

CARLO FORLIVESI

LAUDA - cello concerto

(2007)

- I. Lauda
- II. ... ohne Worte
- III. Aube

Orchestra: 0.0.0.0 - 2.2.1.1 - timp. 2perc. - cello solo - 10. 8. 8. 6. 4

Composition written for Anssi Karttunen within the Fulbright Commission Award.

World Premiere

LAUDA has been composed between 2005 and 2007 and has never been performed.

Total duration: 20 minutes ca.

Approximate duration of the single movements:

1st movement "LAUDA": 11:00 minutes

2nd movement "... OHNE WORTE": 4:30 minutes

3rd movement "AUBE": 4:30 minutes

CARLO FORLIVESI

LAUDA - cello concerto

Programme note

Three orchestral works figure in Forlivesi's catalogue each one characterized by a distinctive approach to the orchestra and a radically different genesis: "Mutter Morte" was feverishly written within two weeks; "Three lyrics of Kyoka Izumi" took two intense months to be born; this last work - "Lauda" - has been his bee in the bonnet and *idée fixe* for more than two years. Fail to differentiate these compositions would be impossible as each work speaks almost another language leading to an unpredictable rethinking of what done before.

The term "Lauda" is simply untranslatable without losing all the shades of meaning it evokes in the early Italian language. Essentially, it is a notion combining reverence, thanks, worship and spirituality, but also poetry, song, admiration, love and human condition.

The part of the cello, worked with and written for Anssi Karttunen, is rich of different techniques and develops a personal - rather phenomenological - approach to the instrument and its *acoustic atmosphere*.

The general and local structural *shapes* are a by-product of details as an integral part of continuity led by an uncannily fragile communication between the soloist and the orchestra, yet a no-frills musical statement of a second-by-second awareness, passionate clarity and unsentimental attitude to lyricism.

An important component in this piece is also the relation between sound, noise and *virtual* silence, and the spatialization of the "sound/noise/silence" itself.

There are common *thematic* threads running throughout the work, for example some *figures* appear several times as distinctive of an instrumental group only, some others shared by the different groups. The listener can either attempt to follow actively all these elements or simply be carried along by the music in no definite direction.