

ACCORDION WAVES

suona italiano



Nuovo C.D.M.I. *prima* Collezione 2021

INSIGHT Accordion Waves

ACCORDION WAVES *suona italiano*



New original repertoire and an all-italian writing for contemporary accordion. Next to Luciano Berio, who is assumed here as Icon with his Sequence XIII, composers of several generations investigate in various linguistic fields, but with an always idiomatic writing, the identities of concert accordion in a research at different levels of complexity, intended for both concert performance and musical training. This Collezione 2021 presents a works collection, commissioned or selected by Nuovo C.D.M.I. *prima*, produced mainly by young composers and performed by young musicians.

Patrizia Angeloni

Project and Artistic direction by Patrizia Angeloni per Nuovo C.D.M.I.
A scores collection, a limited edition double CD and a triple digital album.
Ars Spoletium Publishing & Recording

Cover image: *Spring mechanism*, sculpture by Federica Zianni



CD I/album I

- 1 Luciano Berio **Sequenza XIII (Chanson)**
Umberto Turchi, fisarmonica
- 2 Diego Santamaria **Mistrau**
Stefano Di Loreto, fisarmonica
- 3 Antonio Macaretti **Toccata**
Riccardo Pugliese, fisarmonica
- 4 Marco Matarese **Giochi di Specchi**
Riccardo Pugliese, fisarmonica
- 5 Andrea Sordano **Studio per tre fisarmoniche**
Anna Bodnar, Victor Chistol, Antonio Saulo
- 6 Roberto Ventimiglia **Gar schöne Spiele spiel' ich mit dir**
Stefano Zompi, vl. Mattia Geracitano, vc.
Umberto Turchi, fisarmonica
- 7 Fabrizio Nastari **9 13 18 24**
Umberto Turchi, fisarmonica
- 8 Stefano Bonilauri **Consumato Lume**
Icarus vs Muzak Ensemble, live 05.12.2019 Milano
Martina Di Falco, cl. Orfeo Manfredi, ob.
Benedetta Polimeni, fl. Martino Tubertini, fg.
Umberto Turchi, fisarmonica. Dir. Franco Fusi

CD II/album II

- | | | |
|---|-------------------|---|
| 1 | Andrea Sordano | Delicati Equilibri
Stefano Di Loreto, fisarmonica |
| 2 | Antonio Macaretti | Domanda al vento
Jessica De Rita, fisarmonica |
| 3 | Corrado Rojac | Tre piccoli studi sommersi
Jessica De Rita, fisarmonica |
| 4 | Corrado Rojac | Monocromo
Carlo Sampaolesi, fisarmonica
Scuola MNT Cons. Tartini Trieste, live electronics |
| 5 | Marco Matarese | Echi Antichi
Fabrizio Causio, Stefano Di Loreto, fisarmoniche |
| 6 | Ivano Battiston | Pulsar
Anna Bodnar, Irene Squizzato,
Antonio Zappavigna, fisarmoniche |
| 7 | Andrea Veneri | Iperventilazione
per fisarmonica, suoni pre-registrati
ed elaborazione digitale del suono
Umberto Turchi, fisarmonica |
| 8 | Andrea Sordano | Cinque Miniature
Laura Venditti, sax. Umberto Turchi, fisarmonica |

album III

- | | |
|-----------------|--|
| Fabrizio Causio | Dialogues for one
Fabrizio Causio, Fisarmonica |
| Fabrizio Causio | Dialogues for two
Fabrizio Causio, Stefano Di Loreto, fisarmoniche |
| Marco Matarese | Impressioni Sonore I - II - III
Riccardo Pugliese, fisarmonica |
| Simone Faliva | Mercurio di Conegliano
quartetto di fisarmoniche ad libitum, live 05.06.2021
Classi II/IV Liceo Musicale |
| Miranda Cortes | Battito d'ali
Dorikean
Folie
Miranda Cortes, fisarmonica |

CD I/album I

Diego Santamaria

***Mistrau* (2021), for accordion**

The Mistral is a cold, dry, northwesterly wind that plays an important role in creating the climate of Provence. It blows away the dust and makes the air particularly clear, in less than two hours the sky can change from completely covered to cloudless. Like wind, the air flowing in the accordion will filter the harshness of some clusters, creating clear and crystalline sonorities.

Antonio Macaretti

***Toccata* (2018), for accordion**

The title of a piece often comes at the end of the work; *Toccata* refers to the exploration of the instrument's expressive potential. The material is simple, almost minimal, it develops a single core and sound gesture, becoming almost obsessive, but changing every time: as if you were looking for the melody whistling and then keeping chained to its varied repetition and its pulsation, that is the core of the piece.

Marco Matarese

***Giochi di Specchi* (2020), for accordion**

Giochi di Specchi are three compositions based on a fundamental principle where each keyboard is conceived as the "mirror" of the other; between them almost always the same gestures and melodic incisions alternate, but at different time distances, creating a real "mirrors game" opposed to each other and that move to different positions. The three compositions are built on some fundamentals of the concert accordion: held sound, even in sound agglomerations; attack and termination of sound; color of sound; dynamic variability; vibrato; keyboard - bellows interaction; bellows swing; rhythmic use of the bellows; rhythmic sound agglomerations; polyphony.

They can be performed according to different solutions: all, in succession; or individually, by choice.

Andrea Sordano

***Studio per tre fisarmoniche* (2020), for three accordions**

The accordion is undoubtedly one of the most versatile instruments on the western scene. The composer who is writing for this instrument finds himself in front of a palette of multiple colors. *Studio*, as the title suggests, is a concert study for 3 accordions where I wanted to explore multiple techniques and sounds. Air from the bellows, click of the register buttons, rasgueado and percussion on the bellows, rasgueado on the keyboard, hyperbolic crescendi, sounds from nothing, dynamic clusters: these are only part of the sounds I have used in this score. The three accordionists have equal importance: both in the parts where there are alternating solo parts, and in the choral ones where the three accordions virtually unite in one great instrument.

Roberto Ventimiglia

***Gar schöne Spiele spiel' ich mit dir* (2020), trio for violino, cello and accordion**

The DNA of the trio *Gar schöne Spiele spiel' ich mit dir* lies in the lied *Erkönig* by Franz Schubert, whose musical material is partially borrowed and used to write the new score: it is the case of the basic triplet rhythmic item, of the rhythmic and melodic gestures of the original piano bassline and a vocal melodic excerpt (the one supporting the original text line which is now serving as the title).

The 'beautiful games' promised by the title are those I enjoyed playing with the above-mentioned items, both locally and globally, and which allowed me to have a core DNA to shape my whole new composition with. Ultimately, I tried to create a musical organism whose deep biological bond with its 'parent' wouldn't prevent it from affirming its own identity.

Fabrizio Nastari

***9 13 18 24* (2020), for accordion**

9 13 18 24 has very well defined rhythmic and melodic gestures. The title refers to the cyclicity of the days we were all living, marked by the updates of the news about the COVID-19 situation, more or less always at certain hours: 9 am, 1 pm (13), 6 pm (18), 12 pm (24). The form of the composition is given by the space the musical gestures have. Progressively, the gestures are longer, sometimes overlapping each other, but none of them can achieve a real and successful climax. The only notes in the composition are: D, E, F, A and B (and some accidentals), taken from the name Federica (my fiancée) and Fabrizio. These notes are combined to create harmonies and melodic lines that often recur. These recurrences, together with the alternation of faster and slower rhythmical figures and different accents, give a sense of closure to the composition where all the musical material is unable to really express himself or to escape, as we were all feeling at our houses not so long ago.

Stefano Bonilauri

***Consumato Lume* (2019), for clarinet, oboe, flute, bassoon and accordion**

Leonardo da Vinci died in 1519. One of his thoughts, "Death and rebirth", which speaks of the incessant and natural cycle between life and death, is approached in this music to "The discovery of the body of St Mark", a canvas by Jacopo Tintoretto, a painter born in the year of Leonardo's death. In the canvas, the same cyclicity is expressed with much more raw and dramatic tones, both for the presence of alive St Mark and dead St. Mark and for the contrasts of lights, colors, shapes and composition that the painter realizes, triggering a fast and incessant optical movement. The music from the beginning is linked to the cyclical thrust of Tintoretto and continues in a crescendo, obtained with an increase of the instrumental presence, up to half of its journey; follows a gradual lowering of the lights on the painting of Tintoretto that brings the music to the tones and the rhythm of the writing of Leonardo, where the familiar shelter in the buzz of the voice remains constant presence.

Listening Guide to *Consumato lume*

The composition is inspired by the painting "The discovery of the body of St Mark" by Jacopo Tintoretto.

In the first half of the piece the idea is to be trapped as in the fantastic visual mechanism of Tintoretto, which in the painting forces the spectator to move incessantly his gaze in various points of the canvas: the vanishing perspective in the darkness, the characters of a cadaveric pallor on the left, the elegant woman on the right, etc. To achieve this, the beginning of the composition is structured in four variations, each of them tripartite. The tripartition is in circular form with a first part as a mysterious prelude, shapeless and articulated, a second obsessive, hypnotic and fixed and a third in gradual dissolution to start again. In addition, each variation creates a sound tissue, figures and articulations more evident than the previous one in order to create a progressive crescendo. The piece continues with a fifth variation also structured as the previous but longer, as it serves as a transition to the second part of the composition. The latter is characterized by a stabilization of contrasts, rhythms and sound tissue and is divided into three areas of different character that follow each other but maintain the same tension. A fourth zone follows, it gradually decreases the tension to reach the coda, also characterized by sound and homogeneous figures but with very reduced dynamics. This second part of the piece is thought of as a gradual weakening of the illumination of the picture, so as to slow down the visual mechanism to reach a dim light where the lack of evidence of the figures does not attack anymore and the intuition helps to connect what is seen with what is seen: the fantasy completes what is not seen.

CD II/album II

Andrea Sordano

***Delicari Equilibri* (2020), for accordion**

Delicati equilibri is written after reflections, feelings, renunciations of the lockdown period. The idea behind the piece is that every little action, committed by an individual, can bring incredible large-scale effects. The material that constitutes the skeleton of the work is performed at the beginning. Whole masses of sound are temporally manipulated, "frayed" in different melodic lines that intersect in a dizzying counterpoint, and then reunite in choral moments.

Antonio Macaretti

***Domanda al vento* (2020), for accordion**

It comes from a 2019 ensemble project in which I imagined an obsessive gesture that would create a sort of cage, in a time in which hints of melodies or musical thoughts struggle to escape. The 2020 pandemic and the social closure brought me back to this one musical idea and I had to go along with it: the solution was the pulsation and the accordion's *ricochet*. The musical material is initially exposed as a free song where the two keyboards sing together or echo each other.

Corrado Rojac

***tre piccoli studi sommersi* (2018), for accordion**

towards a physicality of the accordion sound, with spectral outlines

Premise - For some time now I have wanted to write some short pieces, dedicated to young accordionists, with the aim of bringing them closer to some characteristics of the world of "contemporary music". The contemporary music I refer to is the music I write, the music with the characteristics that distinguish my compositional attitudes, of course, on which much of my composing is based.

I would like to describe the beginning of my work, therefore only one of the three pieces that you will listen to, the first that I started writing, even if it occupies the second place, in the small collection of the three pieces in the program.

The piece (the second study from the three small submerged studies)

The conception of the piece - The piece represents the nucleus of the small cycle; it is based on the search for the limit between sound and silence. The young accordionist is required to attack "from nowhere", an attitude that requires research in the field of bellows control. Alongside the attacks there are also extinctions "to nothing", of course. Different accordions will give different results: some reeds enter with greater difficulty, others more easily; this depends on numerous factors, not least the tuning of the instrument. The same goes for sound extinctions. I have therefore added numerous corone (holds) to the score in order to facilitate the attack of the more "difficult" reeds. I wanted some sweet attacks, and if it takes longer to get them, that's not a problem. Indeed, the physicality mentioned in the introductory title to this paper refers precisely to this.

The musical material of the piece - The material used is part of three sound spectra, suitably filtered. The basic sounds of the spectra are the C sharp in the bass clef with five ledger lines under the staff, i.e. the last C sharp of the piano, and two other low, abstract sounds, with an almost inaudible sonorous result, i.e. the C sharp placed the octave lower than the C sharp mentioned above, and the F sharp, located between the two.

The three chosen sounds belong to a piece that I wrote before the three small studies, entitled *nel riflesso del verso* (in the reflection of the verse), for flute, oboe, clarinet, bassoon and piano. It arises from the inner resonance obtained by practicing the Variations on the Theme of the Cavalier by Antonio de Cabezón on the harpsichord, and more precisely from bars 22 and 23. The three sounds used belong to the two measures mentioned.

The basic sounds mentioned never appear in my three small studies. Instead, some harmonics of them appear, taken from their sound spectra. The filter that I adopted in choosing the harmonics to use privileged only some of the harmonics that make up the spectra, of course.

In composing on materials given by sound spectra my compositional attitude is close to spectral aesthetics, aesthetics that today can already be considered part of the history of music. I would now like to briefly summarize some fundamental postulates of spectralism, while running the risk of trivializing what the composers I am going to mention have done.

Building the interiority of sound - The term spectralism was introduced by Hugues Dufourt, one of the protagonists of this movement, in 1979, when he described a piece that was born from the interiority of sound, that is, from its sound spectrum. From this developed a series of theories on sound, understood as a dynamic-temporal phenomenon, and therefore investigated in its constructive elements. The focus of spectralism is therefore clear: the inner dimension of sound.

The time dimension - My three small studies do not operate on spectral time models. Nonetheless, I would like to mention briefly here the spectralist concept of time.

Spectralism differs from other currents of thought, for example from structuralism, for its own conception of time: time is, for the spectralists, a concept linked to duration, and not to space. In this, spectralism is close to Bergsonian positions, since duration is in relation with the unconscious, with intuition. One of the protagonists of spectralism, Gérard Grisey, researching the sound spectrum (attack, development, extinction), detected a duration related to the listening subject, as it is, moreover, related to the different temporal dimensions that inhabit animated beings: insects live time differently from human beings, as their lifespan is much shorter than ours. And yet, despite this, the perception of time manifests itself vertically, extemporaneously: why then not describe time as a stratification of time itself? The idea was realized by Grisey in the piece *Vortex temporum*.

If the duration of the sound is of decisive importance, in the spectralist aesthetics, it is not strange that the sound is often presented, in the spectralist pieces, as a continuum. From the temporal point of view spectralism finds, alongside structuralism and neotonalism, a third way.

If I take up the description of my piece, the three small studies, I must first of all point out that the temporal dimension is not the result of studies that concern the stratification of it; nevertheless, I am convinced that the piece will be of a different duration when listening to different subjects. Someone will hear the song "longer", someone "shorter". I would say that it can also be said listening to my piece: someone among the listeners will be closer to

the "time of insects", while another one will be closer to the "time of the whales", as he would have said Grisey.

The timing of my piece is decided by the physicality of the instrument; using a stopwatch, I established the durations empirically, modeling the durations on the feeling of tranquility with which it is possible to carry out attacks "from nothing" easily, never "in a hurry". Despite this, the meter is often linked to compositional attitudes that I learned during my studies at the Milan Conservatory (for example, I notice that the meter is often "six", and "six" are the names of the notes used for the composition of the piece). Not only that: often the attitudes mentioned are manifested unconsciously, an instance which, according to my convictions, is of fundamental importance. Next, therefore, to structuralist elements, in my composing, there is a desire to use spectralist material, and, last but not least, an empirical component to which the durations refer. Everything appears to me as a personal synthesis, due to an interpenetration of conscious and unconscious attitudes.

The meaning of the piece (if there is any) - The filter used for the selection of the material revolves around the possibility of deriving from it tonal or modal suggestions: major, minor, seventh chords and so on. There is no doubt that they cause their own "semantic pressure". The listener relives his own inner phenomenology, while listening, the music resonates in some way "close", "inside"; the listener "vibrates" with it, the interiority of the subject moves. The "submerged" is stirred; hence the title of the composition.

The title of the piece - The title *Small Submerged Studies* reveals the genesis of the piece, born from the emergence of submerged suggestions, sounds that reveal to myself unknown aspects of myself. But the same mysterious vibration is also present in the listener, I think: each of us, listening, will feel differently, each one will draw a completely personal suggestion from listening. What surrounds us is, after all, the product of our psychic dimension

Corrado Rojac

***Monocromo* (2020), for accordion and live electronics**

Monocromo was inspired by Sonia Costantini's paintings and her research on color. I find in his works a tension that grows more and more as one immerses oneself in his paintings. A tension made of vibrations that cross different shades of light, in a space that is now restless and pulsating, now serene and relaxed.

The piece is dedicated to Carlo Sampaolesi, accordionist who has always struck me for the imagination with which he works on sound. The particular sounds that I have decided to use in *Monochrome* seek that fine line between what we usually define sound and what we usually define noise. I believe there is no boundary between these two polarities, but their interpenetration. In *Monochrome* they operate, in their different stratifications, such as different gradations of sound matter, similarly to what happens with the pictorial material in the works of Sonia Costantini.

Marco Matarese

***Echi Antichi* (2021), for two accordions**

Echi Antichi is a composition based on some fundamental principles, in which for almost the entire duration the second accordion is conceived as an "echo" of the first; between them there is a "game of imitations" since, almost always the same gestures and melodic incisions alternate, but at different temporal distances, and sometimes transposed to third (major or minor) and fifth intervals, creating a real "game of echoes" and mixtures pertaining to the tone-colour of the seventh and ninth chords.

Echi Antichi refers to the melodies and modal harmonies typical of the Celtic tradition, blending them with the rigorous style counterpoint, in which there is the complete absence of parallel fifths and octaves, everything alternating with moments where they play a central role. This composition is based on some fundamentals of the concert accordion: held sound; sound attack and termination; sound color; dynamic variability; keyboard - bellows interaction; bellows shake; rhythmic use of the bellows; rhythmic sound clusters; polyphony and counterpoint in a modal and Renaissance style by means of imitation, sometimes in a *fugato* and *toccata* style.

Ivano Battiston

***Pulsar* (2014), for three concert accordions**

Pulsar, for three concert accordions, is another of my compositions inspired by astronomy. The others are *Ganimede* for accordion and string orchestra, *Galaxy* for various ensembles and *Alimede* for accordion and wind orchestra.

Pulsars are compact objects of stellar origin that have suffered a gravitational collapse. In rotation, they drag a coincident beam of energy and, just like a lighthouse in the night, we can only observe them from Earth when they point in our direction. That's why we call them Pulsars, because we see pulsed light.

Translated into music, I tried to propose with an obsessive constancy the musical material that begins and ends its gravitation around a double pedal Re - La. A rhythmic characteristic of this composition is the retort, which runs incessantly throughout the piece filtering through different melodies, some of Stravinsky flavor.

«Music is a strip of heaven torn from the cosmos so that man himself can see in himself the greatest mysteries of Life and the Universe» (Roberto Lupi, *Il libro segreto di un musicista*, 1972).

Andrea Veneri

***Iperventilazione* (2020), for accordion, prerecorded sounds and digital sound processing**

This piece is inspired by the state of hyperventilation or the increase in the frequency of respiratory acts in conditions of rest which brings the amount of carbon dioxide above the normal amount produced by the body. This condition can lead to states of agitation, throbbing, dizziness, blurred vision, lightheadedness and syncope. A piece that, therefore, has as its pivotal point a fact that is outside the musical sphere but which is conceptually linked to the form, timbre, and compositional choices.

Andrea Sordano

***Cinque Miniature* (2018-2019), for sax and accordion**

In 2018 I decided to pay homage to the figure of Claude Debussy - on the centenary of his death - by composing five miniatures that in some way tell five moments in his life, tracing the compositional style of that moment. *The enfant prodige* goes back to his youth as a student and accompanist for M.me von Meck. I wanted to reflect the purely tonal style of his Trio in G major Op.1, composed in Fiesole in 1880. The melody and the form are the protagonists. *Pomeriggio a Villa Medici* is linked to Debussy's stay at Villa Medici, during his participation in the Prix de Rome. In Rome he fell in love with the counterpoint of the Roman school and the music of Palestrina. In this piece I have tried to combine these two elements with the *arabesque* element of Debussian melodies. *Pétit sérénade à Monsieur Croche* is a true tribute to the eccentricity and genius of a character who has constantly distanced himself from the traditionalism of many of his contemporaries. I represented these characters by abandoning the references to the author's repertoire, using extended techniques for the instruments and free dodecaphony. *Breve visita nell'anima di un emarginato* is a tumultuous, explosive miniature, both in its character and in its duration. The harmony of the central part is taken up by the section in 15/8 by Fetes, the second of the three nocturnes for orchestra. The last miniature, *Il volo notturno della farfalla*, is entirely based on the material of a Buddhist funeral litany. It is dedicated to Chou-chou, alias of Emma the composer's only daughter. Her nickname was given to her by her father and comes from the Japanese for "butterfly". The sax hovers, slowly, in gradually wider melodies. It starts from microtonal lines and then arrives at phrases built on several octaves.

album III

Fabrizio Causio

***Dialogues for one* (2019), for accordion**

The composition could be played with every type of keyboards and sounds positions both for the right and left keyboards.

In case of left keyboard without single notes, “basses” and “counter-basses” rows can be used trying to obtain the unison between the two keyboards by shifting octaves or using the transposer registers.

The use of one voice register is recommended for both keyboards.

There are no time indications in order to give the performer more freedom to shape his sounds. He will catch the duration relationship from the length of the lines following the notes. In the more rhythmic parts, he will choose a tempo that he deems more suitable as long as the beating is respected.

Fabrizio Causio

***Dialogues for two* (2019), for two accordions**

The composition could be played with every type of keyboards and sounds positions both for the right and left keyboards.

In case of left keyboard without single notes, “basses” and “counter-basses” rows can be used trying to obtain the unison between the two keyboards by shifting octaves or using the transposer registers.

The use of one voice register is recommended for both keyboards of each accordion.

There are no time indications in order to give the performers more freedom to shape their sounds. They will catch the duration relationship from the length of the lines following the notes. In the more rhythmic parts, they will choose a tempo that they deem more suitable as long as the beating is respected.

Marco Matarese

***Impressioni Sonore* (2019), for accordion**

Impressioni Sonore are based on some peculiarity of the accordion for concerto: sound held, also in sound agglomerations; attack and sound ending; color of sound; dynamic variability; vibrato; keyboards – bellows interactions; bellows shake; rhythmic use of the bellows; rhythmic sound agglomerates; polyphony.

These patterns can be performed according to different solutions: all in succession; or Impressioni I – II – III in succession or individually, according to choice; or only Impressioni Sonore.

Simone Faliva

***Mercurio di Conegliano* (2020), accordion quartet ad libitum**

Mercurio di Conegliano is an iridescent quartet since the overall sound of the work is entrusted to the individual personalities of the performers and their research with respect

to the sounds indicated; in the score, no agogic, bellows and register indications have been deliberately marked, as the writing of the piece should be understood as a plot of notes that leaves total freedom of expression to the performer.

Miranda Cortes

***Battito d'ali* (2016), for accordion**

This piece is inspired by the sonata "Et Exspecto" by the Russian composer Sofija Gubajdulina.

Some compositional styles of the author have been reproduced here in a simplified version for students of the secondary school of first and second degree (see biennium).

The title "Battito d'ali" wants to represent the passage of human beings on the Earth, a breath of air throbbing and at the same time vigorous, a breath full lungs. In this perspective the composition wants to give a particular attention to the breath produced by the bellows, highlighted since the first three "empty" bars that deliberately offer an expressive space to the performer to express the quiver of the air contained in the bellows.

Miranda Cortes

***Dorikean* (2016), for accordion**

Doric scale, lidia, misolidia, how can sound take us along the path of civilizations? Time does not exist in the sound world, and our musical instrument becomes a seed spaceship/eternal journey from ancient Babylon to the third millennium of 2029. The composition declares itself with a first sound, almost a vibrating roar, and before us stands a first image of antiquity, the Babel Tower ... a long march under the scorching sun of the Mediterranean brings us to the second sound rumble of bar 15, and before us appears the Pantheon of ancient Rome, imposing and mysterious in its majesty.

Miranda Cortes

***Folie* (2016), for accordion**

A hot August day in Jeres de La Frontera, in the heart of Andalusia... In the distance there is a mysterious sequence of notes: the Phrygian scale, madly loved by gypsies, interpreters of Andalusian flamenco.

But the migration of people can not be stopped, and on the other side of the Mediterranean responds to an Aksak rhythm in 7/8, particularly lively, nourished by dissonances that then resolve in the Phrygian consonances.

A madness of sound beauty interweave from one side to the other of the Mediterranean sea...

ACCORDION WAVES *suona italiano*

CD/album I - II album III

Composizioni di:

Luciano Berio

Stefano Bonilauri

Corrado Rojac

Ivano Battiston

Simone Faliva

Roberto Ventimiglia

Fabrizio Nastari

Miranda Cortes

Antonio Macaretti

Andrea Veneri

Andrea Sordano

Marco Matarese

Diego Santamaria

Fabrizio Causio

Umberto Turchi, Stefano Di Loreto, Riccardo Pugliese, Jessica De Rita, Fabrizio Causio,
Carlo Sampaolesi, fisarmonica da concerto

con

Anna Bodnar, Victor Chistol, Antonio Saulo, Irene Squizzato, Antonio Zappavigna, in trio di
fisarmoniche da concerto

Tommaso Bolzonella, Asia Fraccaro, Massimo Galliano, Althea Rossi, in quartetto di
fisarmoniche da concerto

Icarus vs Muzak Ensemble, dir. Franco Fusi: Martina Di Falco, cl. Orfeo Manfredi, ob.

Benedetta Polimeni, fl. Martino Tubertini, fg. Umberto Turchi, fis.

e con Mattia Geracitano, vc. Laura Venditti, sax Stefano Zompi, vl.

