



SAPIENZA
UNIVERSITÀ DI ROMA

University
Concert

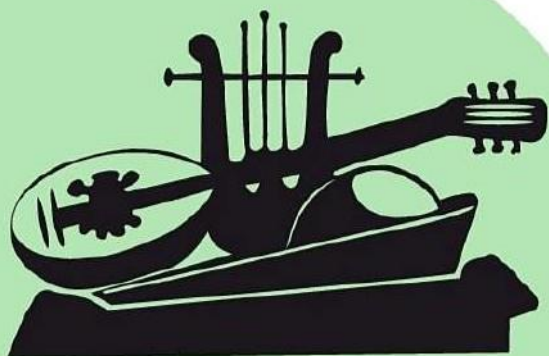
Institution

THE AULA

CONCERTS

MAGARCIA

79th Season 2023 | 2024



Another Voice

Play Silvia Capra Soprano
Paolo Zampini flute

Roberto Neri Live Electronics

In "Altra Voce" Luciano Berio distorts the sound space while the instrument and the voice seek each other, chase each other in different sound levels, finally reaching each other as in a love duet.

In the year 1100 Hildegard of Bingen, nun, writer, theologian, mystic, figure of a thousand abilities, declared Doctor of the Church by Benedict XVI in 2012, is considered perhaps the first female composer in history.

We want to start from her Gregorian chant, "O magne pater" to accompany us, through an atmosphere of meditation, in traveling the sometimes tortuous, sometimes lighter road of the human soul.

Barbara Strozzi describes the torments of a betrayed soul, while Debussy, Caplet, Roussel, Hindemith, with elegance and delicacy, paint poetic landscapes through evocative brushstrokes full of pathos.

Ironic "WOW" by Ennio Morricone, a composer who also loved female voices to the point of making them icons of his works for cinema and for his contemporary compositions.

Finally, "CinquantEnNico", a previously unknown composition by Ennio Morricone and dedicated to his friend Nicola Schittone in 2013, is presented as its premiere.



PLAN

Luciano Berio (1925-2003)

"Altra Voce", for mezzo soprano and alto flute (1999-2001) **

Hildegard of Bingen (1098-1179)

"O magne Pater", for solo voice

Barbara Strozzi (1619-1677)

"L'Eraclito Amorooso", for voice and flute

Claude Debussy (1862-1918)

"Syrinx", for solo flute (1913)

Andre Capulet (1878-1925)

"Écoute, mon cœur", for voice and flute (1924)

Albert Russell (18-1937)

"Deux poèmes de Ronsard", for flute and soprano, op. 26 (1924)

Rossignol mon mignon

Heaven, air and wind

Paul Hindmitt (1895-1963)

"8 Stücke", for solo flute (1927)

Enio Moricone (1928-2020)

"WOW!",... For a singer-actress who wants to do what she wants (1993)

"CinquantEnNico" for solo flute (2013)

dedicated to his friend Nicola Schittone -

09/20/2013

First ever performance

Wednesday

11/15/2023 at 8:00

pm

Auditorium

"Goethe Institute"

via Savoia, 15

ROME

“CinquantEnNico” (Ennio Morricone, 2013)

... Regarding the "genesis" of the song, I remember how in the late spring of 2013, on the occasion of one of my visits to the Morricone house, Ennio asked me to remind him how old I was (amazed, once again, that our long friendship was born when I was still a boy, in 1978), and at that point I said that in September I would be fifty years old... and that one of your compositions, dedicated to me for that occasion, would certainly be the best birthday present of the my life!

The idea immediately thrilled him, he accepted with affectionate availability, and, although he was also very busy in that period, in the following days he immediately began to write. He called me asking me which instrument I would prefer the Composition for (initially he had thought of the piano, but believing that it would be more complicated for me to be able to have it performed and listened to quickly - not hiding my euphoric impatience - I suggested writing for solo flute, imagining that my niece Ester, a very good flutist, would have immediately realized what seemed like a dream to me!).

Ennio phoned me several times, updating me on the progress of the composition phase and his satisfaction with it... then, after about ten days, he told me that he had completed it and that it needed to be given a title.

I suggested something that could seal, in addition to the anniversary, also our beautiful (and "healthy", as he liked to define it) Friendship and, shyly, I said "FIFTY YEARS for NICOLA", but after a few moments of perplexity (I still remember this phone call while I was inside a supermarket, and the purple color of my face.), Ennio said: "then better a contracted form" "FIFTY-YEAR-OLD". Fifty, Ennio and Nicola!" ...and it immediately seemed like the best solution to both of us!

When I returned home in the afternoon, I worked out some graphic solutions for the title and sent them to him by fax. We spoke again on the phone... and the final title was "CinquantEnNico".

As always, we continued to speak regularly, Ennio told me that he had also written a dedication on the original score and that he had already taken steps to frame it... everything was ready. all that was missing was for the fateful birthday to arrive and for us to meet for the "delivery". I couldn't stand it (and coming from a Dermatologist, that's saying a lot!).

And finally the day arrived, my entire family and I were guests in the Morricone house, welcomed familiarly by Ennio and Maria. Ennio, very happy, with a joyful smile that I will never forget and which fully coincided with mine, gave me his "FiftyEnNico", which in that moment became ours!

In the evening we parted with the intention of meeting again soon, to listen to Ester's interpretation together!

Ester, for his part, immediately set to work to try to translate, not without difficulty, the original score, and certainly did the best he could, recording - albeit by hand - his performance. I made a "private" CD in just three copies (one for Ennio, one for Ester and one for me), and after a few months I went back to Ennio to let him listen to it. He was very happy with it, also because Ester, in his opinion, had managed to grasp his compositional intentions, so much so that he wanted me to call her on the phone to compliment her (even if, obviously everything had turned out a bit "rough" and home recording left something to be desired).

It was on that occasion that I expressed to him the desire to be able to have it performed, one day, perhaps even publicly, by a more experienced flutist, one of "his" trusted flutists, to make that piece known to a wider audience, which for me was now extremely familiar, but which otherwise would have had only an intimate resonance and for very few. Ennio replied to me, I remember it well, "the song is yours and you can do whatever you want with it... Paolo is needed here, Paolo Zampini, he knows my music very well and he is certainly the most suitable person. call him. I'll give you his mobile number".

But then, due to my modesty and the fear of bothering the Maestro, I never made that phone call and "CinquantEnNico" remained hidden for almost 10 years, until, in the summer of 2022, after listening to the wonderful CD "Absolutely Morricone" of the Buttà-Pincini-Zampini trio, but above all after having witnessed their concert dedicated to Ennio and promoted by the Chamber of Deputies on television, I thought the time had come to contact Maestro Zampini (I had jealously kept that number of his in my address book ...).

I explained everything to him and his enthusiasm was great, he thanked me (he to me!) and immediately said that he would be honored and happy. I sent him the copy of the original score, he transcribed it, interpreted it masterfully on his own (.and with particular sensitivity, which gave me an indescribable emotion) and got to work to finally bring to light this "unpublished" piece of ours, Great Ennio!

And for me it remains a great privilege to be able to share, with those who want it, listening to the most precious (and unimaginable) "Gift" received in my life!

THANK YOU ENNIO, THANK YOU MARIA, THANK YOU ESTER... THANK YOU PAUL!

Nicola Schittone - 10 November 2022

“To Nicola, with sincere and heartfelt wishes for your 50th birthday, with my great friendship and esteem and also the hope that in good health and happiness you can double your size!” Ennio, 09.20.2013