

OPERA PRIMA EUROPA

2001 FIRST EDITION REPORT



with the patronage of the
**Ministero per i Beni
e le Attività Culturali**

with the support of
SACEM

in collaboration with
RadioTre RAI

GERMAN ACADEMY
FRENCH ACADEMY
AUSTRIAN INSTITUTE

AUSTRIA

Universität für Musik und Darstellende Kunst Wien

BELGIUM

Koninklijk Conservatorium Brussel
Conservatoire Royal de Musique de Mons

FRANCE

SACEM Paris
Société des Auteurs et Editeurs de Musique
Département de Composition Electroacoustique
Conservatoire National Supérieur de Musique de Paris
Conservatoire National de Région de Strasbourg,
Ensemble TM+ de Nanterre
Ensemble Accrochenote de Strasbourg

GREECE

State Conservatory of Thessaloniki
Sycrono Conservatory Thessaloniki

GERMANY

Trio Heinzmann

ITALY

RadioTre RAI
Conservatorio Statale di Musica
“G.Verdi” di Milano
Conservatorio Statale di Musica
“Felice E. dall’Abaco” di Verona
Accademia Nazionale di Danza di Roma
Ensemble Alter Ego
Compagnia Aton Dino Verga Danza

PORUGAL

Escola Superior de Música de Lisboa

UNITED KINGDOM

Department of Music
University of York

HOW OPERA PRIMA EUROPA WAS BORN

The realization of a communication network between the main European musical institutions and the creation of a stable and lasting reference point for young composers were among the objectives which determined the birth of Opera Prima Europa in the month of May, 2000.

It is a program that begins with the aim of offering a coordination service to the institutions and being an important interlocutor for young authors, offering them - during the passage from the training period to the profession - an international festival, and a careful consideration of the planning quality.

At the moment Opera Prima Europa avails itself of 20 partners from 8 European countries; the shaping of this configuration took a year's work; the widespread support to this initiative permitted the realisation of the first edition in 2001.



A SUMMARY OF THE PROJECT

One of the aims of the program - which has various coordination, production and promotion objectives in the artistic and cultural field – is giving young composers indicated by European conservatories and selected through a competition announced by “Opera Prima Europa” the chance of carrying out a “First Work”.

Opera Prima Europa requires the directorate of each institute to have a composition teacher as a point of reference to favour the creation of a communication network and establish a real operational basis.

The programme envisages many initiatives: besides the competition and the festival, Opera Prima Europa proposes a series of targeted activities for the thorough analysis of the latest compositional and performing



techniques, favouring the meetings between authors and instrumental ensembles, theatre and dance companies, as well as getting acquainted to the “First Works” at European level.

Indeed, to this end the winning and finalist scores, performed during the festival, will be handed to the representatives of the conservatories, which during the academic year following the competition, will be able to hold a workshop to analyse the results (stylistic and language trends, formal and writing solutions, considerations on research, etc.) identified by the edition of the competition itself.

This will allow students to learn about the works carried out in the different European conservatories.

The project has been presented to the EU within the “Culture 2000” program (action 2) and has obtained the patronage of the Ministry for Cultural Heritage and Activities.

PRESENTATION TO THE EU

On 15 May, 2001 ECN s.a.s., the project's leading company, presented the request for financing to the EU within the framework of the "Culture 2000" program (action 2). Many difficulties were overcome thanks also to the partners' collaboration.

After six months' work, the documents concerning the participation had already been acquired by ECN, then the EU made some substantial amendments to the call for tender.

It was therefore necessary to ask some partners to subscribe again their participation on the latest form provided by the EU.

In the new call for tender, "Culture 2000" required co-financing by the partners equal to 5% of the cost of the entire project, and it ruled out the possibility of having co-financing in kind.

This entailed a new drafting of the entire form as well as a reduction of the financing request.

On 15 May 2001, the dossier was put forward with a total of 20 partners (5 financial backers and 15 collaborators) from 8 European countries (Austria, Belgium, France, Germany, Greece, the United Kingdom, Italy and Portugal).

All the conditions envisaged by the call for tender have been complied with, except the carrying out of a legal agreement between the partners, which was difficult to achieve, given the State-run character of the institutions.

The EU will disclose its answer in the month of November, 2001.

THE COMPETITION

The competition is open exclusively to the students of the higher courses within the partner conservatories.

The teachers of the partner conservatories carry out a first selection presenting Opera Prima Europa with a maximum of three students deemed particularly deserving.

For this first edition, three categories had been envisaged (Chamber Music, Musical Theatre, Electro-acoustic Music) with the candidate's choice of staff.

Many scores were received, and on 5 June, 2001 an international jury chaired by M. Klaus Huber met in Rome at the German Academy (Villa Massimo), which resolved to indicate 3 winners (one for category) and 4 finalists.

The names of the seven young authors are reported below, we congratulate them and wish them a bright career.

Opera Prima Europa intends to follow these young composers in the future; it will propose the finalists to take part in the next editions of the festival, and will commission three works to the three winners.

First Prize Chamber Music category

Sébastien Béranger "Constellations"

Conservatoire National Supérieur de Musique de Paris

First Prize Musical Theatre category

Andrew Hamilton "More wrong things"

Department of Music University of York

First Prize Electro-acoustic Music category

Alexandros Apostolidis "Untitled Cage"

State Conservatory of Thessaloniki

Nicolas Bardey finalist Chamber Music category

Conservatoire National de Région de Strasbourg

Carlo Benzi finalist Chamber Music category

Conservatorio Statale di Musica "G.Verdi" di Milano

Kee-Yong Chong finalist Musical Theatre category

Koninklijk Conservatorium Brussel

Gilles Gobert finalist Chamber Music category

Conservatoire Royal de Musique de Mons

A particular word of thanks goes to **SACEM** société des Auteurs et Editeurs de Musique Paris, for offering a bag to the three young winners, and to **RadioTre RAI** which will broadcast a selection of the winning works.

Opera Prima Europa
OPERA PRIMA EUROPA

Roma, 5 giugno 2001

Il Presidente ed i Commissari della giuria esaminatrice, costituitasi in occasione della prima edizione del concorso "Opera Prima Europa", si sono riuniti a Roma presso l'Accademia Tedesca (Villa Massimo) in data odierna e dopo aver esaminato le 25 partiture pervenute, hanno così deliberato:

OPERE VINCITORI

CATEGORIA A
(musica da camera)

"Constellations" C.N.S.M de Paris

CATEGORIA B
(multimediale e teatro musicale)

"More wrong things" University of York

CATEGORIA C
(con tecniche elettroacustiche)

"Untitled Cage" State Conservatory of Thessaloniki

OPERE FINALISTE

Universität für Musik und Darstellende Kunst Wien

"Wayang kulit" CAT. B
Conservatoire Royal de Musique de Bruxelles

"Pièce pour voix et ensemble" CAT. A.
Conservatoire Royal de Musique de Mons

"Constellations" CAT. A
Département de musique electroacoustique Conservatoire National Supérieur de Musique de Paris

"Nur für Lebensmittel" CAT. A
Conservatoire National de Région de Strasbourg

"Untitled Cage" CAT. C
State Conservatory of Thessaloniki

Sycrono Conservatory of Thessaloniki

"More wrong things" CAT. B
Department of Music University of York

"Wood Tales" CAT. A
Conservatorio Statale di Musica "G. Verdi" di Milano

Conservatorio Statale di Musica "F.E. Dall'Abaco" di Verona

Il Presidente
M° Klaus Huber

Klaus Huber

I Commissari
M° Michele Dall'Ongaro M° Ramon Lazkano

Michele Dall'Ongaro *Ramon Lazkano*

THE PARTNERS' MEETING

On 28-29 July, 2001 the first partners' meeting took place in Rome at the National Dance Academy. During the first morning the art direction presented a brief report on the activities carried out, the difficulties created by some of the sponsors, the EU financing request, and it provided information on the way in which Opera Prima Europa intends to be structured in the next few years.

An interesting debate followed during which many issues were discussed.

The way in which Opera Prima Europa intends to be structured

Opera Prima Europa intends to promote and carry out an annual festival and a biennial competition. Besides the presentation of works by young European composers and choreographers, the festival will be dedicated, on alternate years, to the performance of the "first works" selected by the competition, and the first works commissioned to the winners.

The Coordination Role

All the partners present welcomed enthusiastically the proposal for a coordination of the Institutions.

Opera Prima Europa, playing this role, intends to offer conservatories and universities a useful service to favour links, proposing common initiatives and objectives.

To this end, in order to favour communication and have a "place" where information and proposals can be rapidly exchanged, the partners rightly asked for the creation of a website.

The website is currently under construction and we hope it will be operational as soon as possible.

One of the partners' roles

Thanking the composition teachers for the work carried out throughout the year and for making the first selection of the works, the art direction reminded the partners of one of the most important points envisaged by the project: the analysis and dissemination of the winning and finalist works of the competition in the various European conservatories.

On this point as well the composition teachers have confirmed their full collaboration.

Opera Prima Europa will carry out a binding of the seven “first works” to allow composition teachers to hold an analysis workshop in their respective conservatories and universities.

The choice of festival sites

The first edition of the Opera Prima Europa festival took place in the beautiful outdoor Theatre of the National Dance Academy in Rome.

The amplification envisaged the use of new (holophonic) loudspeakers designed by the Musical Research Centre (CRM - Centro Ricerche Musicali) in Rome.

Some partners rightly pointed out to the art direction that the amplification and the outdoors Theatre may be inappropriate choices for the performance of some of the works, such as for example chamber music works.

Already aware of this, the art direction took this observation very seriously.



The outdoor Theatre of the National Dance Academy in Romelwill be kept as the site where choreographic and musical theatre works will be performed, while chamber music, electro-acoustic and acousmatic works will be performed inside.

Dissemination of works throughout Europe

During the two mornings dedicated to the partners' meeting, the possibility was mentioned to perform the winning works in the various institutes, involving the instrumentalist colleagues.

An important goal to achieve in the future might be the realisation of a touring version of the festival itself.

Financing

Opera Prima Europa informed the partners about the difficulties arisen in this first edition owing to the sudden abandonment on the part of the main sponsor.

Despite this unexpected unpleasant inconvenience, the art direction managed to comply with all the commitments undertaken and to start the first edition of the project.

The partners proposed to provide Opera Prima Europa with the tools to obtain financing from their respective countries.

The second edition of the competition

Part of the debate was devoted to the drawing up of the new competition announcement.

Besides defining an indicative staff for the different categories, two items have been added to the 3 categories envisaged in the first edition:

- dance composition
- acousmatics

Therefore, the definition of the categories for the next edition was reached

- **Category A**
Chamber Music
- **Category B**
Musical Theatre and Dance
- **Category C**
Electro-acoustic Music and acousmatics

Within categories B ad C two different sections will be envisaged.

The search for new partners

In order for the project to grow and to build a wider exchange of compositional experiences by young Europeans, both the art direction and the partners hope for the collaboration by other institutes and countries.

To this end Opera Prima Europa will be committed to a greater dissemination of the project in the next few months and the partners themselves will offer their collaboration on this matter.

M. Klaus Huber, the Chairman of the competition's jury expressed his congratulations and his cooperation to favour contacts between the art direction and composition classes and institutions in Germany.

Contacts with electro-acoustic music centres

A very interesting issue was that raised by some partners, who called for a link with electronic music centres to allow the winners of category C to carry out the work commissioned by Opera Prima Europa in already known research centres.

This proposal will hopefully be implemented starting from the next edition.

Conclusions

At the end of the meetings the art direction welcomed with satisfaction the appreciation expressed by the partners for the work done.

Despite the many difficulties, the first edition of the project was successfully carried out thanks to the precious and active collaboration by the partners and the efficiency of the organising staff. In renewing the commitment for next year, the whole staff of Opera Prima Europa thanks the partners for their participation in the meetings and the first two days of the festival.

In thanking those who attended, it must be pointed out that the participation rate was certainly high. We hope that with this document we were able to provide a satisfactory report to all the partners who could not participate and that we hope to meet at the next meeting.

THE FESTIVAL

The carrying out of the seven “first works” selected for the competition and the presentation of the first absolute performances by young European composers and choreographers marked the first edition of “Opera Prima Europa Festival”.



The national press looked with great interest at the birth of this new initiative both as a result and moment of visibility of the European institutions' coordination project , and as an international festival entirely dedicated to young people

It must be pointed out that the festival envisaged 10 days of programming and that for the reasons stated above, the art direction was forced to reduce the period of the exhibition.

Despite all that, it was possible since this first edition to present an extensive programming, dedicated to chamber music, musical theatre, electro-acoustics, acousmatics and choreographic works.

A particular word of thanks goes to the technical direction that was able to solve successfully the problems linked with such a vast programming.

Given this year's success, the art direction, planning the next edition, will maintain the idea of presenting works of various kinds within the same night.

The 2002 edition will be mainly dedicated to this year's winners, in 2003 selected works from the next competition will be performed.

“opere prime”

The competition winners

Sébastien Béranger winner Cat. A

Conservatoire National Supérieur de Musique de Paris

Born in Reims in 1977, he studied at the CNR in



Reims and Lille, where he was awarded the gold medal for composition. He is currently preparing his dissertation for Nice University (UNSA) on “The parametric spaces in instrumental music after 1950”, tutored by Antoine Bonnet. He is also studying composition at the Conservatoire National Supérieur de Musique de Paris. He is the first graduate of the Fondation Internationale Lili et Badia Boulanger for the year 2000-2002.

“Constellations”

*flute, trumpet, horn, electric guitar, violin, cello.
length: 9'20"*

The idea for Constellations developed from a purely graphic consideration: every star creates a perpetually developing pattern due to its rotation in space. The musical motif of the piece proceeds according to the same pattern: the various subjects develop and evolve within the musical space following a principle of quasi-constant rotation, which at the same time renews the nature of the musical material. The relativity of the space is represented by a curved and elastic space where the movement of the motifs dilate according to the different registers.

Andrew Hamilton winner Cat. B

Department of Music University of York

Andrew Hamilton (b.1977) was born in Dublin



and studied at the Royal Irish Academy of Music, Chetham's School of Music, Oxford University and the Royal Northern College of Music. His teachers have included Anthony Gilbert, Gerald Barry and Kevin Volans. Andrew's works have been performed by the BBC Philharmonic and BBC Singers, the Allegri and Degani String Quartets, the National Chamber Choir of Ireland, Nua Nos, Concorde and the Hilliard Ensemble. In 1999 he was awarded the Elizabeth Maconchy Fellowship by the Irish Arts Council to study for a doctorate at the University of York.

“More wrong things”

piano, clarinet, trumpet and reciting voice

length: 15'

“This piece began with a clear visual image in my mind of a group of musicians moving like a strange machine for no apparent reason. The action begins after something major has happened but while working on the piece I decided I would not worry about what this was so that the audience is free to come up with their own conclusions. After discovering the visual and musical elements of the work I looked for a text and found one in the work of the British artist David Shrigley (b.1968). I like the way the text, which is concerned with keeping rules, goes against the rest of the work which often gets a bit out of control.”.

Alexandros Apostolidis winner Cat. C

State Conservatory of Thessaloniki

Born in Thessaloniki in 1974. He completed his



studies in piano (class of Eleni Xenariou), music theory & analysis (with Kostas Siembis) at the State Conservatory of Thessaloniki. He is currently studying composition under Leontios Hadjileontiadis at the same Conservatory. He has also studied computer music at the Aristotle University of Thessaloniki Institute of Psychoacoustics and has subsequently been involved in research programmes and artistic events organised by the Institute (ICMC '97, among others).

“Untitled Cage”

*2 pianos and tape recording
length 12'02”*

“Untitled Cage” is the third of a series of works dealing with time-domain organisation. The work of John Cage provides a point of departure for these pieces, since Cage used to prepare all his works by first defining their time structures. The two pianos create a layer full of energy, that bursts into the still and compact tape part. The recorded section does not evolve; instead, it preserves its pedal note quality throughout the piece. The two pianos, on the other hand, gradually build up what in the end turns out to be a frenzy of chords. For the recorded section, a wide range of additive synthesis techniques were used in IRIX & Linux environments running the RTcmix language.

ACCADEMIA DI DANZA

Le opere prime dei giovani europei

RISULTATO del lavoro di un anno su un progetto pluriennale dell'Unione europea che coinvolge Austria, Belgio, Francia, Grecia, Inghilterra, Italia e Portogallo, Opera Prima Europa Festival presenta in prima esecuzione opere selezionate tra Conservatori delle sette nazioni. Il fine è creare una rete di comunicazioni tra giovani provenienti da scuole diverse e con diversi modi di intendere le vie future della musica. Il Festival, che riprende in autunno, si svolge per tre giorni (28-29-30) alle 20.30 nel giardino dell'Accademia di Danza (largo Arrigo VII, 5) con l'intervento di esecutori eccellenti. Lo apre l'italiano Ensemble Alter Ego, uno dei più accurati interpreti della musica d'oggi, molto apprezzato anche all'estero. Non meno bravo è il gruppo francese Accroche Note che troviamo il 29 accantato ad allievi del Dipartimento di Elettroacustica del Conservatorio belga di Mons e all'Aton Dino Verga Danza. Alla ricerca è dedicata la sera del 30 col gruppo Musiques et Recherches Annette van de Gorne (musica acusmatica) accanto agli studenti dei Corsi di perfezionamento di coreografia dell'Accademia e del Corso di musica elettronica del Conservatorio di Milano (tel. 0686801804).
(landa ketoff)



Una scuola
di danza

The finalists

Nicolas Bardey finalist Cat. A

Conservatoire National de Région de Strasbourg
(1978, Clermont-Ferrand)

Until 1995 he studies piano and baroque dancing at the Academie International Musiques et Danses Ancienne de Sablè-sur-Sarthe. After graduating in literature he takes up the study of musicology at Strasbourg University (1996-199). In 1998 he enters the Conservatoire National de Region de Strasbourg, studying with Ivan Fedele. At the same time he studies acoustics, analysis, musical history, harmony, counterpoint with Marc André and orchestration with Marc André and Ramon Lazcano. In April 2001 he takes part in the International Seminar of Composition Ictus with Jonathan Harvey and Thierry de Mey. He is currently preparing his diploma in composition at the CNR in Strasbourg.

“Nur für lebensmittel”

clarinet, cello, piano
length: 11'

Similar to the image of the shore that washes the cliffs, this piece poses two relevant questions: does the shore shape the cliffs or do the cliffs shape the shore? And how can we avoid the listener from ever bathing in the same water? The first question is connected to formal causality, and entails working on two aspects at one time: the cliff and the shore, the shaper and the shaped, in a way they are “durchkomponiert”... The second question entails development, variation, transformation, transmutation, anamorphosis... In this case it will be necessary to use a strategic bifurcation, the game of variants and invariance, of redefinition of periods and characters, suspensions, ellipsis, counterpoint. The aim is to represent the movement of the hydraulic barrier, opening and closing.

27 28 29

venerdì

sabato

domenica



MUSICA p.52

Sette opere prime

Da stasera nei giardini dell'Accademia Nazionale di Danza prima edizione di Opera Prima Europa per l'esecuzione di sette opere di sette giovani compositori europei. L'esordio vedrà le opere di Beranger, Hamilton e Benzi.



DA SABATO 28

Sette opere prime

Due giochi di parole: prima edizione di Opera Prima Europa per l'esecuzione di sette opere di sette giovani compositori europei. Luogo, suggestivo e accattivante i giardini dell'Accademia Nazionale di Danza di Roma. L'esordio vedrà le opere di Beranger, Hamilton e Benzi. La sera seguente, (dom 29), toccherà a Bardey, Chong e Drese. Lunedì 30 una performance di musica acustica. Info: 06.86801804 (P. Trellini)

Carlo Benzi finalist Cat. A

Conservatorio Statale di Musica 'G.Verdi' di Milano

Carlo Benzi, born in Savona in 1969, obtained his piano diploma in 1987, tutored by Walter Ferrato. He studied the harpsichord with Alda Bellasisch and Mariolina Porrà and experimental composition with S. Gorli, N. Castiglioni and A. Sobiati obtaining the diploma in 1998 at the Conservatorio "G. Verdi" in Milan. At the same institution he is currently studying Electronic Music with Riccardo Sinigaglia. He continued his studies at the Accademia Chigiana in Siena and at the Civica Scuola di Musica in Milan, at the Ferienkurse in Darmstadt, the centre Acanthes in Avignon and at the Stockhausen Kurse. His compositions have been performed in Italy and Europe; in 1992, during the Beinnale dei Giovani Artisti dell'Europa Mediterranea a monographic concert of his works was held. In 1992 he graduated in Philosophy at Genoa University with a dissertation on Musical Rhetoric in the XVI and XVII centuries, continuing his research work on the XVIII century at the Humboldt and the Freie Universität in Berlin. He is currently researching for his Ph.D in Musical Sciences tutored by Rossana Dalmonte at Trento University and Paris IV- Sorbonne University. He teaches Complementary Harmony at the Italian State Conservatories of Music.

"Wood tales"

flute, oboe, clarinet, piano, percussion and string quintet

length: 7'10"

The title is drawn from a private repertoire of visual images, analysing the relations to extract functional relationships of narrative quality. The connections between the instruments of the composition have been modelled on these functional relationships, thus becoming "sound actors" of a story not otherwise performable.

The narrative aspect of the composition is not connected to a real situation, but takes place only within the method of sequential organisation of the sound situations. These have been organised according to the principles of baroque musical rhetoric: each successive situation is characterised by similarity or contrast creating a panelled form, where the addition of heterogeneous articulations initiates a process of augmentation or diminution of the sound tension (climax and anticlimax).

Relationships of repetition and alternation also govern the sections dominated by continuous and discontinuous articulations; these methods of government of form are enhanced by the division of the instruments into groups of continuously modifying during the performance. The sound articulations, fragmentary and heterogeneous, thus appear characterised in an ever changing fashion of timbres , due also to the frequent swinging from sound to noise, that creates variety.

MUSICA CLASSICA

Notte a Villa Adriana sognando l'Andalusia

- A Villa Torlonia (06-87131590) per i concerti del Tempetto, stasera alle 20,30 il pianista Paolo Scannabissi suona Haydn, Brahms, Liszt e Rachmaninov.
- Il festival "Opera prima" propone stasera nei giardini dell'Accademia Nazionale di Danza (06-86801804) musica acusmatica, prodotta tramite diffusori, di Catanuto, Kaufeler, Guttman e Benzi con il gruppo Musiques et Recherches Annette Vende Gorne e con gli studenti di coreografia dell'Accademia.
- Musiche della tradizione ebraica e arabo-andalusa stasera alle 20,45 a Villa Adriana di Tivoli (06-68809107) con la cantante Evelina Meghnagi.
- Due repliche: *Il flauto magico* di Mozart alla Basilica di San Clemente al Colosseo (06-5611519) alle 21 e musiche di Mendelssohn e Beethoven a Sant'Ivo alla Sapienza (06-86800125) alle 21,30. (ALG.)

Kee-Yong Chong finalist Cat. B

Koninklijk Conservatorium Brussel

Born in 1971 in Johor, Malaysia, Kee-Yong Chong initially studied guitar, music theory and composition at the Malaysian Institute of Arts. He obtained his Bachelor of Arts from Xi'an Conservatory of Music, China, in 1995 tutored by DA-Long Zhang and Yu-Yan Rao. He then returned to the Malaysian Institute of Arts to teach.

Since 1997 Kee-Yong Chong has been studying at the Royal Flemish Conservatory of Music in Brussels, tutored by Jan Van Landeghem. In 1998 he attended a Master Class held by Brian Ferneyhough – a collaboration between the Conservatory and the Ars Musica Festival – and in 2001, an electro-acoustic course held by Peter Swinnen.

Among the awards he received are the "Prix Marcel Hastir" from the Belgique Academie Royale des Sciences des Lettres et des Beaux-Arts for his String Quartet n. 2 "Scar" in 1999; the 1st prize in the 18th Concorso Internazionale di Composizione ICOMS, Turin, for his "Invisible Cell" for recorder, percussion and tape, in 2000; 2nd prize in the 8th International Mozart Competition, Salzburg, for his piano solo "Metamorphosis III" in 2001 and the Special Prize of the Universal Edition for his violin solo "For Another Better World".

"Wayang Kulit"

2 pianos, percussions.

length: 10'

"This is my second theatre-music piece; the first one is "Invisible cell" for recorder, percussion and tape. "Wayang Kulit" is a traditional puppet-show popular in Indonesia and Malaysia. (Wayang is shadow in the Malay language, kulit means skin.) There is a light at the back of the puppets, in front of the puppets hangs a white cloth on which the shadow of the puppets falls.

A storyteller will narrate and sing the story while a group of musicians will play the traditional music as accompaniment.

As a description of the wayang kulit, I have used two pianos with percussion instruments. The pianos are in shadow, the pianists are the puppets or storyteller or accompanist. The characters don't have fixed roles. Piano I as a pianist with a lot of percussive playing will gradually become a play-actress, and finally she will become Piano II; Piano II as a pianist with usual playing will become percussionist who will play accompaniment for the play-/actress, and further on, she will become Piano I.

Just like in the traditional wayang kulit, you can't define or differentiate who is the main-role in the play, puppets? Shadow?

This piece is dedicated to my friends miss Mihoko Mori and miss Ryoko Nakata".

Gilles Gobert finalist Cat. A

Conservatoire Royal de Musique de Mons

Trained at the Conservatoire Royal de Mons (Belgium) in musical analysis, harmony, counterpoint, choir direction, composition and orchestration in the classes of Claude Ledoux. He took courses in analysis and composition with Jean-Claude Baertsoen, Jean-Pierre Deleuze and Jean-Maire Rens, Helmut Lachenmann, Tristan Murail, Magnus Lindberg, Jonathan Harvey, and a course in computerised music at the IRCAM (Institute de recherche et coordination acoustique-musique, Paris). Professor of analysis, composition, choral singing and choir direction, he has directed various ensembles. In recent years he has composed pieces of vocal and instrumental music, a chamber piece and has taken part in the composition of stage music.

Sette opere prime



Prende il via oggi "Opera Prima Europa", manifestazione dedicata alla musica classica contemporanea che presenta in prima esecuzione assoluta, sette opere di sette giovani compositori europei nei Giardini della Accademia Nazionale di Danza a Roma. Il Festival patrocinato dal Ministero dei Beni e le Attività Culturali, in collaborazione con RadioTre Rai, è il risultato del concorso indetto dall'Opera Prima e, prevede oltre all'esecuzione delle opere vincitrici, il coordinamento artistico e la realizzazione di una rete di comunicazioni tra le maggiori istituzioni musicali europee coinvolte nel

progetto. Tra queste, il Conservatoire Royal de Musique de Bruxelles e il Département de Composition Electroacoustique du Conservatoire National Supérieur de Musique de Parigi. Si tratta di una manifestazione diversa che regala al pubblico serate musicali nella cornice dei giardini dell'Accademia all'Aventino e presenta giovani talenti regalando loro la possibilità di affacciarsi al mondo della musica come autori e interpreti. I giovani autori sono giudicati da una Giuria presieduta dal compositore svizzero Klaus Huber. Il 28 e 29 luglio oltre ai lavori dei tre vincitori saranno eseguiti anche

quegli degli altri quattro finalisti. Dal 30, la programmazione del Festival spazierà dalla musica da camera all'elettroacustica, dal teatro musicale alla musica acustica.



Nella foto
Prova
d'orchestra

IL TEMPO

SABATO
28 LUGLIO 2001

"Pièce pour voix et ensemble"

*soprano, flute, clarinet, base clarinet, string quintet and percussions
length: 11'*

Written for 9 instruments and a female singer, the voice is here considered as a tenth instrument, with no text. Starting from the analysis of the spectrum of the human voice the attempt was that of playing with the different energies and colours of the characteristic phonems of the French language, dealt with at times in a linear fashion, at times in sharp contrast with one another. The colours and articulations of the voice introduce the articulations and different stages of the music.

The Ensembles

A particular word of thanks goes to Alter Ego and Accrochenote which took turns on 28 and 29 July in interpreting the winning and finalist works of the competition.

During the two evenings dedicated to young it was



possible to listen to various works and groups, from the two pianos to the ten element ensemble. A word of thanks goes to M. Laurent Cuniot for the conduction of the 4 works performed by Alter Ego.

Other moments of the festival

Already in this first edition, the art direction, in compliance with one of the aims of the project which envisages the meeting of young composers with ensembles as well as dance and theatre companies, wanted to experiment some collaborations.



A successful one was certainly that between Kee - Yong Chong, a finalist of category B, and Aton Dino Verga Dance. Dino Verga especially created two choreographies on Chong's scores:

“The Echoed Dream” with 11 strings and “Metamorphosis IV” with two musicians and magnetic tape.

The six elements of the company provided an

interesting reading of the two works.

The National Dance Academy and the Milan “G. Verdi” conservatory

Another very interesting moment was the result of the collaboration within the specialisation course for choreographers between the Rome National Dance Academy and the Electronic Music class of the Milan “G. Verdi” conservatory.



Five works were presented during the festival and were interpreted by the choreographers themselves and the students of the Academy. It must be pointed out that the Rome National Dance Academy, also thanks to the success of this initiative, has presented a project for the creation of an experimental

course to the Ministry for Education, University and Research.

The “Multimedia Composition Experimental Course” for young choreographers and composers might become an important interlocutor for Opera Prima Europa.

Thanking choreographers Alessandra de Lorenzo, Michela Santacroce, Daniela Ruggiero Ilaria Sacchetti and Maria Grazia Finocchiaro, as well as composers Danio Catanuto, Carlo Benzi, Florin Maasz, Oscar Bianchi Kaükler and Dalilah Guttman, we hope that the collaboration between the Academy and the Milan Conservatory can grow and give new results in the next few years.

Acousmatics

Thanks to the participation of Annette Vande Gorne, from the Electro-acoustics Department of the Conservatoire Royal de Musique de Mons and of Musique et Recherche, it was possible to listen to 5 acousmatic works during the last two evenings.

The work by Ingrid Drese, presented on the 29th, was included as a non competing work among the winning and finalist works; the works by Dimitri Coppe, Aliocha Van der Avoort, Marie-Jeanne Wyckmans and Annette Vande Gorne, were performed in turns with the choreographic works of 30 July.

HOW TO PARTICIPATE IN OPERA PRIMA EUROPA

The phase dedicated to the compliance with the requests of the “Culture 2000” ended on May 15, 2001 with the presentation of the financing application to the EU.

The new partners are therefore requested to send a letter of participation.

For financing partners

The financing partners are requested to write a letter of participation on headed letter-paper.

In this letter the amount of the financing, times and modalities of payment will have to be specified.

For Academies, Conservatories and Universities

The institutions directly involved in the carrying out of the program are requested to write a letter of participation on headed letter-paper stating their interest in the project.

In the letter, the Institute’s management will have to indicate to Opera Prima Europa the name of the teacher appointed as a reference point.

For ensembles and companies

Musical ensembles as well as dance and theatre companies are requested to write a letter of participation on headed letter-paper.

The letter will have to specify the basic composition of the ensemble and the possibility of added elements

The letters will have to be sent to:

ECN s.a.s.
Opera Prima Europa
direzione artistica
Eduardo Carlo Natoli
Via Ugo Ojetti, 79
00137 ROMA
ITALY

THE STAFF

direzione artistica: **Eduardo Carlo Natoli**
direzione organizzativa: **Daniela Colasanti**
segreteria organizzativa: **Alessandra Grego**
immagine: **Monica Mazzei**
ufficio stampa: **Laura Zanacchi**
direzione tecnica: **Step a r.l.**
direzione audio: **Piero Schiavoni**
responsabile musica elettronica: **Federico Placidi**
responsabile amministrativo: **dott. Riccardo Casini**
consulenza amministrativa: **Maurizio Silvio**

COLLABORATORS

Klaus Huber
presidente di giuria del concorso
Michele Dall’Ongaro
membro di giuria del concorso RadioTre RAI
Ramon Lazkano
membro di giuria

Dieter Kaufmann
Universität für Musik und Darstellende Kunst
Jan Van Landeghem
Koninklijk Conservatorium Brussel
Claude Ledoux
Conservatoire Royal de Musique de Mons
Annette Vande Gorne
Conservatoire Royal de Musique de Mons
Laurent Cuniot
Conservatoire National Supérieur de Musique de Paris
Armand Angster
Conservatoire National de Région de Strasbourg
Leontios Hadjileontiadis
State Conservatory of Thessaloniki
Nik Solomonides
Sycrono Conservatory of Thessaloniki
David Blake
Department of Music University of York
Alessandro Solbiati
Conservatorio Statale di Musica “G. Verdi” di Milano
Riccardo Sinigaglia
Conservatorio Statale di Musica “G. Verdi” di Milano
Andrea Mannucci
Conservatorio Statale di Musica “F.E.Dall’Abaco” Verona
Stefania Brugnolini
Accademia Nazionale di Danza di Roma
Carlos Caires
Escola Superior de Música de Lisboa