MICHELE LOMUTO

Born in Bari (Italy), in 1982 he was propelled onto the international scene by Luciano Berio, as the foremost interpreter of his Sequenza V, and later as soloist in Ofanim (Saint-Paul-de-Vence, '88), Albumblatt (Köln, '92) and Outis (Teatro alla Scala, 1996). In 1989 Sylvano Bussotti invited him for the realization of the musical film Biennale Apollo (Biennale di Venezia), and dedicated to him Averla e Grifone, for solo trombone (La Spezia, '87; last version, Los Angeles, '91). Dedicated to him is then Scaglie (Montescaglioso, It., '92) by Franco Donatoni, who entrusted to him the first performance of Sweet Basil (Strasbourg 93), for trombone and big band, and Respiro (Rotterdam, '89), by Luca Francesconi; Azio Corghi has written for him and The Swingle Singers the scene music for La Piovana by Ruzzante, from which he has extracted Intermedi e Canzoni for solo trombone (Verona '86); Giacomo Manzoni dedicated to him Duplum and has written for him the scene music for Commedia dell'Inferno by E. Sanguineti (Ravenna Festival 95). Aldo Clementi has written for him Berceuse III, for 12 winds and `trombone obbligato'. To report, as an important contribution to the emancipation of the trombone as a soloistic instrument, the works dedicated to him by A. Gentilucci, G. Gaslini, M. Panni, V. Mortari, M. Mengelberg, D. Wagenaar, A. Samorì, G. Cardini, M. Bortolotti, F. de Rossi Re, F. Cifariello Ciardi, R. Piacentini, F. Scagliola, F. Degrassi.

Since 1997 he is lecturer for "Istituto di Filosofia e Scienze del Linguaggio" – Università degli Studi di Bari.

QCD@Work 2003
International Workshop on Quantum Chromodynamics
Theory and Experiment
Conversano, June 14-18, 2003

San Giuseppe Church, 15 June 2003, h 19:30

Concerto per Trombone Solo

Solista: **Michele Lomuto**

PROGRAMME

Luciano Berio	**Sequenza V**
Azio Corghi	**Intermedi e Canzoni**
Sylvano Bussotti	**Averla e Grifone**
Michele Lomuto	**Solo**
Luca Francesconi	**Respiro**
Mauricio Kagel	**Atem für einen Bläser**

Guest: Violino **Nicola Cufaro Petroni**

NOTES CONCERNING THE PROGRAMME

Luciano Berio: **Sequenza V** (1966)

In Sequenza V for trombone solo the memory of Grock, the last big clown, peeps out. Grock was my neighbour at Oneglia: he dwelt in an odd and complex country house in the hills, in a sort of oriental garden with small pagodas, small lakes, bridges, streams and weeping-willows.

With my school fellows I used to climb over his garden's gates to steal oranges and tangarines. During my childhood the closeness, the excessive familiarity with his name and adults' indifference prevented me from comprehending his genius.

Only later---I was 11 years old---I had the chance to see him in performance at *Teatro Cavour* in Porto Mauricio I realized it. During that performance, just once, he suddenly stopped and, staring at the audience, he asked: WARUM (why). I didn't know whether to laugh or cry, I wished I could do both of them. After that experience I haven't stolen oranges from his garden anymore.

Sequenza V is a tribute to that *warum* in English: why.

Luciano Berio

Azio Corghi: **Intermedi e Canzoni** (1986)

Intermedi e Canzoni belong to the scenic music written for La Piovana by Ruzante. I tried to stress the connection between comic and tragic that comes from the indecent and powerful vitality of Ruzante's theatre, that expresses the unbridled country-world energy, using the dialect. While the music comments upon the action on the stage and participate in it, the noisy quarrel, the irony of the servants, the equivocal love song of the manservant and the recognition between father and daughter follow each other and mingle. I also inserted a melodic popular incipit taken from the Renaissance, in the materials subjected to the play of composition.

Using special sound production techniques, the trombone tends often, paradoxically, to substitute for the action: describing the scene in a realistic or an imaginary way, the interpreter ends up performing, singing, dancing and substituting for the actor.

Intermedi e Canzoni for trombone solo are dedicated to Michele Lomuto.

Azio Corghi

Sylvano Bussotti: **Averla e Grifone** (1986)

Improvisation, determinate musical writing, harmonizing many instruments each one expressed in strictly personal pages. Chamber music divertimento and addition, superimposition, subtraction, lightening; chaos and transparencies, meditations and whims. "Averla e Grifone" are dedicated to Michele Lomuto.

Sylvano Bussotti

Luca Francesconi: **Respiro** (1987)

Written for Michele Lomuto, Respiro is a ``breathless" struggle between two instruments: a trombone and a human body. Both rotate more and more vortically on harmonic axes in continuous transformation. At first this centre slips and moves rapidly, than step by step it fixes itself, so much to become a real attraction pole and the harmonic levels become rigid round it, almost crystallized in an obsessive pulsion. The two instruments find at last their centre and converge in the direction of it, as resucked by its magnetic power.

Luca Francesconi

Mauricio Kagel: **Atem für einen Bläser** (1969/70)

A retired musician for long time devotes himself to the study of the same piece, meanwhile he's maniacal with the maintenance of his instrument. He keeps on trying until a very sweet phrase is finally played and frees him for ever.