



**A journey on eight strings.
XIX century compositions for two violins**

A project of *Les Violons d'Ingres*
(Claudia Cancellotti, Erica Scherl)

Main aim of the musical and cultural Atelier *A journey on eight strings: XIX century compositions for two violins* is to contributing to a better knowledge and dissemination of classical music of the Nineteen century and beyond, and in particular of the vast repertoire of compositions dedicated to the violin duo by authors such as Bela Bartók, Paul Hindemith, Luciano Berio, Sergej Prokofiev, Darius Milhaud and many others. A corpus of works still largely unknown outside the restricted circle of professionals and amateurs of contemporary classical music, but which contains numerous compositions of great musical value. The atelier, of the duration of three days, addresses the theme through a series of cultural and musical conferences which, led by the violinists Erica Scherl and Claudia Cancellotti, members of *Les Violons d'Ingres*, will be addressed at both music scholars, students and professionals, and to a wider audience of lovers of music, arts and culture. Each presentation will focus on a specific aspect of the general theme: starting with a concert-conference presenting a vast overview on Italian baroque, classic, modern and contemporary original compositions for two violins, the Atelier will continue with a recital of *Les Violons d'Ingres* dedicated to their recording project of XIX century composers *Acanthus*, ending with a final Atelier that, through an analysis of the life and work of the Italian composer Giacinto Scelsi, focuses on the relations of Western classical music with other art forms and with the musical and cultural traditions of others places and peoples, and, in particular, of an Orient both imagined and real.

The repertoire for two violins in Italian Music: mirror of time - Conference-Concert

The arts of violin playing and making represent an important part of the Italian musical and cultural tradition since the early 17th century. The violin timbre largely influenced the sonorities of Baroque music, of which a shining example are certainly the Corelli and the Vivaldi violin compositions, evolving then gradually through the fresh vivacity of the classic period, to become eventually the symbol of romantic virtuosity and further, into the field of experimental research on violin's technical and expressive potentialities by modern and contemporary composers. Many Italian composers of different eras and styles engaged also with the repertoire for violin duo, which has represented, over the centuries, a fertile creative ground, reflecting in the musical forms and sonorities the specificities and developments in the esthetic and in the compositional characteristics of the different historic styles. The authors presented during the Conference-concert range from certainly well-known authors of the Baroque and classic periods, such as Arcangelo Corelli, Luigi Boccherini and Giovanni Battista Viotti, promoters of a brilliant, virtuoso and captivating violin language, to the works of twentieth-century and contemporary composers, that explore the potentialities of this agile ensemble and the elements of the most current and avantgarde musical language. Among these stand out, for their innovative and articulated musical construction, Luciano Berio's imaginative "tributes" to modern and contemporary composers and artists such as Edoardo Sanguineti, Bruno Maderna and Igor Stravinsky

Acanthus: Les Violons d'Ingres in concert

The authors included in the recording project "Acanthus", although coming from different times and traditions, share a common expressive temper, defined by a set of musical traits and gestures, such as frequent chromatic transformations and alternating languid melodic lines with rhythmic and percussive elements. Another common feature can be found in recurrent stylistic references to the origins of the repertoire, as in the contrapuntal form of Hindemith canons and in the Partita of Margola. The Kanonisches Vortragsstück für zwei Violinen and the Kanonische Variationen of Paul Hindemith, composed in 1932, are clear examples of the author's mature contrapuntal technique. They show a deep sense of diatonic harmony and crude polytonal sharpness, which differentiate this composer from the main stream of musical neoclassicism. The Partita of Franco Margola, composed in 1951, alternates clear references to Baroque forms with moments free from formal references, bringing into play the concepts of symmetry and proportion of the aesthetics of the classic ancient world. The 12 duets composed by the Trieste musician Giulio Viozzi in 1984, alien to avant-garde attitudes, alternate soft atmospheres with percussive elements, in a clear and transparent writing that fully exploits the colors of the instrument and the chromatic transformations. The Recercare n.3 from the Umbrian composer and psychologist Cristian Chiappini (1976), in art Leone Nero, find its place within this musical journey thanks to its stylistic affinity to the rest of the compositions.

Intimate sounds from elsewhere: the inner Orient of Giacinto Scelsi – Conference-Concert

The third and final concert-conference of the Atelier is dedicated to the life, music and personality of the Italian composer Giacinto Scelsi (1905-1988), a multifaceted and eclectic artist deeply influenced by oriental mysticism and disposed to incursions and contaminations with other forms of art, such as poetry, the visual arts, dance and theater. During the first part of the meeting *Les Violons d'Ingres* will present, by permission of the Isabella Scelsi Foundation, rare audio and video materials relating to Giacinto Scelsi's life and music. The duo will also perform extracts from his work to exemplify and illustrate specific aspects, including technical ones, of his compositional style and his aesthetics, deeply rooted in a mystic and esoteric conception of sound and music phenomena. A workshop component is planned to follow the presentation, aimed at professional musicians and artists of different disciplines aiming at experimenting the interaction and dialogue between sound improvisation and dance, theater and visual arts, starting from the peculiar notion, approach and use of sound and musical gesture characteristic of the work of Giacinto Scelsi.



Photos: Francesca Tilio