetic text by Faraòn Meteosès (Stefano
Amorese)
artistic video editing by István Horkay
Composition written for the European pro-
ject Largo Sguardo
in the 24 languages of the European Union
[Editore Cavinato International]
[Printed score and magnetic tape] - duration:
25'30"

Reflections (2012)
for solo guitar
[Edizioni Sconfinarte] - duration: 8'20"

O bone Jesu (2012)
for soprano, trumpet and organ
composition written for the project of Sacred
Music Super flumina

conceived by SIMC
[Printed score] - duration: 3'50"

Spettri (2012)
for tenor recorder
[Edizioni Sconfinarte] - duration: 9'30"

Deus Creator Omnium (2012)
for mixed a cappella choir
[Edizioni Sconfinarte] - duration: 5'40"

Projections (2009-2012)
second version
for clarinet in B flat and live electronics
[Edizioni Sconfinarte] - duration: 7'30"

Spettri (2012-2015)
(second version) for bass flute
[Edizioni Sconfinarte] - duration: 9'30"

L'alba di un nuovo giorno (2013)
for narrator, soprano, violin I, violin II, viola
and cello
on a poetic text by Sabina Guidotti
[Edizioni Rugginenti] - duration: 6'40"

Alla luna (2013)
for soprano, mandolin and guitar
on a poetic text by Giacomo Leopardi
Composition commissioned by
Roger Shapiro Fund for New Music - Wash-
ington
[Da Vinci Edition] - duration: 7'20"

Dabkah (2013)
for solo cello
[Da Vinci Edition] - duration: 7'05"

Omkara (2013)
for solo harp
[Da Vinci Edition] - duration: 4'35"

Herzlich thut mich verlangen (2013-2014)
for choir and organ
[Isuku Verlag] - duration: 2'05"

Jesu meine freude (2014)
for choir and organ
[Isuku Verlag] - duration: 4'25"

Es ist ein Ros entsprungen (2014)
for male vocal sextet
[Isuku Verlag] - duration: 4'10"

Es ist ein Ros entsprungen (2014)
second version for mixed six-voice choir
[Isuku Verlag] - duration: 4'10"

Miserere mei (2014)
for mixed choir
[Isuku Verlag] - duration: 4'30"

In Memoriam (2014)
for voices, choir and electronics
Music for the stage for the theater work
Un cristiano, Don Giovanni Fornasini a
Monte Sole
work for voices, actors and choir by Alessan-
dro Berti
[Isuku Verlag]
[magnetic tape available on request] - dura-
tion: 20'00"

Achernar (2014)
for piano and large orchestra
[Composers Edition] - duration: about 18'00"

Elevation (2014)
for organ
[Edizioni Sconfinarte] - duration: 4'30"

NOGI (2014)
for three pianos
homage to Luigi Nono
Commission by the Festival Musica Realtà
[Edizioni Sconfinarte] - duration: 10'10"

Aden (2015)
for string orchestra
[Da Vinci Edition] - duration: about 9'00"

Mintaka (2015)
for organ
Commission by Lugo Opera Festival
[Da Vinci Edition] - duration: 4'30"

Fantasia for two sounds (2015)
for guitar
[Da Vinci Edition] - duration: 1'10"

- For Rob* (2015)
for countertenor and guitar
on the poetic text *Amore Eterno* by Gustavo Adolfo Bécquer
in memory of Roberto Di Cecco
[Da Vinci Edition] - duration: 2'25"
- Studio sulla lontananza* (2011-2016)
for piano
[Composers Edition] - duration: 6'15"
- Nibiru* (2015-2016)
for marimba and electronics
[Edizioni Sconfinarte] - duration: 12'03"
- Mirolà* (2015-2016)
for double bass and live electronics ad libitum
[Edizioni Sconfinarte] - duration: 8'15"
- For Daria* (2016)
for meantone organ
[Da Vinci Edition] - duration: 5'20"
- Circus sounds* (2016)
for soprano flute
[Composers Edition] - duration: 9'15"
- 11 Haiku* (2016)
for coloratura soprano and piano
on a poetic text by Matsuo Bashō
[Da Vinci Edition] - duration: 5'25"
- Antaki* (2016)
for two cellos
[Da Vinci Edition] - duration: 6'15"
- BGA* (2009-2017)
for accordion and electronics
[Da Vinci Edition] - duration: 14'47"
- Geda* (2017)
for solo violin
[Da Vinci Edition] - duration: 15'30"
- Madrigale* (2017)
for mixed ten-voice a cappella choir,
(extracted) poetic text by Luigi Tansillo
homage to Luca Marenzio
[Edizioni Stradivarius] - duration: 7'20"
- Yuki* (2017)
for three-voice a cappella youth choir
on a poetic text by Takarai Kikaku
[Edizioni Stradivarius] - duration: 5'30"
- Lhasa bell* (2017)
for mezzo-soprano and piano,
on a poetic text by Matsuo Bashō
[Da Vinci Edition] - duration: 15'45"
- Dedica* (2017)
for bass clarinet
[Da Vinci Edition] - duration: 3'20"
- Toccata* (2017)
for organ
in memory of Luigi Ferdinando Tagliavini
[Da Vinci Edition] - duration: 8'30"
- Rifrazioni* (2017)
for organ
homage to Fernando Germani
[Da Vinci Edition] - duration: 9'20"
- Diffrazioni* (2017)
for two organs
[Da Vinci Edition] - duration: 6'30"
- Avior* (2017)
for meantone organ
[Da Vinci Edition] - duration: 5'20"
- Four by four* (2018)
for three bassoons and contrabassoon
[Da Vinci Edition] - duration: 5'20"
- Mafr* (2018)
for viola and guitar
[Da Vinci Edition] - duration: 5'30"
- Il mare è tutto azzurro* (2007-2018)
second version for male choir
on a poetic text by Sandro Penna
[Free Edition] - duration: 2'47"
- Miserere mei* (2014-2018)
second version for male choir
[Isuku Verlag] - duration: 4'30"

In monte oliveti (2018)
for solos and mixed a cappella choir
[Edizioni Stradivarius] - duration: 5'20"

Trilo (2018)
for mixed a cappella choir
[Edizioni Stradivarius] - duration: 3'20"

Dona Lux (2018-2019)
for mixed twelve-voice a cappella choir
[Edizioni Stradivarius] - duration: 19'40"

Voci (2019)
for saxophone quartet
[Composers Edition] - duration: 6'40"

Nan (2019)
for piano
inspired by a *haiku* by Matsuo Bashō
Project SIMC – Italy
[Da Vinci Edition] - duration: 8'30"

Achernar (2019)
second version for piano and live electronics
[Composers Edition] - duration: about
15'00"

Metamorfosi 12 (2019)
For soprano flute, bass clarinet, violin and
cello
[Edizioni Sconfinarte] - duration: 4'10"

O Oriens (2019)
for mixed six-voice a cappella choir
[Edizioni Stradivarius] - duration: 3'10"

Admar (2020)
for mezzo-soprano and guitar
on a poetic text by Matsuo Bashō
Composition commissioned by
Roger Shapiro Fund for New Music - Wash-
ington for Bowers Fader Duo
[Composers Edition] - duration: 7'30"

Vento 19 (2020)
for virtual mixed eight-voice a cappella choir
on a poetic text by Attilio Bertolucci
[Printed score] - duration: 2'50"

La rosa bianca (1999-2020)
for virtual three-voice choir
on a poetic text by Attilio Bertolucci
[Printed score] - duration: 4'20"

Ara (2020)
for solo soprano
on a poetic text by Matsuo Bashō
dedicated to Alda Caiello
[Composers Edition] - duration: 9'30"

Tempo 19 (2020)
Acousmatic music
Special Project – Simc Italy
[tape] - duration: 3'00"

Studio 19 (2020)
for solo viola
[Composers Edition] - duration: 9'20"

D22 (2020)
for string quartet
Dante 2021 Project – Sconfinarte
[Edizioni Sconfinarte] - duration: 2'00"

Mirrors (2020)
for bass flute
[Composers Edition] - duration: 4'40"

D'emblée (2020)
for flute and piano
[Composers Edition] - duration: 6'30"

Traum (2020)
for piano
[Composers Edition] - duration: about 6'10"

Lunghi pomeriggi (2021)
for six-voice a cappella youth choir
on a poetic text by Roberto Piumini
[Printed score] - duration: about 2'30"

Ninna nanna pijà sonno (2021)
for four-voice a cappella youth choir
on a poetic text by Trilussa
[Printed score] - duration: about 4'40"

Donne ch'avete intelletto d'amore (2021)
for mixed eight-voice a cappella choir
on a poetic text by Dante Alighieri
Composition commissioned by Feniarco for
the Dante 2021 Project
[Edizioni Feniarco] - duration: 4'30"

Nonsense 21 (2021)
for soprano, marimba and electronics
on sixteen old French popular proverbs
[Printed score] - duration: 6'20"

Vision 21 (2021)
for flute and organ
[Printed score] - duration: 5'35"

Angel flight (2021)
for soprano saxophone
[Printed score]- duration: 6'40"

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