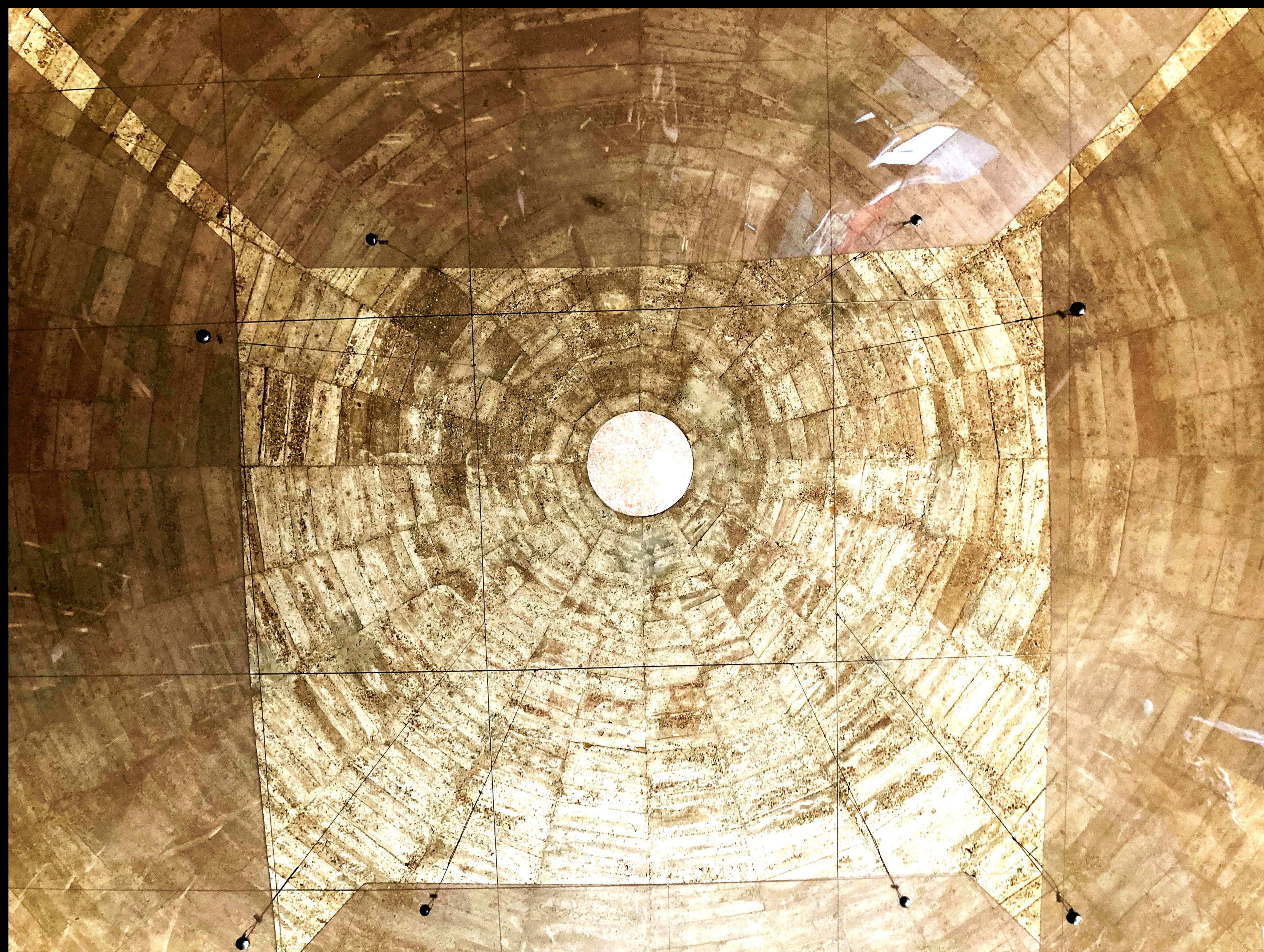


Virtual Landscape
Καλλιγραφία Γεωργίου Σαββή



Malossi
Sillato
Novák
Feldman
Gurioli
Fonseca
Santimone
Sciarrino

Istantanea Ensemble
Elisa Prospero - soprano



Virtual Landscape

is an album for ensemble and voice with the focus on the première recordings of all its containing pieces. The name of this album is dedicated to the piece “Virtual Landscape 001” from Italian composer Livia Molossi, winner of the 3rd Da_sh editions international composition competition. Inside the effort to keep working with all composers who have won our composition competition in the past, this project was made together with the Istantanea Ensemble, from Bologna, founded by Gioia Gurioli, Alfonso Santimone and Dimitri Sillato, who was the winner of our 1st composition competition. This album was recorded in Torri dell’acqua in Budrio - Italy between the 1st and 2nd June 2023.

photo: ceiling from “Torri dell’acqua” music hall.

Livia Malossi (Italy, 1996-)

Virtual Landscape 001 (2020)
for violin, cello, double bass and electronics

“Virtual Landscape 001 was born during the period of home confinement ordered by the government in response to the COVID-19 pandemic, in the first half of 2020.

The suggestion at the base of the creative act was born following the random audio recording of a fragment of an ordinary day during this quarantine, in which entered all the sounds of everyday life: the noise of children in the courtyard, the chatter of neighbors of home, my studio at the piano, the clicking of an engine, the chirping of a bird and other ambient noises. From this single track I derived the multiple elaborations contained within this piece, whose transformations focus mainly on important temporal dilations of different types. Only later I proceeded in writing the instrumental parts.”

- Livia Malossi

World première recording

Edited by Da_sh editions

Dimitri Sillato (Italy, 1972-)

Kòrdax (2023)

for clarinet, viola, bass clarinet and double bass

“The Kòrdax was an ancient Greek dance linked to the cult of Dionysus, characterised by coarse and grotesque movements, dense with continuous references to physiological needs and an exhibited sexuality, it was thought reprehensible to dance it sober.

For as long as I can remember, I have never developed an aversion to more blatantly commercial music, such as that which invades days at the seaside and comes out of tiny, piercing loudspeakers, or which also annoyingly floods our ears at traffic lights, or that which repels us when we stroll past clubs full of people crammed into the city centre, to name but a few.

I have always liked the idea of exploiting all possible musical material, even that which is apparently discarded or vulgar for those with more refined palates, to create new musical objects with a different listening perspective.

Reggaeton, with its explicit contents of an erotic background, has always repelled and attracted me, and unlike many authors of so-called 'contemporary music', I do not believe that rhythm is a glue, a generic background, something not to be used because of its repetitiveness.

I like the idea that music also involves the body, and that rhythm regains its ancient and fundamental ecstatic function, along with the other important parameters of music.

After all, we are not just brain and soul, on this earth we are body, even if our European and Catholic culture often wants us to forget this.”

- Dimitri Sillato

World première recording

Pavel Zemek Novák (Czech Republic 1957-)

***Three Marian Prayers (1994)
for soprano and ensemble***

“The text of Three Marian prayers is connected to the text of Marian Miraculous medallion (St. Caterine Labouré) which I have been keeping with me over years. The form of the cycle brings three different versions of this text. The english version came as a dedication to the Composer’s Ensemble from London. This piece is the 5th part of my cycle of chamber pieces called Hommage to Virgin Mary.”

- Pavel Zemek Novák

World première recording

Edited by Da_sh editions

Morton Feldman (United States 1926 - 1987)

Voice and instruments 2 (1974)

for female voice, clarinet, violoncello and contrabass

“Voice and instruments 2 stays between a serie of pieces from Feldman with the intention of treating the voice inside the piece exactly the same way as the other instruments. Using no lyrics (actually not even dynamics) in the whole duration of the piece, the voice has to fit in the textures made by the other instruments, vocalizing the notes in such way. It is also a non-typical piece from Feldman, since the use of patterns, so common in his music, is not clear stablished as structure, more likely, the use of harmonic relations and progressions to structure it. This piece, written in 1974, has not received an official recording until now.”

World première recording

Gioia Gurioli (Italy, 1985-)

Couloir du Noir (2018)
for amplified cello and vocal emissions

“The title, literally translated "Corridor of the dark", represents, in my intention, a negative of the musical image. In this sense, the rustlings, whispers, hisses, words and heterogeneous sounds of the two bodies (of the performer and of the instrument) should be read.

The amplification makes evident the preparatory inspiration, the friction in the production of the sound, the panting of the interpreter, the echoes, the thousand infinitesimal accessory sounds that have always been part of every performance that worths its name.

I would like the halo, the tensive light, the memory of an emotion to remain of the "body" of my piece, when black has denied our ears any other way of access.”

- Gioia Gurioli

World première recording

Luis Fonseca (Brazil, 1974-)

Von Einsamkeit zum Ende des Herbstes (2021) for female voice, ensemble and live-electronics

“Von Einsamkeit zum Ende des Herbstes (From Solitude to the end of the Autumn) is based in four poems from Reiner Maria Rilke contained in “The Book of images”. This poems are: Einsamkeit (Solitude), Herbsttag (Autumn day), Erinnerung (Memory) and Ende des Herbstes (End of the Autumn) which appear successively in the book and in despite of that, give the name to the piece.

The relation created by Rilke between poetry and images is transferred to the piece by establishing musical connections to some of the poem’s key words, so that these connections can be “seen” in the musical foreground. To achieve that, the voice musical phrases develop the central idea of each image (movement), sometimes structuring it, sometimes generating all the musical activity around it.”

- Luis Fonseca

World première recording

Edited by Da_sh editions

Alfonso Santimone (Italia, 1974-)

Three Pills (1997-2023) for clarinet, bass clarinet, violin, viola, violoncello, double bass and foot beat

My "Pills" compositions' series is aimed at exploring a particular compositional gesture. I wrote several "Pills" of different colors and "allotropes" for different settings from solo to full orchestra.

These are tendentially short works around a minute or two; some sort of medicine (a lisergic poison...) that put the performers in a particular state of mind.

This is a little series of three "Pills" written for Istantanea Ensemble and DASH collaboration project. The three initial gesture ideas in their first "allotrope" come from 20 and more years ago at an early stage of my compositional language research.

Black Pill [allotrope #02] - ...how to swallow a storm... - (2003 - 2023) - to Travis Bickle

The black one is about speed, mass, extreme loudness, (dis)ordered chaos and rage. Like someone eating a gigantic and violent storm. It's dedicated to the main character played by Robert DeNiro in Scorsese's "Taxi Driver".

Blue Pill [allotrope #02] - ...how to sail a delta... - (1999 - 2023) - to Tony Scott

The blue one is about the language of "blues" and what i call "liquid meter" which is a way to hide the metrical reference so that the listener and the performer can't clearly feel the first downbeat of a bar.

Like being lost sailing in a foggy delta of a big river. Like in Mississippi down in Louisiana or Po between Ferrara and the coast. Some sort of etherophonic technique is used in the polyphonies resembling what i've learned from central African different musical cultures and from Simha Arom studies on those languages. It's dedicated to the great jazz clarinet player, arranger, composer Tony Scott with whom i've got the great experience and big luck of playing as a jazz pianist in my early 20's in lots of concerts. Thank you Tony, my jazz grandfather/guru...miss ya... "viva Bird, Lady...Jazz!"

White Pill [allotrope #02] - ...how to feed a ghost... - to Rotanak Ros, Stephen Dedalus, John Cage and Merce Cunningham

The white one is about silence, void, rituality, ancestors' spirits and randomness.

With a little Pure Data patch I made that runs on smartphone, each performer, before the performance starts, rolls a (virtual) dice that gives some performing indications that inform the musical gestures of each player interrupting a continuous, subtle "white noise" in "pianissimo" produced by all the instruments in the ensemble.

I don't need to explain dedications to Cage and Cunningham ;-P

...Joyce's alter ego as a young artist, Dedalus and its "encounter" with Hamlet's phantom...father and son at the same time...

Rotanak Ros is a great Cambodian chef. She take part of offerings that are given before dawn during Pchum Ben, a Cambodian traditional rite where people feed their ancestors spirits that are believed to be hungry in the complex realms of Cambodian concept of hell.

...feeding white noise ghosts with little, sparse and sonic offerings...

- Alfonso Santimone

World première recording

Salvatore Sciarrino (Italy 1947-)

*Due Risvegli e il Vento (1997)
for soprano and ensemble*

“Due Risvegli e il Vento is based on two different poems, each one of them, from a different german romanticism poet from the 19th century: Heinrich Heine and Friedrich Hölderlin. A combination of timbers that break into the abundant silence of the piece contrasts with the voice interventions, creating a perfect atmospheres that holds the short but expressive words of both poems.”

World première recording

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photo: Istantanea ensemble rehearsing at "Torri dell'acqua" music hall.



Istantanea Ensemble

Istantanea is the meeting space between a collective of musicians, the Istantanea Ensemble, born in 2018 within the experiences headed by the Mercato Sonato in Bologna, and the Tower Jazz Club Ferrara. The creative synergy between musicians

attentive to the intersections between the world of contemporary research music, improvisation and the moving tradition of jazz matrix, is the engine of a profound investigation into the expressive possibilities of the contemporary repertoire. Instantaneous focuses on the diffusion and production of original compositions in the name of the close dialogue between written music, improvisation as a compositional language in real time, electronics, visual and body arts. The soul of the collective lives on the osmosis between composers and artists of different backgrounds, intent on generating transversal paths in the most current art panorama, giving life to a protean archipelago of great creative biodiversity.



Istantanea Ensemble

Elisa Prospero | soprano

Tommaso Ussardi | conductor

Gioia Gurioli | founder

Dimitri Sillato | founder

Alfonso Santimone | founder

Daniele D'Alessandro | clarinet, bass clarinet

Gian Maria Matteucci | clarinet

Schili Alma Napolitano | violin

Pietro Fabris | viola

Elide Sulsenti | violoncello

Michele Bondesan | double bass

Da_sh recordings is the musical label of Da_sh music, strongly interested in bringing contemporary music from any style or precedence to the spotlight, where the general public is able to appreciate and get to know new music and extraordinary composers and works that are not often played or as recognized as they deserve.

We will keep donors informed of all our news regarding albums, videos, editions, concerts and any interesting information from our production upfront!

Da_sh music nevertheless realizes all of this work as a private enterprise, using funds raised by the generation of its own work.

If you enjoyed this album and would like to help us continue to record, edit and realize digital art (videos), please donate any amount to our account:

<https://www.paypal.com/paypalme/DashMusicEU>

This album was recorded in Torri dell'acqua in Budrio - Italy between the 1st and 2nd June 2023.

We would like to send a special thanks to all musicians and organizers from Istantanea ensemble for their wonderful collaboration, hard work and kindness, that made us feel like home while recording.



Livia Malossi

1 *Virtual Landscape for violin, violoncello, double bass and electronics* (09:12)

Dimitri Sillato

2 *Kòrdax for viola, double bass, clarinet and bass clarinet* (05:49)

Pavel Zemek Novák

Three Marian prayers for soprano and ensemble

3 *I. Molto leggiero* (01:34)

4 *II. Molto leggiero, presto assai* (01:12)

5 *III. e coda* (01:49)

Morton Feldman

6 *Voice and Instruments 2 for female voice, clarinet, cello and double bass* (09:25)

Gioia Gurioli

7 *Colouir du Noir for violoncello solo* (05:42)

Luis Fonseca

Von Einsamkeit zum Ende des Herbstes for female voice, ensemble and live-electronics

8 *Einsamkeit* (02:25)

9 *Herbsttag* (03:46)

10 *Errinerung* (01:55)

11 *Ende des Herbstes* (01:19)

Alfonso Santimone

Three Pills for clarinet, bassclarinet, violin, viola, cello, double bass and foot beat

12 *Black Pill [allotrope #02] - ...how to swallow a storm...* (01:04)

13 *Blue Pill [allotrope #02] - ...how to sail a delta...* (01:15)

14 *White Pill [allotrope #02] - ...how to feed a ghost..* (01:51)

Salvatore Sciarrino

Due risvegli e il vento for soprano, two clarinets, violin, viola and violoncello

15 *I.* (02:53)

16 *II.* (04:09)

Total time: (55:20)