



MAURIZIO PISATI

Set7

Ruben Mattia Santorsa

Marie Delprat . João Carlos Pacheco

Hugo Queirós . Kevin Juillerat

Céline Wasmer . Lino Mendoza

Anne-Laure Dottrens

KAIROS



MAURIZIO PISATI (*1959)

- | | | | | | |
|---|---|-------|------|---|----------|
| 1 | ALP | 03:58 | 6 | ODOLGHES | 04:47 |
| | Ruben Mattia Santorsa, classical guitar | | | Ruben Mattia Santorsa, classical guitar | |
| | Marie Delprat, paetzold recorder | | | Lino Mendoza, double bass | |
| 2 | EY DE NET | 05:02 | 7 | DERSCIALET | 04:29 |
| | Ruben Mattia Santorsa, classical guitar | | | Ruben Mattia Santorsa, classical guitar | |
| | João Carlos Pacheco, percussion | | | Anne-Laure Dottrens, viola | |
| 3 | HABERGEISS | 04:42 | 8–14 | Sette Studi | 23:01 |
| | Ruben Mattia Santorsa, classical guitar | | | Ruben Mattia Santorsa, classical guitar | |
| | Hugo Queirós, bass clarinet | | | | |
| 4 | SAMBLANA | 04:59 | | | TT 55:06 |
| | Ruben Mattia Santorsa, classical guitar | | | | |
| | Kevin Juillerat, tenor saxophone | | | | |
| 5 | YEMELES | 05:41 | | | |
| | Ruben Mattia Santorsa, classical guitar | | | | |
| | Céline Wasmer, voice | | | | |

Ruben Mattia Santorsa *classical guitar*

Marie Delprat *paetzold recorder*

João Carlos Pacheco *percussion*

Hugo Queirós *bass clarinet*

Kevin Juillerat *tenor saxophone*

Céline Wasmer *voice*

Lino Mendoza *double bass*

Anne-Laure Dottrens *viola*

1-7 World recording premiere

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Set7

I heard the *Sette Studi* (Seven Studies) for the first time at the age of nineteen. I was fascinated and decided that I wanted to be an interpreter of contemporary music. Impressed by those new guitar sounds, I wrote to Maurizio Pisati to ask to meet him: I imagined a prepared guitar, with some scordaturas and used in an unconventional way. I still remember his first words: “there is no scordatura, no preparation. These sounds belong to the guitar.”

Since that meeting, the *Sette Studi* have been like a beacon, faithful travelling companions for my concerts in Europe. After a few years the desire to record them was born: they were to be the nucleus of my first record.

The recording project took shape in Milan during a further meeting with Maurizio who, talking about the opera *Theatre of Dawn*^{*}, told me that in it there were *Sette Duo* (Seven Duos) for guitar and seven different instruments, each inspired by the *Sette Studi* for the classic guitar”. What better occasion than a record to bring together the *Sette Studi* and the *Sette Duo* for guitar and the same number of instruments? And that is how *Set7* was born.

by Ruben Mattia Santorsa

Sette Studi

Each study expresses an idea of the instrument, but alludes to other possible worlds of sound to which the Guitar, as I see it, tends by its nature.

The idea of the guitar in my production

I have a certain manual ease with my instrument, I play continually, I read all kinds of music at first sight, be it from Dowland or Bussotti, and then I continue "on my own", improvising.

The guitar is the instrument where the writing "rests". On the instrument I play as I write, but at that point there is no longer any medium, and the desire to not lose physical contact with the production of sounds has always kept me connected to the guitar. I can improvise my music with other instruments, even with two stones, but with the Guitar, from the moment I pick it up, it is like making a never-ending speech.

Working with Ruben Mattia

My work together with Ruben Mattia began when he heard some of my music and listened to me speak at the Music Conservatory of Bologna, whilst participating in the activities of *Incroci*, a group of young musicians that is still dedicated to new paths of invention and interpretation. I saw that look which went beyond the duration of the speeches, as if he wanted to be sure of what I had said, or he wanted to sense

any echoes, or simply see what I really thought, beyond the words. Then Ruben Mattia continued on that personal path which had already conducted him around, and he reappeared a few years later with the *Sette Studi* in his hands. Intense was the exchange of opinions, my interventions on the musical breaths and on the freedom, gradually revealing the "hidden" instrument too. This led to a true, total and personal interpretation in which I recognise my music and in it the breath of Ruben Mattia. He will already play it differently in the future, but then "differently" will not be enough: it will take something else, new fantasies and there, who knows, we might meet again. This version has lasted as long as the whole unrepeatable phase in which Ruben Mattia became "young", plunged between six strings and a thousand musical thoughts among which I find my music and, in his interpretation, the same years in which I was pondering it.

From the *Sette Studi* to the *Sette Duo*

Each of the *Sette Studi* has become a Duo for Guitar and another instrument, written for the opera *Theatre of Dawn* for ensemble, guitar, voice, audiovideo and electronics*.

The opera and the *Sette Duo* draw ideal inspiration from some mountain legends, popular fantasies and stories of spirits on the alpine borders of Italy, across national languages, Ladin, dialects. Each Duo is inspired by the character of one of these spirits, whose names I found in the writings of Brunamaria Dal Lago and who, in the *Theatre of Dawn*, appeared

on the stage in solo moments: of the Guitarist, hidden, were visible only the hands filmed live and enlarged on stage; the other performer, on the other hand, was well distinguished on the stage, in the path of light created by the director. Long may be the story of these spirits. The music could perhaps take over a suggestion and return the illusion of the story: in the popular fantasies these spirits are adaptations of what happens in that hour when it is no longer night or day, in the woods and the winds of the highest mountains.

For example, one title is the name of the queen, *Samblana*, and another is of the twins, *Yemèles*, two of her little girls sent to the rescue of those who, at dawn, ventures among the rocks. And the others are heroes, but more often evil and mischievous spirits: the musical notes can not say these things, but the listener's imagination can be combined with that of the author and he can listen, through the music and its titles, to the fantasies of unspoken stories.

by Maurizio Pisati

For more information about the project, please visit the website: www.rubenmattiasantorsa.com/cd-set7

* *Theatre of Dawn* for ensemble, guitar, voice, audiovideo and electronics – Elision Ensemble (Brisbane 2007 – Judith Wright Centre of Contemporary Art – Ed. Universal Ricordi)



Set7

Im Alter von neunzehn Jahren hörte ich zum ersten Mal das Werk *Sette Studi* (Sieben Studien). Es faszinierte mich damals so sehr, dass ich beschloss, mich gänzlich der neuen Musik zu widmen. Fasziniert von diesen neuen Gitarrenklängen, schrieb ich an Maurizio Pisati, und bat ihn um ein persönliches Treffen. Ich war mir fast sicher, dass seine Gitarre mit Skordaturen „präpariert“ sein musste, die er in einer untypischen Art und Weise verwendete. Ich erinnere mich noch immer an seine ersten Worte: „Es gibt keine Skordaturen, keine Präparierung. Diese Klänge gehören zur Gitarre.“

Seit diesem Treffen sind die *Sette Studi* ein Leuchtfeuer und treue Gefährten meiner Konzerte, die mich durch ganz Europa führen. Nach einigen Jahren entstand in mir der Wunsch, diese Stücke aufzunehmen und auf einer CD zu veröffentlichen. Sie sollten den Kern meiner ersten CD bilden.

Dieses Aufnahmeprojekt wurde besonders während einem weiteren Treffen mit Maurizio in Mailand konkreter. Bei diesem Treffen erzählte er mir über die Oper *Theatre of Dawn*, die sieben Duette (= *Sette Studi*) für akustische Gitarre und sieben weitere, unterschiedliche Instrumente enthält. Jedes dieser Stücke war von *Sette Studi* inspiriert worden. Es war eine großartige Gelegenheit, um diese jeweils sieben Werke, *Sette Studi* und *Sette Duo* für Gitarre und ebenfalls sieben Instrumente zusammen auf einer CD herauszubringen. Und so war die Idee für die CD *Set7* geboren.

Ruben Mattia Santorsa

Sette Studi

Jede Etüde drückt eine Idee des jeweiligen Instruments aus, gleichzeitig bezieht sie sich jedoch auch auf andere mögliche Klangwelten, die die Gitarre naturgemäß innehat.

Die Idee der Gitarre in meinem künstlerischen Schaffen

Ich habe einen ganz speziellen Umgang mit meinem Instrument – geprägt von manueller Leichtigkeit; ich spiele regelmäßig, ich spiele vom Blatt – egal ob Dowland oder Bussotti, und ich ergänze diese Stücke, indem ich improvisiere. Die Gitarre ist das Instrument, bei dem mein Komponieren Ruhe findet.

Auf diesem Instrument spiele ich, noch während ich schreibe. Dabei ist es nicht nur ein Medium für mich, die enge physische Verbindung mit dem Instrument, mit dem ich Klänge erzeuge, ist mir enorm wichtig. Ich kann mit verschiedenen Instrumenten improvisieren, sogar mit zwei Steinen. Aber mit der Gitarre ist es anders. Ab dem Moment, in dem ich sie in die Hand nehme, ist es wie ein nie zu Ende gehender Monolog.

Die Zusammenarbeit mit Ruben Mattia

Meine Zusammenarbeit mit Ruben Mattia begann, als er erstmals meine Musik hörte, sowie einen meiner Vorträge am Konservatorium in Bologna, als er an einigen Aktivitäten von Incroci teilnahm (eine Gruppe junger MusikerInnen, die sich neuen Wegen an Interventionen und Interpretationen widmet).

Während des Vortrags bemerkte ich seine ungebrochene Aufmerksamkeit, die weit über die Dauer des Vortrages hinausging; es war als wollte er sicher gehen, dass all das was ich sagte, auch das ist was ich „wirklich“ dachte oder ob das, was ich sagte nur eine Art Echo ist.

Ruben Mattia setzte seinen persönlichen Weg fort, und tauchte ein paar Jahre später, mit den *Sette Studi* in der Hand wieder bei mir auf. Es folgte ein intensiver Austausch von Meinungen; meine Interventionen von musikalischen Vorstellungen über Freiheit, die stufenweise dieses enigmatische und verborgene Instrument enthüllten. Das führte zu einer ehrlichen, sehr persönlichen Interpretation, in der sich auch in meiner Musik die persönliche Note von Ruben Mattia widerspiegelte. Er wird in der Zukunft dieses Stück auch anders interpretieren. Eine andere Interpretation wird jedoch nie genug sein: es braucht noch etwas mehr dazu, neue Phantasien hier und da und wer weiß, vielleicht treffen wir uns wieder.

Diese Version und Interpretation auf seiner CD ist eine unwiederholbare Phrase, mit der sich Ruben Mattia „jung“ hält. Eingetaucht zwischen sechs Saiten und

tausenden musikalischen Gedanken, zwischen denen ich meine Musik wiederfinde und seine Interpretationen, dieselben Jahre, in denen ich darüber nachdachte.

Von *Sette Studi* zu *Sette Duo*

Jede der Etüden aus *Sette Studi* wurde zu einem Duo für Gitarre und einem anderen Instrument, komponiert für die Oper *Theatre of Dawn* für Ensemble, Gitarre, Stimme, Video und Elektronik*.

Diese Oper und *Sette Duo* wurde inspiriert von typischen Berglegenden, Phantasien und Geschichten von Geistern, die sich rund um die alpine Grenze Italiens, über verschiedene nationale Dialekte wie z.B. Ladinisch, hinweg verbreiteten.

Jedes Duo wurde von einem Charakter eines Geistes inspiriert; die Namen fand ich in Schriften von Brunamaria Dal Lago; in der Oper *Theatre of Dawn* erscheinen sie auch auf der Bühne: Der Gitarrist ist auf der Bühne versteckt; es sind nur die Hände sichtbar, diese werden live gefilmt und groß auf die Bühne produziert. Der andere Darsteller wird deutlich anders dargestellt auf der Bühne, nämlich im Licht, welches vom Regisseur erzeugt wird.

Die Geschichte dieser Geister ist lang; die Musik dazu ist eine gute Anregung, um zu der Illusion der Geschichte zurückzukehren. In diesen populären Phantasien stellen die Geister dar, was zu jener Stunde, in der es nicht mehr länger Nacht oder Tag ist, wo die Wälder von den Winden der höchsten Berge erfasst, passiert.

Ein Titel ist beispielsweise der Name der Königin: Samblana; ein anderer ist der ihrer Zwillinge Yeméles; zwei ihrer kleinen Mädchen wurden ausgesendet, um die zu retten, die sich im Sonnenaufgang zwischen die Felsen gewagt hatten. Und die anderen sind die Hel-den, des Öfteren jedoch aber auch böse Geister.

Die musikalische Notation kann diese Dinge nicht ausdrücken, aber die Fantasie des Zuhörers und die des Autors kann all dies kombinieren. So wird durch Musik die Fantasie von unausgesprochenen Geschichten zum Leben erweckt.

Maurizio Pisati

Translated from English by
Susanne Grainer

Weitere Informationen zum Projekt finden Sie unter:
www.rubenmattiasantorsa.com/cd-set7

* *Theatre of Dawn for ensemble, guitar, voice, audiovideo and electronics* – Elision Ensemble (Brisbane 2007 – Judith Wright Centre of Contemporary Art – Ed. Universal Ricordi)



Ruben Mattia Santorsa (*1992) is an Italian classical and electric guitarist. His aim is to spread contemporary music and to enlarge the repertoire for the guitar. For this reason he constantly collaborates with and commissions new pieces to young composers. His musical mentors are Maurizio Pisati, Walter Zanetti and Elena Càsoli. Meeting and working with composers such as Helmut Lachenmann, Salvatore Sciarrino, Giacomo Manzoni, Sylvano Bussotti and Helmut Oehring was crucial for his musical growth.

He has given concerts in Italy, Switzerland, Austria, France, Hungary, Germany, Colombia, Slovenia, Bosnia and Herzegovina. In addition to his career as a soloist, he is also continuing his research on contemporary music in chamber music and performing regularly with ensembles such as Ensemble Contrechamps, Nec Ensemble and Sonemus Ensemble. Ruben Mattia gave a lecture on the Contemporary Guitar for the composition class of the Conservatoire Supérieur de Musique et Danse de Paris. He graduated the Master Specialised in Soloist with a specialisation in contemporary music at the Hochschule of Bern with Elena Càsoli and he also studied guitar and composition at the "Conservatorio di Musica G. B. Martini" of Bologna. He won the Swiss Government Excellence scholarship for the years 2013–2015. He collaborated with the labels Stradivarius and Neos.

www.rubenmattiasantorsa.com



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Maurizio Pisati (*1959). His musical research ranges from the instrumental to the electronic, audiovisual and theatrical fields. His music is played in festivals in Europe, the USA, Japan, Latin America and Australia and has been rewarded in international competitions (among which Bucchi, Gaudeamus, Petrassi, the Uchi-da-Japan Foundation). His works are published by Ricordi-Universal and Suvini Zerboni, and have been recorded for Ricordi-Fonit Cetra, Victor Japan, BMG, Edipan, Limen, Ars Publica, Cavalli Records Bamberg, Silta Classic, Almendra Music. He collaborates with the production of *PACTA dei Teatri-Milano*, where he also manages the space *pactaSOUNDzone*. He studied at the Conservatorio di Musica G. Verdi of Milan with Salvatore Sciarrino, Adriano Guarnieri, Giacomo Manzoni, and attended the International Musikinstitut Darmstadt and the Accademia di Città di Castello. He graduated in composition with honours, and then also in guitar. He is now a professor at the "Conservatorio di Musica G. B. Martini" of Bologna, where he founded the *CSR-Centro Studi e Ricerche*. He held masterclasses, conferences and seminars at the Toho Gakuen University-Tokyo, Tokyo Music College, Arts Academy Reykjavik, Politecnico delle Arti-Milano, Irino Foundation-Tokyo, University of Kunitachi, in Växjö, Brisbane and Melbourne.

Marie Delprat (*1991) began her musical studies at the Conservatoire of Versailles in the class of Pierre Boragno. She studied with Michael Form at the Bern University of the Arts in Switzerland. Towards the end of her Bachelor degree, where she concentrated mainly on the language of early music, Marie began her Masters in theatrical music under the direction of composer Xavier Dayer. Marie defines herself as a musician as well as a performer. In June 2015 Marie participated as a musician and performer at the Biennale in Munich, as part of the installation of The Navidson Records. In 2017, she performed at the Gare du Nord in Basel and at the Cologne National Theatre with Hans Wüthrich's *Das Glashaus*, under the direction of Pierre Sublet.

Anne-Laure Dottrens is a swiss viola player. She studied in Basel and Lucerne and developed an interest in contemporary music while studying with Geneviève Strosser. She likes discovering new pieces and particularly enjoys working with composers. She has been playing with the Neuverband ensemble since 2016. Besides her activity in contemporary music, Anne-Laure plays a variety of repertoire with several orchestras and chamber music groups. She enjoys working with children and teaches the violin, viola and chamber music.

Kevin Juillerat, was born in Switzerland in 1987, studies simultaneously saxophone with Pierre Stéphane Meugé in Lausanne and Marcus Weiss in Basel, and composition with Michael Jarrell, Georg Friedrich Haas and Héctor Parra in IRCAM. He participates in several classical, contemporary and experimental music projects, playing with ensembles and orchestras such as Ensemble intercontemporain, Ensemble Contrechamps, Mariinsky Orchestra or Orchestre de la Suisse Romande, under the baton of well known conductors, such as Valery Gergiev, Pierre Boulez, Neeme Järvi or Matthias Pintscher. He worked with composers such as Heinz Holliger, Peter Ablinger, Jean-Claude Risset and Tom Johnson.

Lino Mendoza was born in Mexico City. He studied the double bass at the Mexico National University (UNAM) Faculty of Music under Professor Luis Rojas. He had been constantly part of diverse artistic ensembles and a former member of youth orchestras in Mexico. He attended multiple masterclasses and music festivals working with worldwide known teachers. Since September 2015 he has been attending a Master Performance, with a Minor specialisation in Viennese Violone, at the Hochschule der Künste Bern with David Sinclair. During his time in Europe he has had the chance of performing a wide variety of music styles, from Contemporary to Baroque and performing in Historical Instruments Orchestras around the continent.

João Carlos Pacheco (*1988) is a portuguese percussionist, composer, and a dedicated proponent of multidisciplinary performance. Specialised in contemporary music, he actively works with both renowned and promising composers, premiering and performing their works in major festivals around Europe. In recent years he has been performing with Ensemble of Nomads, Winston/Pacheco duo, TAL Trio, as well as solo projects and regularly works as a guest with groups such as Ensemble Ascolta, Ensemble Phoenix Basel, Collegium Novum Zürich, among others. João Carlos studied in Espinho, Porto, Lisboa and Basel. His teachers were, among others, Pedro Carneiro, Miquel Bernat, Christian Dierstein and Erik Oña.

Hugo Queirós is a portuguese clarinetist whose eclectic path has been dedicated primarily to the bass clarinet, contemporary music and improvisation. His academic path includes studies in Oporto, Bern and Frankfurt. During his studies in Bern he was a recipient of a grant from the Calouste Gulbenkian Foundation. Besides his solo performances, Hugo has performed with ensembles including Ensemble Modern, Lucerne Festival Alumni Ensemble, Ensemble Proton, Collegium Novum Zürich, Vertigo Ensemble, Grupo Música Nova where he has worked with some of the most emblematic conductors and composers. Hugo Queirós is a D'Addario Woodwind artist.

www.hugoqueiros.com

Céline Wasmer learned violin, piano and organ during her studies. While studying medicine, she also studied concert and opera singing in Freiburg im Breisgau and contemporary music in Basel. She completed her PhD at the Freiburger Institut für Musikermedizin. She participated in many musical theatre projects, was a prize winner at the Kammeroper Schloss Rheinsberg and she took part in the Venice Biennale for a world premiere. She is also particularly interested in chamber music. She has already performed many world premieres and plays as a soloist all over Europe.

Special thanks go to the Fondation Denereaz for having financially supported part of the project; to the Hochschule in Bern for making the recording possible; to the musicians Anne-Laure, Céline, João, Hugo, Kevin, Lino and Marie for taking part with enthusiasm in this project; to Maurizio for having personally taken care of the registration phases and for his precious teaching over the years; to Benoit for his fantastic work; to Rebecca for the English translation of the booklet; to Elena for being my teacher; to Daria for having meticulously followed the logistics and organisational part of the entire project

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