

COLLEGE OF MUSIC

2024-25



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College of Music
UNIVERSITY OF COLORADO BOULDER

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Faculty Tuesdays

Nicolò Spera, guitar

ITER Research Ensemble

Giovanni Cestino, conductor

7:30 p.m., Tuesday, Oct. 1, 2024

Grusin Music Hall

PROGRAM

Rivers, Op. 104 (2020), for choir and guitar

Corrado Margutti (*1974)

U.S. Premiere

Prologue. Children in Need

Lyrics by George Mackay Brown

I. Balada de la placeta

Lyrics by Federico García Lorca

Anna Martini, Margherita Bellini, Matteo Rizzardi and

Francesco Bombarda, soloists

II. All'ultima sera

Lyrics by David Maria Turollo

III. Noctis partes alteræ

Lyrics by Giovanni Pascoli

IV. Rivers

Lyrics by Ferdinando Pessoa

V. Le cantique éternel, chanté dès l'exil

Lyrics by S. Teresa de Lisieux

VI. Herbsttag

Lyrics by Rainer Maria Rilke

VII. Cordero de Dios

Liturgic text (Ordinary of the Catholic Mass in Spanish)

Romancero Gitano, Op. 152 (1951), for choir and guitar

Mario Castelnuovo-Tedesco (1895-1968)

Lyrics by Federico García Lorca

New critical edition by Stefano Colombo and
Lorenzo Giustozzi (ITER Research Ensemble)

U.S. Premiere

I. Baladilla de los tres ríos

*Chiara Brogginì, Rebecca Favale, Matteo Rizzardi and
Emanuele Cristini, soloists*

II. La guitarra

III. Puñal

IV. Procesión (Procesión, Paso, Saeta)

Emanuele Cristini, soloist

V. Memento

VI. Baile

Alessio Giuricin and Emanuele Cristini, soloists

VII. Crótalo

PROGRAM NOTES

Hyperlinks are bold and underlined; click or tap for more information.

Rivers, Op. 104 (2020), for choir and guitar

Corrado Margutti (*1974)

Rivers, composed by Corrado Margutti in 2020, is, to date, the amplest work written for choir and guitar. It is like a kaleidoscope of forms, styles and images, which rotate around the themes of multiplicity and journey. The figure that ideally travels across the seven pieces of this cycle (preceded by a *Prologue*) is the suspended and precarious one of the emigrant, a figure that with its at once tragic and sublime tension becomes the emblem of a crossing always aimed at discovering new paths of knowledge.

In the epigraph to the score there is a quote by Cesare Pavese: “What world lies across this sea I do not know / but on the other side of every sea is another shore, and I will reach it.” It introduces us into the flow of a journey that, from the initial Prelude, “Children in Need,” leads us to the final prayer, *Cordero de Dios* (Spanish for *Agnus Dei*, last song of the Ordinary of the Mass), inaugurating the first of many references that, more or less explicitly, are present in the cycle. The two dimensions of words and music obey a declared search for variety. Sometimes this takes the shape of an explicit homage, as in “Balada de la placeta,” a paraphrase of Mario Castelnuovo-Tedesco’s “Baladilla.” Elsewhere, variety is given by hidden references to other authors and works of the cultured European tradition: Hindemith in “Herbsttag,” French romantic composers and Tárrega in “Le cantique éternel, chanté dès l’exil,” and even Mozart’s *Don Giovanni*, of which in “Noctis partis alteræ” we hear the “involuntary” dodecaphonic series first noticed in 1953 by composer Darius Mihaud.

The journey of *Rivers* is not only through space but also through time. The music gathers along its way the traces of a tradition that the listener perceives not as a cold collection of museum objects, but as an inexhaustible wealth of feelings, along a journey that is above all sentimental and, thanks to the solid structure that supports it, avoids the risk of falling into a mere exercise of eclecticism and intellectual smugness. Like the music, also the texts chosen by the composer indulge that crossing desire that is the primary experience in hearing this work. The poetry produces, in a variety of languages and authors, a true choral story rich in nuances and interconnections, with a “libretto” that combines Pascoli and Mackay Brown, Rilke and St. Theresa of Lisieux, etc. In this complex structure, the guitar is like a character in a continuous dialogue with the voices, hardly ever limited to the function of mere accompaniment. In *Rivers*, the instrument contributes as much as the other elements to the narrative of a story the main characteristic of which is the expression of a togetherness in which the whole is greater than the sum of its parts, and language represents different stylistic suggestions but never clouds the voice of the author to the point of non-recognition.

With its structure in various movements connected within a poetic-narrative whole, *Rivers* is like a sort of oratorio, in which the mix of sacred and secular recalls the lesson of Claudio Monteverdi and his extraordinary talent for working on the edge of the two genres, yet without giving up an organic path, a unity of form within the variety of affects. “Many rivers run down to many seas” Fernando Pessoa’s text recites in the fourth number of the cycle (*Rivers*). It is an invitation to consider, in the texture of voices, sounds, and words of this work, the perennial yet at the same time ever-changing nature of our existence.

Romancero Gitano, Op. 152 (1951), for choir and guitar

Mario Castelnuovo-Tedesco (1895-1968)

Lyrics by Federico García Lorca

New critical edition by Stefano Colombo and
Lorenzo Giustozzi (ITER Research Ensemble)

Initially conceived for vocal quartet or octet, *Romancero Gitano* sets to music some of the most evocative and intimately Andalusian verses of one of the greatest of 20th-century Spanish poets, Federico García Lorca. Despite its title, which evokes one of the most important of Lorca's collections, all the poems set to music by Castelnuovo-Tedesco are taken from the anthology *Poema del cante jondo* (1921). The title of the work refers to an ancient form of traditional Andalusian song, expression of the most hidden and tragic feelings of the human soul, musically conveyed by the voices of the cantaores often accompanied by a flamenco guitar. Lorca, like Manuel de Falla, dedicated intense studies to this particular tradition, which in the 1920s saw a revival.

Romancero Gitano was composed in 1951, when Castelnuovo-Tedesco already lived in Beverly Hills, California. Like many Jewish artists and intellectuals of his generation, he was forced to emigrate to the United States, which he did in 1939. There he continued his career, writing music for Hollywood's budding film industry. However, he never forgot his European origins: the images evoked by Lorca's poems are inseparably linked to his fascination for Spanish landscapes and culture, awakened in him during a 1913 stay in that land.

The seven numbers that form *Romancero Gitano* are characterised by great dramatic contrast, very clearly perceivable within the frame that the first, "Baladilla de los tres ríos", and the last, "Crótalo", provide. Within this perimeter, the contrast emerges in the sequential alternation of the remaining numbers (tracks 10-14): the plaintive mood of "La guitarra" is followed by the energetic pace of "Puñal"; the mystic vision of the triptych

“Procesión” (consisting of “Procesión,” “Paso” and “Saeta”), is followed by the intimate digression of “Memento,” and then by the dance movement of Baile. Overall, the work traces a sort of itinerary within Lorca’s poetry, in a musical language that combines lively coloristic ideas with a polyphonic writing of considerable semantic depth.

The choice of accompanying the choir with the guitar—an instrument to which Castelnuovo-Tedesco had dedicated, from the beginning of the 1930s, a considerable number of compositions during his artistic association with Andrés Segovia—favours the deeply Hispanic character evoked by the texts and explicitly revealed by the piece entitled “La guitarra,” in which the skilful use of the instrument’s tone-colour resources reveals the poetic verses’ more intimate and at the same time tragic dimension. The extremely controlled guitar and vocal polyphony—deriving from the neo-madrigalist lesson of Pizzetti, Castelnuovo-Tedesco’s teacher—is the element that ensures extreme solidity to the cycle. It blends an echo of cante jondo—Spanish folk music evoked in a cultured key—and the highly imaginative surrealism of Federico García Lorca’s poetry.

Romancero Gitano was remarkably successful from its very première (in German translation!), performed in 1968 by Berlin’s Rias Kammerchor with Siegfried Behrend (on the guitar), who was the author of its revision. Instead of using the Behrend edition, our performance is based on an accurate work of critical editing, made on the original sources by Stefano Colombo and Lorenzo Giustozzi, members of ITER Research Ensemble, with the collaboration of Giovanni Cestino and Nicolò Spera for the revision—in some cases necessary—of the guitar part. Their work has had a deep impact on the interpretation of the piece, enriching the instrumental part and restoring numerous original details in the choral part, thus providing a faithful reading of the original manuscript’s nuances and depth.

— Martino Anibaldi and Diego Franciosi (ITER Research Ensemble)

TEXTS AND TRANSLATIONS

Hyperlinks are bold and underlined; click or tap for more information.

Rivers, Op. 104 (2020), for guitar and choir
Corrado Margutti (*1974)

*George Mackay Brown (1921-1996),
“Travellers. Poems”, collected and edited by
Archie Bevan and Brian Murray
(London: John Murray, 2001)*

Prologue. Children in Need

May this Greenland child
Be holding an orange and a loaf in her hand soon.
May this child from wars far east
Get a fish in his thin yellow hand.
Twins in a burnt African forest
In a cold wind
Look, a van has driven their way
With coats, blue and green.
I think, some sunset
A child dumb with grief
May be given a guitar,
Then all children in need
Dance under the stars
Till the bread-burdened sun rises.

(August 3rd, 1995)

Federico García Lorca (1898-1936)
from "Libro de poemas" (1919)

I. Balada de la placeta

Cantan los niños
En la noche quieta:
¡Arroyo claro,
Fuente serena!

LOS NIÑOS

¿Qué tiene tu divino
Corazón en fiesta?

YO

Un doblar de campanas,
Perdidas en la niebla.

LOS NIÑOS

Ya nos dejas cantando
En la plazuela.
¡Arroyo claro,
Fuente serena!
¿Qué tienes en tus manos
De primavera?

YO

Una rosa de sangre
Y una azucena.

LOS NIÑOS

Mójalas en el agua
De la canción añeja.
¡Arroyo claro,

I. Ballade of the Little Square

Children sing
in the tranquil night:
Clear stream,
serene fountain!

THE CHILDREN

What is there of divine
in joyful heart?

I

A sound of bells
lost in the mist.

THE CHILDREN

Now leave us singing
in the little square,
Clear stream,
serene fountain!
What do you hold in your hands
of springtime?

I

A blood-red rose
and a lily.

THE CHILDREN

Dip them in the water
of the old song.
Clear stream,

Fuente serena!
¿Qué sientes en tu boca
Roja y sedienta?

serene fountain!
What do you feel in your
red and thirsty mouth?

YO
El sabor de los huesos
De mi gran calavera.

I
The taste of bones
of my big skull.

LOS NIÑOS
Bebe el agua tranquila
De la canción añeja.
¡Arroyo claro,
Fuente serena!
¿Por qué te vas tan lejos
De la plazuela?

THE CHILDREN
Drink the calm water
of the old song,
Clear stream,
serene fountain!
Why do you go so far away
from the little square?

YO
¡Voy en busca de magos
Y de princesas!

I
I will go in search of sorcerers
and princesses.

LOS NIÑOS
¿Quién te enseñó el camino
De los poetas?

THE CHILDREN
Who taught you the way
of poets?

YO
La fuente y el arroyo
De la canción añeja.

I
The fountain and the stream
of the old song.

LOS NIÑOS
¿Te vas lejos, muy lejos
Del mar y de la tierra?
Se ha llenado de luces

THE CHILDREN
Will you go far, far away
from the sea and land?
My silken heart

Mi corazón de seda,
De campanas perdidas,
De lirios y de abejas,
Y yo me iré muy lejos,
Más allá de esas sierras,
Más allá de los mares
Cerca de las estrellas,
Para pedirle a Cristo
Señor que me devuelva
Mi alma antigua de niño,
Madura de leyendas,
Con el gorro de plumas
Y el sable de madera.

LOS NIÑOS

Ya nos dejás cantando
En la plazuela.
¡Arroyo claro,
Fuente serena!
Las pupilas enormes
De las frondas reseca,
Heridas por el viento,
Lloran las hojas muertas.

is filled with lights,
with lost bells,
with lilies and bees,
and I will go far away,
beyond those mountains,
across the seas,
to the stars,
to ask Christ our Lord
to give me back
my old soul of childhood,
mature of legends,
with feathered cap
and wooden sword.

THE CHILDREN

Now you leave us singing
in the little square,
Clear stream,
serene fountain!
The huge eyes
of the dry fronds,
lashed by the wind,
weep the dead leaves.

David Maria Turolto (1916-1992)

from "O sensi miei... Poesie 1948-1988"

II. All'ultima sera

E quando gli altri neppure sapranno
più che tu esisti
allora io sarò ad aspettarti.
Quando nessuno
più ti porterà un fiore
che non sia di pietà,
e gioia nessuna
altri penserà di raccogliere
dalle tue mani vuote,
allora sederemo a tavola insieme
e divideremo quel nulla
che ci sarà d'avanzo.

II. On the Last Evening

And when others no longer know
that you still exist,
then I will wait for you.
When no one
brings you a flower
if not out of pity,
and people think they can get
no joy at all
from your empty hands,
then we shall sit together at table
and share that nothing
that will suffice us.

Giovanni Pascoli (1855-1912)

from "Catullocalvos" (1897), verses 159-164

III. Noctis partes alteræ

Quare, sic ut erant cuncta gravi
pressa silentio,
omnes adfuerunt iam positæ
sollicitudines.
Subversos calices deseruit lychnus
et in nigris
me solum tenebris et memorem
destituit mei.
Dilucescit: abest et genetrix et
pater et domus,
telluremque aliam sol alius detegit
exsuli.

III: The Second Part of the Night

Thus, since all things were
burdened by a heavy silence,
all my forgotten worries
returned.
The light abandoned the toppled
goblets,
and left me in darkness, alone with
my memories.
Dawn rises: my mother, father and
home are far away,
and an alien sun reveals to me, an
exile, an alien land.

Fernando Pessoa (1888-1935)

The Mad Fiddler

IV. Rivers

Many rivers run
Down to many seas.
All my cares are one:
On what river of these
Could my heart have peace?
that you still exist,
then I will wait for you.
When no one
brings you a flower
if not out of pity,
and people think they can get
no joy at all
from your empty hands,
then we shall sit together at table
and share that nothing
that will suffice us.
Two banks to each river.
None where I may stray
Hearing the rushes shiver
And seeing the river ever
Pass, yet seem to stay.
Maybe there is another
River, but far from Me.
There I may meet the Brother
Of my eternity.
In what God will this be?
Nothing: all the leaves
Fallen from the tree.
Many a river cleaves
Its way past what grieves
To what grieves in me.

(March 1, 1913)

Saint Theresa of Lisieux (1873-1897)

Poem No. 28, stanzas 1, 2, 4, 8.

**V. Le cantique éternel,
chanté dès l'exil**

Ton épouse exilée, sur la rive
étrangère
Peut chanter de l'Amour le cantique
éternel
Puisque, mon Doux Jésus, tu
daignes sur la terre
Du feu de ton Amour l'embraser
comme au Ciel.
Mon Bien-Aimé, Beauté suprême
A moi tu te donnes toi-même.
Mais en retour,
Jésus, je t'aime.
Amour qui m'enflamme,
Pénètre mon âme.
Viens, je te réclame,
Viens, consume-moi.
Céleste Patrie
Joies de l'autre vie,
Vous n'êtes que l'Amour !

**V. The Eternal Canticle,
sung from the Exile**

Your bride, exiled on the foreign
bank,
Can sing the eternal Love s
ong
Because, my Sweet Jesus, you will
set her ablaze
with the fire of your Love, on this
earth like in Heaven.
My beloved, supreme Beauty
You give yourself to me.
But in return,
Jesus, I love you.
Love that set me ablaze,
Pervade my soul.
Come, I desire you,
Come and consume me.
Heavenly homeland
Joys of the next life,
You are nothing but Love!

(March 1st, 1896)

Reiner Maria Rilke (1875-1926)
from "Das Buch der Bilder" (1902)

VI. Herbsttag

Herr: es ist Zeit. Der Sommer war
sehr groß.
Leg deinen Schatten auf die
Sonnenuhren,
und auf den Fluren laß die Winde
los.
Befiehl den letzten Früchten voll zu
sein;
gib ihnen noch zwei südlichere
Tage,
dränge sie zur Vollendung hin und
jage
die letzte Süße in den schweren
Wein.
Wer jetzt kein Haus hat, baut sich
keines mehr.
Wer jetzt allein ist, wird es lange
bleiben,
wird wachen, lesen, lange Briefe
schreiben
und wird in den Alleen hin und her
unruhig wandern, wenn die Blätter
treiben.

VI. Autumn Day

Lord: it is time. Summer was very
intense.
Bring down your shadows on the
sundials,
and unleash the wind over the
countryside.
Let the last fruits be
full,
allow them two more southerly
days,
bring them to ripeness, and drive
the last sweetness into the strong
wine.
He who has no house will not
build one.
He who is alone, will remain alone
for long,
he will lay awake, read, write long
letters,
and wander up and down the
avenues
restlessly, while the leaves float
around.

(Paris, September 21st, 1992)

Liturgic text (Ordinary of the Catholic Mass in Spanish)

VII. Cordero de Dios

Cordero de Dios, que quitas el
pecado del
mundo, ten piedad de nosotros.
Cordero de Dios, que quitas el
pecado del
mundo, ten piedad de nosotros.
Cordero de Dios, que quitas el
pecado del
mundo, danos la paz.

VII. Cordero de Dios

Lamb of God, who take away the
sin of the
world, have mercy on us.
Lamb of God, who take away the
sin of the
world, have mercy on us.
Lamb of God, who take away the
sin of the
world, grant us peace.

Romancero Gitano, Op. 152 (1951), for choir and guitar

Mario Castelnuovo-Tedesco (1895-1968)

Lyrics by Federico García Lorca from

“Poema del cante jondo” (1921),

with minor alterations by the composer

I. Baladilla de los tres ríos

A Salvador Quintero

El río Guadalquivir
va entre naranjos y olivos.
Los dos ríos de Granada
bajan de la nieve
al trigo.
¡Ay, amor
que se fue y no vino!
El río Guadalquivir
tiene las barbas granates.
Los dos ríos de Granada,
uno llanto y otro sangre.

I. Ballad of the Three Rivers

To Salvador Quintero

The river Guadalquivir
flows between oranges and olives.
The two rivers of Granada
come down from snow to wheat
fields.
Ah, love,
which goes away and never returns!
The river Guadalquivir
has a garnet beard.
The two rivers of Granada,
one is tears, the other blood.

¡Ay, amor
que se fue por el aire!
Para los barcos de vela,
Sevilla tiene un camino;
por el agua de Granada
solo reman los suspiros.
¡Ay, amor
que se fue y no vino!
Guadalquivir, alta torre
y viento en los naranjales.
Dauro y Genil, torrecillas
muertas sobre los estanques.
¡Ay, amor
que se fue por el aire!
¡Quién dirá que el agua lleva
un fuego fatuo de gritos!
¡Ay, amor
que se fue y no vino!
Lleva azahar,
lleva olivas,
Andalucía, a tus mares.
¡Ay, amor
que se fue por el aire!

Ah, love,
vanished in the air!
For sailing boats,
Seville has a roadway.
Over the waters of Granada
only sighs can row.
Ah, love,
which goes away and never returns!
Guadalquivir, high tower
and wind among orange groves.
Dauro and Genil, dead turrets
among the marshes.
Ah, love,
vanished in the air!
Who can say if water carries
a wisp of cries?
Ah, love,
which goes away and never returns!
Take the orange blossoms, take the
olives,
Andalusia, down to your sea.
Ah, love,
vanished in the air!

II. La guitarra

Empieza el llanto
de la guitarra.

Se rompen las copas
de la madrugada.

Empieza el llanto
de la guitarra.

Es inútil
callarla.

Es imposible
callarla.

Llora monótona
como llora el agua,
como llora el viento
sobre la nevada.

Es imposible
callarla.

Llora por cosas
lejanas.

Arena del Sur caliente
que pide camelias blancas.

Llora flecha sin blanco,
la tarde sin mañana,
y el primer pájaro muerto
sobre la rama.

¡Oh, guitarra!

Corazón malherido
por cinco espadas.

II. The Guitar

The weeping of the guitar
begins.

The wineglass of dawn
is broken.

The weeping of the guitar
begins.

It is futile
to silence it.

It is impossible
to silence it.

It cries monotonously
as the water cries,
as the wind cries
over the snow.

It is impossible
to silence it.

It cries
for distant things.

Hot sands of the South
asking for white camelias.

It cries arrow without a target,
evening without morning,
and the first dead bird
on the branch.

Oh, guitar,
heart run through
by five swords!

III. Puñal

El puñal
entra en el corazón,
como la reja del arado
en el yermo.

No.

No me lo claves.

El puñal,
como un rayo de sol,
incendia las terribles
hondonadas.

No.

No me lo claves.

No.

IVa. Procesión

Por la calle vienen
extraños unicornios.
¿De qué campo,
de qué bosque mitológico?

Más cerca,
ya parecen astrónomos.

Fantásticos Merlines
y el Ecce Homo,
Durandarte encantado.
Orlando furioso.

III. Dagger

The dagger
goes through the heart
like the ploughshare
through the earth.

No.

Do not stab me.

The dagger,
like a ray of sun,
sets fire to the gloomy
abysses.

No.

Do not stab me.

No.

IVa. Procession

Along the street
strange unicorns file.
From which field?
From which mythological wood?

Then, from up close,
they look like astronomers.

Fantastic Merlin-like sorcerers,
and the Ecce Homo,
magic Durandarte.
Frenzied Orlando.

IVb. Paso

Virgen con miriñaque,
virgen de Soledad,
abierta como un inmenso
tulipán.

En tu barco de luces
vas
por la alta marea
de la ciudad,
entre saetas turbias
y estrellas de cristal.
Virgen con miriñaque
tú vas
por el río de la calle,
¡hasta el mar!

IVc. Saeta

Cristo moreno
pasa
de lirio de Judea
a clavel de España.
¡Miralo, por dónde viene!
De España.
Cielo limpio y oscuro,
tierra tostada,
y cauces donde corre
muy lenta el agua.
Cristo moreno,
con las guedejas quemadas,
los pómulos salientes
y las pupilas blancas.
¡Miralo, por dónde va!

IVb. Passage

Virgin in a crinoline,
Virgin of Solitude,
spreading like
a huge tulip flower.
In your boat of light
you go
on the high tide
of the city
among dark saetas
and crystal stars.
Virgin in a crinoline
you go
on the street's river
down to the sea!

IVc. Saeta

Dark-skinned Christ
he turns
from lily of Judaea
into carnation of Spain.
Look at him, where he comes from!
From Spain.
Clear and dark sky,
scorched earth
and canals where the water
flows so very slowly.
Dark-skinned Christ,
his hair burnt,
his cheekbones protruding,
his pupils white.
Look at him, where he goes!

V. Memento

Cuando yo me muera,
enterrame con mi guitarra
bajo la arena.

Cuando yo me muera,
entre los naranjos
y la hierbabuena.

Cuando yo me muera,
enterrame si queréis
en una veleta.

¡Cuando yo me muera!

VI. Baile

La Carmen está bailando
por las calles de Sevilla.
Tiene blancos los cabellos
y brillantes las pupilas.

¡Niñas,
corred las cortinas!

En su cabeza se enrosca
una serpiente amarilla,
y va soñando en el baile
con galanes de otros días.

¡Niñas,
corred las cortinas!

Las calles están desiertas
y en los fondos se adivinan,
corazones andaluces
buscando viejas espinas.

¡Niñas,
corred las cortinas!

V. Memento

When I die
bury me and my guitar
beneath the sand.

When I die,
among the orange trees
and mint plants.

When I die,
bury me, if you will,
inside a weathervane.

When I die!

VI. Dance

Carmen dances
in the streets of Seville.
Her hair is white
and her pupils bright.
Girls,
draw the curtains!
On her head
a yellow snake coils,
while she thinks, as she dances,
of young men of the past.

Girls,
draw the curtains!

The streets are deserted
and in the background one senses
Andalusian hearts
looking for old thorns.

Girls,
draw the curtains!

VII. Crótalo

Crótalo.

Crótalo.

Crótalo.

Escarabajo sonoro.

En la araña

de la mano

rizas el aire

cálido,

y te ahogas en tu trino

de palo.

Crótalo.

Crótalo.

Crótalo.

Escarabajo sonoro.

VII. Castanet

Castanet.

Castanet.

Castanet.

Sound beetle.

In the spider

of the hand

you curl

the hot air

and choke out

your wooden trill.

Castanet.

Castanet.

Castanet.

Sound beetle.

PERSONNEL

Hyperlinks are bold and underlined; click or tap for more information.

Nicolò Spera, guitar

ITER Research Ensemble

ITER Research Ensemble is a vocal and research group formed in September 2022 within the Coro Facoltà di Musicologia – APS Association on the initiative of advanced and former students of the Department of Musicology and Cultural Heritage, University of Pavia in Cremona. Its members are young musicologists with a clear objective: do research on the music they sing, and sing the music they do research on. Despite its recent foundation, ITER Research Ensemble has already worked on several projects. The ensemble has collaborated with institutions such as Fondazione Enzo Hruby and Associazione Musica con le Ali (Milan), Confucius Institute of the University of Milan, Centro Studi Luciano Berio (Florence), Ekomuzej-Ecomuseo Batana (Rovinj-Rovigno, Croatia); and has performed with various artists and groups, among them Andrea Lucchesini, Nicolò Spera, “Nuove Quattro Colonne” Vocal Quartet, SAC-KUD “Marco Garbin” Choir and Dongxun Ensemble. It has moreover premiered works by Luciano Berio and Corrado Margutti.

In their dual activity—which sees them not only perform but also present at academic and scientific dissemination events—ITER and its members have taken part in numerous initiatives, such as the Luciano Berio Festival “Radicondoli 2023: Dialoghi”, the international conference “Musicology in Progress”, and the 7th ICTMD Study Group on Multipart Music Symposium, with a lecture-concert entitled “Chants, Places, Sources. Three Microhistories in Multipart Sacred Music.”

Giovanni Cestino, conductor

Giovanni Cestino is an (ethno)musicologist and conductor. Co-founder and member of the ITER Research Ensemble, he serves as the music director and scientific coordinator of the group.

Soprano

Chiara Aquilani

Chiara Broggini

Chiara Lora

Michela Marcucci

Anna Martini

Alto

Margherita Bellini (vocal coach)

Rebecca Favale

Amina Fiallo

Lucia Gualandi

Ester Melchiorre

Tenor

Emanuele Cristini

Diego Franciosi

Giulio Gianì

Alessio Giuricin

Matteo Rizzardi

Bass

Martino Anibaldi

Francesco Bombarda

Stefano Colombo

Lorenzo Giustozzi

Giuseppe Trovato

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