

Eesti Muusika- ja Teatriakadeemia



# Doktorikontsert

Fabrizio Nastari <sup>HELILOOMING</sup>

Blow Up Percussion: <sup>LÖÖKPILLID, ITAALIA</sup>

Aurelio Scudetti

Luca Giacobbe

Pietro Pompei

Alessio Cavaliere

Gabriele Campagna <sup>VIIUL, ITAALIA</sup>

21.05.2023 – 19.00

EMTA suur saal

Austatud Eesti Muusika- ja Teatriakadeemia  
kontserdi- ja teatrimaja külastaja!

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*QR-koodi lugemiseks nutiseadmega avage kaamera rakendus, seejärel suunake seade nii, et kood kuvataks ekraanil. Küsitluse avamiseks veebisaidil puudutage ekraanil kuvatavat märguannet.*

**Fabrizio Nastari (1990)**

„Elogio dell'Insicurezza“ viiulile / for violin (2023)

**Gabriele Campagna**

„Épos“ löökpilliansamblile / for percussion ensemble (2022/2023)

**Blow Up Percussion:**

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*L'ora segnata dal destino batte nel cielo della nostra patria. L'ora delle decisioni irrevocabili. La dichiarazione [...] è stata consegnata agli ambasciatori.*

*Scendiamo in campo contro le democrazie [...]*

*The hour of destiny has struck the skies of our fatherland. It is the hour of irrevocable decisions. The declaration of war has already been delivered to the ambassadors.*

*We are going into battle against the democracies [...]*

(Benito Mussolini, Declaration of War 1940)

*But there is something that I must say to my people, who stand on the warm threshold which leads into the palace of justice: In the process of gaining our rightful place, we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again, we must rise to the majestic heights of meeting physical force with soul force.*

(Martin Luther King, "I have a dream" 1963)

*[...] tutto ciò appartiene al passato. [...]*

*But now all of that belongs to the past.*

(Benito Mussolini, Declaration of War 1940)

*[...] as we walk, we must make the pledge that we shall always march ahead.*

(Martin Luther King, "I have a dream" 1963)

*[...] quando si ha un amico, si marcia con lui sino in fondo.*

*[...] when one has a friend, one marches with him to the end.*

(Benito Mussolini, Declaration of War 1940)

Within my research about irony in music and, more specifically, about the use of pre-existing musical material, I decided to explore the possibilities that theatrical actions can offer.

For the third artistic project, I found inspiration in a documentary about Benito Mussolini and his rhetoric's abilities. I happened to compare it with other speeches, and in particular I noticed that Mussolini's declaration of war in 1940 and the famous Martin Luther King's "I have a dream" in 1963 have the same duration (12 minutes), with the former using half the words of the latter. In their way, both speeches are good examples of rhetoric art, of course with very different aims and contexts. My reflection started to grow about how a speech has its own rules and the audience knows how to respond. At the same time the book *The Disappearance of Rituals: A Topology of the Present* (2020) by the South-Korean philosopher Byung-Chul Han (1959), brought to my attention the possible ritualistic aspects one can live during a concert. Similar to a speech, a concert can be considered as a ceremony with rules shared by musicians and audience. The composition *Épos* wants to reflect on the rhetoric of some gestures in music.

From a non-religious perspective, a ritual can be defined as "a way of doing something in which the same actions are done in the same way every time" or "any act done regularly, usually without thinking about it" (Cambridge Dictionary). In this composition there are no citations of any existing ritual and, as far as I know, all the instruments used in the composition have not a direct religious or ritualistic meaning in other cultures. I decided to recall in my mind some rituals from different cultures and to re-interpret them instinctively and with a lot of freedom. I took inspiration from some of the common gestures one can see in a ceremony of any kind that involves music. The composition wants to create moments that may seem ritualistic and then negates them by mixing different materials or by quick changes of moods. For instance, if we consider as ritualistic the clapping of the audience when musicians comes to the stage, I overturned this moment,

with the composition starting with the performers clapping homorhythmically while entering on the stage; this situation then morphs quickly into a flamenco (a dance that has clearly delineated form and rhetorical rules), which, however, is not truly realized and is itself transformed into a spiritual moment where the performers' gestures become more important than the music.

Another characteristic that allows me to remain in between music and rituality, is the use of the human voices. In the first and third movement, players have to speak some sentences, words or syllables while playing, recalling sometime the Indian Carnatic singing but without any real reference. In the first movement for instance, the rhythms they play follow Mussolini's speech. This section then, is a reinterpretation of the beginning of that speech. After a Mussolini's sentence, the audience clap and cheer falsely; similarly after the first performer plays the others clap and cheer in a mechanical way. Quotations from Mussolini's and King's speeches are carved out from their context. Thus, the meaning of words and sentences change, and with the help of music I mix even more the possible meanings. For instance, in the third movement the players moves on the stage recalling the military march, they whistle the wedding march by Wagner, and then they speak two different sentences from both Mussolini's and King's speeches: "[...] quando si ha un amico si marcia con lui sino in fondo." (Mussolini) and "We cannot walk alone. And as we walk, we must make the pledge that we shall always march ahead." (King).

*Fabrizio Nastari*

**Fabrizio Nastari** (1990) is an Italian composer whose aesthetic is based on the use of ironic devices. He is currently pursuing a PhD degree in Artistic Research at the Estonian Academy of Music and Theatre in Tallinn. Using a broad spectrum of techniques, to create contrast or to seek cohabitation for different musical textures, Nastari wants to reflect upon the absurdity of the time we live in and the complexity of the human being. Irony has a primary role as inspiration and as a rhetorical and compositional tool as well. He is active as a researcher through the publishing of articles and presenting his works at international conferences as well.

His music has been performed by important performers such as Estonian Philharmonic Chamber Choir, Blow Up Percussion, Mivos Quartet, Livia Rado, Tema Quartet, Paolo Ravaglia, Quartetto Indaco, Momir Novaković, Prezioso String Quartet, unassisted fold etc and in important European festivals such as Estonian Music Days, Ravenna Festival, highSCORE Festival, UNM Festival, VIPA Festival, Le forme del suono, Commute Festival and others. Alongside classical guitar and piano, he has studied composition, electroacoustic composition and choral conducting at the Conservatorio "Ottorino Respighi".

Since 2017, he has lived in Tallinn where he got his master's degree in classical composition studying with Toivo Tulev and Helena Tulse. Since 2019, he works as a production assistant in the highSCORE Festival. In 2023, he is teaching the course Composing with 14th century technique at the EAMT.

**Gabriele Campagna** has studied violin in Rome at the Conservatorio di Musica Santa Cecilia with Maurizio Pepe and Marco Serino. From 2014, he continued his studies in Germany, at the Hochschule für Musik und Theater "Felix Mendelssohn-Bartholdy" in Leipzig under the guidance of Erich Höbarth, with whom he graduated with honours in 2016. Campagna also graduated in composition and piano at the Rome conservatory. During



his studies he attended masterclasses with Rachel Podger, Giuliano Carmignola, Uto Ughi and many others. In 2018, he won a position as assistant concertmaster in Hof, and in 2022 he joined the Bamberg Symphony Orchestra. Campagna has also performed as a soloist, both on modern and period instruments, with several professional orchestras in Germany and in Italy. Among his other musical interests are chamber music, composing and recording music for television and cinema, and Irish traditional music.

**Blow Up Percussion** is an ensemble of percussionists formed in 2012 based in Rome. On the one hand, it interprets the modern and contemporary repertoire, on the other, it proposes new ideas born from collaborations with composers, groups and musicians from different backgrounds. The idea is to redefine the concept of ensemble making it permeable to the sound influences of our time and interpreting the concept of music as a meeting point for the various souls of the contemporary world. Among the composers with whom Blow Up has collaborated are Francesco Filidei, Vittorio Montalti, Bryce Dessner, Cristopher Cerrone, Lauren Durupt, Francesco Antonioni, Michele Tadini, Eric Nathan; the ensembles PMCE and Prometeo, the London duo Plaid, the cellist Mario Brunello. From the 20th century repertoire, the ensemble interpreted with particular interest the works of Steve Reich and the postminimalists David Lang, Julia Wolfe and John Luther Adams. In 2017, the first album was released with pieces by Ravera, Filidei, Taglietti, Sanna and Marchettini, and in 2020 a monographic work on the young American composer Elliot Cole, both for EMA Vinci Record.

Currently the group is working with Vittorio Montalti on the realization of the work for percussion and electronics quartet *The Smell of Blue Electricity*. Since 2019, Blow Up has been organizing the "Rhythmic Ceremonies" review where the ensemble proposes various novelties commissioned for the occasion together with works from recent years,

delving into the different musical aesthetics of our time. The group has performed at the Romaeuropa Festival, Ravenna Festival, GRAME Lyon, MITO , MA/IN, Tempo Reale, Nuova Consonanza, Cantiere Internazionale D'Arte, Roman Philharmonic Academy, L'Arsenale, Trajectories, Jeans Music Festival, Contemporanea, In my Life, Shapes of Sound, NO GO, Composit, Half-Die, "W. Walton", Non Musical Places, concert season of the University of Tor Vergata.

# OOTAME KUULAMA

R 26.05 kell 18.00 / Tallinna Filharmoonia Mustpeade Maja valge saal

## **Doktorikontsert**

Peeter Margus (viul)

Klaveril Lukas Gedvilas

Kavas Eller, Tubin, Rääts, Sumera, Kerem, Pärt

R 16.06 kell 19.00 / EMTA suur saal

## **Doktorikontsert**

Valle-Rasmus Roots (dirigeerimine)

Orkester Helikunst

Solist Sten Lassmann (klaver)

Kavas Mozart, Stravinski

P 18.06 kell 19.00 / EMTA *black box* / tasuta

## **Doktorikontsert**

Heigo Rosin (löökpillid)

Kaastegev Tammo Sumera (*live*-elektroonika)

Kavas Alvarez, Séjourné, Viñao, Maric



Ambasciata d'Italia  
Tallinn



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