forming and silencing the quiet. Devices become the substitutes for thought and voice, feeding us with digitalised content and blurring the boundary between the individual and reality.

Gaia Aloisi

Chen did you? A single question, seemingly simple, repeats and transforms: *when did you?* – and then *when did you stop watching?*, *stop listening?*, *stop asking?...*
Like an inner echo, this voice emerges and triggers the musical process. The spoken voice – electronically transformed, often with a childlish color – forms the generative core of the piece: from its prosody arise gestures, lines, articulations that unfold into the instruments. The words do not convey a single clear message, but create a dimension suspended between sound and meaning.
Electronics are an integral part of the musical dramaturgy: they amplify tensions, alter trajectories, and challenge coherence.
When did you? is an exploration of listening, language, and time. A question that does not seek an answer, but continues to resonate – ever more intimate, ever more allusive.

Rosalba Quindici

Dans le mot, for seven instruments and fixed electronics, starts from a work of investigation into the word. By analysing and elaborating the rhythmic, intervallic and timbric textures of the voices, I derived a series of compositional paradigms functional to the realisation of a score centred on the dialectic between the instrumental section and the electronics. The text used consists of the Italian, French and English versions of a phrase attributed to Confucius: «Chiedi a te stesso continuamente qual è la miglior cosa da fare?»; «Demande-toi sans cesse: quelle est la meilleure chose à faire?»; «Ask yourself constantly: what is the right thing to do?». The use of the three languages, Italian, French and English, allowed me to investigate their sound potential and highlight points of contact and contrast. Other textual material is taken from the answers to the starting question provided by the performers of the recorded voices themselves: Selene Framarin and Robin Lindsay.



Saturday - July 26, 2025 - h. 19.00

Concert

Sofia, National Academy of Music "Prof. Pancho Vladigerov"

Divertimento Ensemble
Music by Berio, Donati, Aloisi, Quindici

Artistic director: Sandro Gorli

Divertimento Ensemble

CONSERVATORIO DI MUSICA F.A. BONPORTI
Trento - Riva del Garda | Italia

In collaboration with the “F.A. Bonporti” Conservatory of Music in Trento as part of the SISS (Sounding Images - Screening Sounds) project.

PROGRAM

Luciano Berio
Sequenza I for flute
Sequenza XIV for cello

Luca Donatl
Black silence *
for ensemble and electronics

Gaia Aloisi
When did you? *
for ensemble and electronics

Rosalba Quindici
Dans le mot *
for ensemble and electronics

Divertimento Ensemble
Sandro Gorli, conductor
Carlotta Raponi, fflute
Luca Avanzi, oboe
Maria Grazia Bellocchio, piano
Renato Taddeo, percussion
Lorenzo Gorli, violin
Daniele Valabrega, viola
Martina Rudic, cello

Marco Caredda, sound engineer

** world premiere*









Luciano Berio

Sequenza I is constructed from a sequence of harmonic fields, from which the other musical functions emerge with maximum characterisation. In *Sequenza I*, an essentially harmonic discourse is clarified and melodically developed to the point of suggesting a polyphonic listening experience. In 1958, I used the term polyphonic in a literal sense, not in a virtual sense, as I tend to do now when working with monodic instruments. That is, I wanted to achieve a listening experience so strongly influenced that it could constantly suggest a latent and implicit polyphony. *Sequenza I* was composed in 1958 for Severino Gazzelloni.
Sequenza XIV for cello. All aspects of the piece lead a double life. The strings are used, of course, along with the bow and various, even novel, ways of direct contact with the hands, but the cello body is also used as a percussion instrument. Traditional rhythmic patterns from Sri Lanka (Rohan de Saram's* home country) are contrasted, assimilated, and developed, elaborated in variable and differentiated proportions of duration. There is a constant dialogue between the horizontal and vertical dimensions (between melody and harmony, as they used to be called) and therefore also between sound and noise. *Sequenza XIV* develops an expressive climate that is as unstable and diverse as ever, yet, I would say, aware of the history of the cello, one of the few instruments to have been so deeply and extensively influenced by the history of music. *Sequenza XIV* was written in 2002 for Rohan de Saram.

Luca Donatl

Black silence identified as a reflection on the function of new technological tools within contemporary communication, achieved through a special use of prosody, voice, and silence. Those three elements, in the contemporary culture, are being transformed and reformulated through the filter of the new technologies.
Online presence and media influence have replaced silence and imagination, turning us into “followers” of reality rather than discoverers of it. Time is punctuated on devices: everyday life is translated into notifications and “usage time.”
A constant flow of information and relentless stimuli overloads meaning and life with an artificial mediacy, preventing space from