



PIERLUIGI BILLONE (*1960)

1 ITI KE MI for solo viola (1995) 33:11

2 Equilibrio. Cerchio for solo violin (2014) 33:45

TT 67:01

Marco Fusi *violin – viola*

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THE INTERPRETER'S TASK: A PERCUSSIONIST'S WITNESSING

by Jonathan Hepfer

1. Ethos

"The wandering, the peregrination toward that which is worthy of being questioned, is not adventure, but homecoming."

(Martin Heidegger)

My first year of graduate school as a percussionist at the University of California, San Diego served as a crucible for me; in a period of nine months, I undertook and withstood playing an unconscionable amount of challenging music. Consequently, by the end of the spring quarter, I found myself in a state of physical, mental and spiritual fragility, caught somewhere between exhaustion and paralysis.

I had entered the university in the autumn of 2007 optimistic and ravenous. However, following my stretch of musical avarice, I exited the academic year disillusioned, unfulfilled, and asking myself some fundamental questions:

- Was this *really* what I wanted to do with my life?
- What exactly do I love about performing music?
- What is the nature of the reward I should expect from devoting myself to this art form, if any?

I left California that June to spend the summer in Europe, knowing that if I couldn't find convincing answers to these questions, I would need to change

paths and find something different to do with my life. Upon arriving in Germany, I met a sage who gave to me two pieces of crucial advice:

- Slow down my artistic metabolism.
- Don't grow my garden *wider*, but rather, *deeper*.

Not long after consulting this oracle, I attended the Darmstadt Summer Courses, where I heard a piece called *Mani.De Leonardis* by a composer named Pierluigi Billone. The piece remains one of three works I remember vividly from the duration of that two-week gauntlet (the other two were Xenakis' *Jonchaies* and Kurtág's *...pas à pas – nulle part...*). Billone's piece, a twenty-minute sonic odyssey for mounted spring coils, large glass bowls and voice served as my introduction to the composer's music. I was transfixed, immediately recognizing a sort of musical kindred spirit.

What I realized over the course of that summer (three months spent blissfully away from a practice room) was the following:

- Yes, this was indeed what I **wanted** needed to do with my life. The compulsion to pursue this path was inexplicable, rendering it all the more powerful.
- I love performing music by artists who possess a deep respect for work, poetry and life. I love performing music by composers who challenge/inspire/force me to *grow*.
- The reward of practicing this art form must be acknowledged first and foremost *internally*. Any external validation can only be bonus.

I came to the conclusion that if I were going to devote my life to avant-garde music, these revelations would

need to serve as my code of ethics, my armor. In order to move forward, I would need to mitigate cognitive dissonances between my praxis as an artist and the person I was in everyday life. This meant undergoing a period of dedicated self-cultivation and learning to choose future repertoire judiciously. Through my work as an interpreter, I would come to know *myself*. *Questioning* would become *homecoming*.

2. Labor

"It is generally assumed that people have two hands. For me there are and have only ever been a very few who truly have as many hands as Mother Nature gives us. Giacometti was one of them: the right one extended, modeled, and formed; the left scratched, removed and hollowed out. The head sat directly between them."

(Federico De Leonardis)

In the years following these conversations, encounters and resolutions, I divided my days between reading, listening, watching, talking and practicing. I learned slower, thought harder, and thereby, the quality of my interpretations became richer. I realized that if I were to grow my garden deeper, I would need water and time.

An interpreter must have a few things to blossom:

- A highly capable set of hands (craft)
- A developed ear that informs the activities of the hands (taste)
- A stimulated mind which inspires the imagery of the ear (imagination)
- An inspired animus that fuels the engagement of the mind (spirit)

Beginning the learning process of a difficult new piece is comparable to opening the first page of a daunting tome. Since it is impossible to divine what its pages might contain, one must possess a sense of faith in the author of the work that the experience lying ahead will be worth one's time and concentration. This trust is by necessity based upon intuition.

"Over the years I have learned that everything reveals itself only gradually and according to its own rules, and this almost never happens as an answer to a direct question; hence every stage of this approach has its own necessity, and nothing is trivial."

(Pierluigi Billone)

I began to work on what, at that time, were Billone's three extant percussion solos: *Mani.De Leonardis*, *Mani.Mono* and *Mani.Matta*. From the first instant, I knew that I had found something I had been searching for. The scores, which were individually packaged in beautiful homemade envelopes, were all written (both meticulously and charmingly) by hand. Each stroke of the pen bespoke palpable care and discipline (*Sorge*), as though the composer were carving epitaphs into tombstones. One could practically feel the tension in one's own hand just by glancing at each page. The notation was anything but minimal, and yet there was nothing superfluous. As a gesture of mutual respect (and out of a desire to obviate page turns), I made painstaking shorthand versions of each score in my own handwriting in order to better understand the overarching forms of the pieces. If, as Werner Herzog states, cinema is made with "the knees and the thighs," musical analysis is made through the *cramp- ing of the writing hand*.

The next step in the learning process was to find or build the requisite instruments for each piece. In the case of *Mani.De Leonardis*, I scoured junkyards along the Mexican border for the perfect spring coils. For *Mani.Mono*, I searched through heaps of scrap metal of various thicknesses to find the right materials for the thunder tube to strike/rub against. For *Mani.Matta*, I worked with a carpenter to fashion and tune artisanal log drums. The important thing in each case was that the quest for the ideal materials took me out of the academy and into the world. The probing quality of these searches (down to the minutia) was anything but inconsequential; failing to find a certain thickness of foam, hardness of hammer, or surface texture of sheet metal could prevent a variety of special sounds from speaking (and thus these pieces from coming to life).

After acquiring suitable materials (in the case of a percussionist, finding or building them, or in the case of a violinist or violist in pieces like Billone's *ITI KE MI* and *Equilibrio.Cerchio*, restringing his instrument and adapting to its scordatura), the performer must set about learning each type of individual sonic material denoted by the composer. During this phase, the interpreter's concern is learning an alphabet, not writing verse. For a percussionist, this could mean learning to cajole specific partials from spring coils, or how to mute the bars of a bass marimba so that they simulate claves. For a string player, this might entail learning to finely calibrate degrees of *ponticello* and *tasto* relative to bow pressure and proportion of bow hair/wood upon strings. This takes a great deal of humility and patience, since the performer is applying years of hard-earned expertise to an essentially foreign object

(instrument). Billone speaks of the "listening hand" and "intelligence of the hand" functioning as guides on the way to desirable sound. It is the performer's task to focus and trust.

What distinguishes Billone's music from all others, in my experience, is the degree to which the performer vicariously senses traces of the composer's bodily presence when trying to absorb the sonic vocabulary of a given piece. While working, one *feels* the apparition of Billone's hand demonstrating exactly how much pressure to exert when producing a given arcane harmonic. One *directly experiences* the awe that Billone must have felt the first time he discovered that a springdrum was capable of producing whistle tones, or that a viola could mimic the brakes of a train pulling into a station. If the performer heeds the composer's directions, he will discover that the score whispers precious secrets – insofar as the performer is willing to listen.

3. Faith

"I'm a man to whom God gave the possibility of being a poet, meaning, of praying in another manner than the one used by the faithful in a cathedral."

(Andrei Tarkovsky)

Once the interpreter commands each of the sound material types that Billone calls for, he must next confront the perils of a meandering, labyrinthine form. Billone's pieces, in their large-scale trajectories, always remind me of "the Zone" in Tarkovsky's *Stalker*. In the film, the character "Stalker" leads two companions, "Writer" and "Professor," into a surreal, derelict landscape known as "the Zone," which is known

to annihilate (murder or kill is too literal a word) its inhabitants if it senses any hint of their carelessness or disrespect. To prevent the worst from happening, the characters throw a white rag tied to a metal nut in front of them for the purpose of confirming that "the Zone" will allow them to proceed on their route.

When interpreting Billone's music, the performer wanders through the composer's version of "the Zone," just as the characters do in *Stalker*. One is guided by the score through a musical landscape, or through a variety of rooms. Certain rooms are ominous, others are treacherous, and still others are blissful. Each space reveals something about the person who is walking through it. And while this might feel like aimless *flânerie*, each step (musical gesture or phrase) of the interpreter must be endowed with a deep sense of purpose. Only then will this "Zone" allow the traveler to continue on his path; only then will the piece remain magical.

4. Alchemy

"For in truth, art lies hidden within nature; he who can wrest it from her, has it."

(Albrecht Dürer)

In his essay *On the Origin of The Work of Art*, Heidegger speaks of turning "earth" into "world." By this, he means that the artist's job is to take raw materials and through some sort of transformative process, make them "speak" as something new, albeit something useless. "World," in other words, is concealed, or latent within "earth" and is waiting for someone to unveil it. Similarly, Michelangelo wrote that "the excellent art-

ist has no concept that does not lie within the abundant compass of a marble block," and so he would send an assistant to the quarry to "seek his statues from among the stones." Michelangelo believed that the statues were already formed; it was simply his job to "carve away the excess." I imagine that this is how Billone conceives of each instrument for which he composes a solo piece.

I know of no other composer so fully able to strip away the historical baggage of an instrument as Billone. Whatever sonic object he writes for, whether viola, spring coils or bassoon, he manages to coax out a sound world unlike anything in that particular instrument's existing body of literature. Whatever the sound source, the composer's voice is always immediately recognizable. There is no aristocracy/peasantry in Billone's sound world; a children's toy receives the same sophisticated treatment as a violin. By disposing an instrument of its tradition (*carving away its excess*), Billone, in a sense, reduces the object to its sonic essence, revealing its purest form. In the words of Tarkovsky, "a true artist does not experiment or search – he finds."

Each of Billone's scores presents a wide spectrum of instrumental techniques, spanning from the most conventional/predictable to extended techniques that *disarm and astonish* the performer. In these cases, there are moments when the interpreter is himself unable to comprehend quite *how* he is conjuring certain sounds, despite an assumed intimacy with his instrument. This gamut of techniques bridges the quotidian to the magical. The space between these two poles is where *alchemy* takes place.

In Billone's solo pieces, the instrument invariably *becomes* something other than what it started out as. As the conduit of this transformation, the performer *becomes* the sorcerer's apprentice (composer's accomplice). The listener also changes irrevocably; one cannot possibly listen to these instruments with the same ears after immersion in Billone's sonic universe.

In *ITI KE MI*, the viola strings *become* the cries of birds, *become* fabric tearing. The tailpiece *becomes* phenomenological human voice. In *Equilibrio.Cerchio*, the sounding body of the violin *becomes* flickering light (the throbbing of dissonance). The result of bow pressed to string (with the right hand) connected to the sounding object (violin or viola), with the intervention of a manipulator (left hand) produces something the composer has elsewhere referred to as a "closed circuit." Whatever energy manages to escape *becomes music*.

"My complete admiration and thanks go out to the performer."

(Pierluigi Billone)

The credibility of this transformation, this *becoming*, depends upon the herculean intelligence, insightfulness, commitment, dexterity and acumen of a performer who is able to reify that which the composer puts to paper. On the present recording, Billone finds an artistic equal in the marvelous young violinist/violist Marco Fusi – a partner in alchemy who breathes the same rarified air as the composer. In Tarkovskian terms, "one drop plus another drop makes one larger drop, not two."

5. "We are not mad. We are serious."

*"Oh mother, oh mother,
the air is that lightness
surrounding your head
which becomes clearer
when you laugh.
Now music!"*

(Domenico [in Tarkovsky's "Nostalgia," quoted in Billone's "ITI KE MI"])

The greatest difficulty in writing about Billone's music from a secondary perspective is separating the verbal, the conceptual, the visceral, and the intellectual from *the sound itself*. Billone's scores are absolutely rife with extramusical referents: there are direct allusions to artists (Giacometti, De Leonardis, Matta-Clark, Tarkovsky), historical figures (Crazy Horse, Mother Teresa), and films (*Nostalgia*), not to mention titles in ancient Sumerian (e.g. *ITI KE MI*, which translates as "New Moon. Mouth. Feminine.") And yet the composer insists that for him, "the pieces could have no author and even no title. They are already consistent in their sound reality. This is the main (only) thing I am interested in."

I do not have any rebuttal to Billone's stance on this matter; I respect and admire him for his reticence concerning this sacred aspect of his work. As Heraclitus said, "things keep their secrets." Rightly so. The performer is, however, well within his rights to serve as a musical archaeologist, excavating every possible artifact, if it enriches his interpretation, and/or his life off-stage. In my own "digging," I have found that there is a striking consistency among Billone's subjects: they

each express a common devotion to a life that is full of deep humility, quiet strength, beauty (in unconventional forms) and militant righteousness. *This* seems to me to be the true ethos of the composer's music. And *this* is what fuels my desire to perform it.

"The artist is the origin of the work. The work is the origin of the artist. Neither is without the other."

(Heidegger)

In Billone's music, I continue to find the connections between the external referents and the sounds themselves (thankfully) nebulous. However, I *feel* these purportedly independent strata to be in perfect harmony while I am performing the composer's works. They do not clash; they *nourish* each other. This is not something I deduce logically, but rather something I intuit. As for those aspects of these works that remain enigmatic, they are to be celebrated. As Adorno puts it, music "cannot be pinned down as to what it says, and yet it speaks." Okay. Enough words. Now music!

Marco Fusi

A few interpretative annotations.

I am not sure whether music is a language. However, the comparison with a spoken language permits us to investigate a few interesting aspects of the specific interpretation of the two musical works which are presented in this recording.

The majority of languages are composed by sounds which convey a meaning. In order to make this meaning understandable, it is necessary that the auditory vehicle is correctly expressed, and that it is completely recognizable.

Like anyone who is approaching a foreign language which is linguistically far from their own, the interpreter who comes close to these musical works will inevitably have to understand and internalize the sounds, which are specific to the works, in order to be able to reproduce them correctly.

Billone's compositions modify the connotation of the Violin or the Viola. They bend the instruments to the needs of the sounds that the instruments will emit, in a way which is similar to the modifications of the phonation of someone who is learning the sounds of a second language.

Similarly, the comprehension and the subsequent reproduction of the musical scores modifies the interpreter's perception. A more intense capability of listening to his own diction arises, which generates a deepened understanding of the auditory phenomena.

This, in turn, generates the need of additional attention to the pronunciation and to the articulation of each phoneme.

The modifications which have been submitted to the instruments, in both musical works, are substantial. The estrangement from the linguistic tradition of bowed instruments is evident. Thus the instrumentalist must face practical difficulties of various types.

A set of specifically built strings for each instrument, in both works very distant from the traditional standard tuning, inevitably produces a high complexity in terms of notation and of score-reading.

At a deeper level, this new tuning forces the instrument to vibrate according to frequencies which never belonged to it, thus radically altering the capability of vibration of the soundboard and sound box. It constricts the instrument to a momentary *aphonia* and a consequent rebalancing.

The performer's initial task is to explore the phonic peculiarities of the newly-set and redefined instruments. Before approaching the musical score, the research should be actuated in the instrumental body itself, in the new and unexpected possibilities that these deep modifications enable. Curiosity and patience towards the sounds which are progressively encountered, perceived and appreciated, are necessary to help the instrument emerge from the shock state generated by the tension and strings' modifications.

ITI KE MI exhaustively explores its new acoustic space. Various techniques of sound production, friction of

diverse materials (horsehair, wood, metal, flesh), and agogics in constant fluctuation keep the performer in a continuous state of movement between the instrumental elements and techniques. The abundance of details, both in notation and in perception, is taken to extremes in its variety, bringing the instrumentalist close to a manic extenuation. Through the constant variation of each fragment, the interpreter is requested to maintain a performative tension which enables the listener to perceive the broad formal structure, which simultaneously helps the player to advance through the performance.

The musical itinerary is etched; a fragile and uncertain initial gesture (the first metallic sounds) which is also a request of access to experiencing the composition. A very huge and broad exploration arc. A short and metallic conclusive gesture.

Equilibrio. Cerchio is limited to a microscopic space (less than an octave between the first and fourth strings), focusing on very few gestures which are constantly sharpened. The meditative practice is not just an abstract concept. The performer intends to eliminate the changes of bow direction, in order to represent a breathing circularity, thus to be able to explore, without any interruption, the unexpected and pulsating consonance of the internal sine wave beats between bichords. Coming closer to this result implicates a continuous physical practice, a control of the pressure/weight/speed/balance of the bow, conscious and controlled breathing in order to reach the necessary muscular tonicity; constant checking and reshaping of the results through listening. A type of practice which has many points of contact with the practice of yoga. If *ITI SE MI* permits and requires an

interpretation which is focused towards an arrival point, *Equilibrio. Cerchio* happens in the present. The repetition of the verses has no direction, no evolution. It describes a sound state. It is clear for the performer as early as the second page of the score, where the movement stops, leaving a static, eternal sound. The pulsation of the body, inevitable and desirable, becomes a constituent of the sound.

With these two compositions, Billone adds new phonic resources to the possibilities of bowed instruments, new technical capacities, new perspectives of inquiry. He even composed works which are not completely comfortable, because they take the performers far from their well-known territory. This reminds us of the importance of researching without compromise, in unexplored territories, with curiosity and confidence.

translated by Alberto Mesirca

Marco Fusi

Alcune annotazioni interpretative.

Non sono sicuro che la musica sia un linguaggio. Il paragone con una lingua parlata, però, consente di investigare alcuni aspetti interessanti dell'interpretazione specifica dei due brani proposti in questo CD.

La maggior parte delle lingue si compone di suoni che veicolano un significato. Affinché questo significato sia compreso, è necessario che il veicolo sonoro sia correttamente espresso, e che sia completamente recepitibile.

Come per chiunque si approcci ad una lingua straniera distante, l'interprete che si avvicina a questi lavori, dovrà inevitabilmente comprendere e interiorizzare i suoni che all'opera sono propri, in modo da essere in grado di riprodurli correttamente

I lavori di Billone modificano la connotazione del violino o della viola, la piegano alle esigenze dei suoni che essi produrranno. In maniera non dissimile dalle modifiche nella fonazione di chi apprende i suoni di una seconda lingua.

La comprensione e quindi la riproduzione delle partiture modifica, similmente, la percezione dell'interprete. Affiora gradualmente una maggior capacità di ascolto della propria dizione, che genera una approfondita comprensione dei fenomeni sonori, che a sua volta genera la necessità di un'ulteriore attenzione alla pronuncia e all'articolazione di ciascun fonema.

Le modifiche cui gli strumenti sono sottoposti, in entrambi i lavori, sono sostanziali. L'allontanamento dalla tradizione linguistica degli strumenti ad arco è evidente. Lo strumentista quindi si trova ad affrontare difficoltà pratiche di vario ordine.

Un set di corde *ad hoc* per ciascuno degli strumenti, in entrambi i lavori molto distante dall'accordatura tradizionale produce inevitabilmente un'alta complessità di notazione e di lettura della partitura.

Ad un livello più profondo, questa nuova accordatura forza lo strumento a vibrare secondo frequenze che non gli sono mai appartenute, alterando radicalmente la capacità di vibrazione della cassa armonica. Costringe lo strumento ad un'afonia momentanea e ad un successivo riequilibrio.

Compito iniziale dell'interprete è di esplorare le peculiarità foniche degli strumenti così ridefiniti. Prima di avvicinare la partitura, la ricerca è nel corpo stesso dello strumento, nelle nuove e inaspettate possibilità che queste modifiche profonde consentono. La curiosità e la pazienza nei confronti dei suoni che, poco alla volta si incontrano, percepiscono e apprezzano, è necessaria per aiutare lo strumento ad emergere dallo stato di shock dovuto alle modifiche di tensione delle corde.

ITI KE MI esplora esaurientemente il suo nuovo spazio acustico. Tecniche di produzione sonora di vario genere, attrito tra materiali diversi (crine, legno, metallo, carne), agogiche in oscillazione costante, mantengono l'esecutore in uno stato di continuo movimento tra gli elementi e le tecniche strumentali. La ricchezza

del dettaglio, sia nella notazione che nella percezione, viene estremizzata nella sua varietà, portando lo strumentista vicino ad una estenuazione maniacale. Nella costante variazione di ogni singolo frammento, viene richiesto all'interprete di mantenere una tensione esecutiva che consenta all'ascoltatore di percepire l'ampio arco formale, aiutando al tempo stesso l'esecutore a progredire nella performance. Il percorso da seguire è tracciato; un fragile e incerto gesto iniziale (i primi suoni metallici) che è anche una richiesta di accesso all'esperienza del brano. Un lunghissimo arco di esplorazione. Un gesto conclusivo breve e metallico.

Equilibrio. Cerchio si costringe in uno spazio microscopico (tra la I e la IV corda meno di un'ottava), concentrando su pochissimi gesti che vengono mantenuti costantemente a fuoco. La pratica meditativa non è solo un concetto astratto. L'esecutore vuole eliminare i cambiamenti di direzione dell'arco, per rappresentare una circolarità nella respirazione, così da poter esplorare senza interruzione la consonanza anomala e pulsante di battimenti interni tra i bicordi. Avvicinare questo risultato comporta una pratica fisica costante, un controllo della pressione/peso/velocità/bilanciamento dell'arco, una respirazione cosciente e misurata per raggiungere la tonicità muscolare necessaria. Controllando e rimodulando costantemente il risultato attraverso l'ascolto. Una forma di studio che ha diversi punti di contatto con la pratica dello yoga. Se *ITI KE MI* consente e richiede un'interpretazione focalizzata verso un punto di arrivo, *Equilibrio. Cerchio* succede nel presente. La ripetizione dei versi non include nessuna direzione, nessuna evoluzione. Descrive uno stato sonoro. È chiaro, per l'interprete, fino dalla seconda pagina, laddove il movimento si

annulla, lasciando un suono statico, eterno. La pulizia del corpo, inevitabile e desiderabile, diventa una componente del suono.

Con questi due lavori, Billone aggiunge nuove risorse sonore alle possibilità degli strumenti ad arco, nuove capacità tecniche, nuove prospettive di indagine. Ha anche composto opere non confortevoli, che allontanano gli interpreti dal territorio conosciuto. Che ci ricordano l'importanza di ricercare senza compromessi in territori inesplorati, con curiosità e fiducia.



© Pierluigi Billone

Pierluigi Billone

Born in 1960 in Italy, Pierluigi Billone lives in Vienna. He studied composition with Salvatore Sciarrino and Helmut Lachenmann.

Billone's music has been performed by relevant interpreters in festivals such as Wien Modern, Festival d'Automne Paris, Donaueschinger Musiktagen, Wittener Tagen für neue Kammermusik, Eclat-Stuttgart, Ultraschall-Berlin, Musica Viva München, TFNM Zürich, Ars Musica Bruxelles, Huddersfield NMF, Rainy Days Luxembourg, World Music Days Wrocław, Biennale Zagreb, Boston, New York, Monday Ev. Concerts Los Angeles, and Bendigo Festival Sidney.

His music has been regularly broadcasted from the most important radio stations (BBC, WDR, SDR, BRD, NDR, ORF, DRS, RCE, RF, NR) in and beyond Europe.

His works have received international awards such as the Kompositionspreis der Stadt Stuttgart (Stuttgart 1993), the Busoni-Kompositionspreis (Academy of Arts Berlin 1996) the Wiener Internationaler Kompositionspreis (Vienna 2004), the Ernst-Krenek-Preis (Vienna 2006), and the Kompositionspreis der Ernst-Siemens-Musikstiftung (Munich 2010).

From 2006 to 2008 Pierluigi Billone was the guest professor for composition at the Music University Graz, in 2009 at the Music University of Frankfurt, and from 2010 until 2012 at the Music University Graz. In 2017, he is the Visiting Professor at the Escola Superior de Música de Barcellona. He is regularly invited as teacher and lecturer in composition courses such as:

IEMA-Ensemble Modern Akademie 2008, Harvard University 2010, Columbia University NY 2010, MCME International Academy Russland 2011, Ferienkurse Darmstadt 2010, 2012, 2014, 2018, Impulse Akademie Graz 2011, 2013, 2015, 2017, Tzliil Meducan Israel 2011, 2014, 2015, MCIC Madrid 2015, 2016, Boston University 2015, New York University 2015, Composit-Rieti 2015, 2016, 2017, Royaumont voix Nouvelles 2016.

The works of Pierluigi Billone appear on the Kairos, Stradivarius, Col-legno, Durian, EMSA and Ein_Klang labels.

pierluigibillone.com



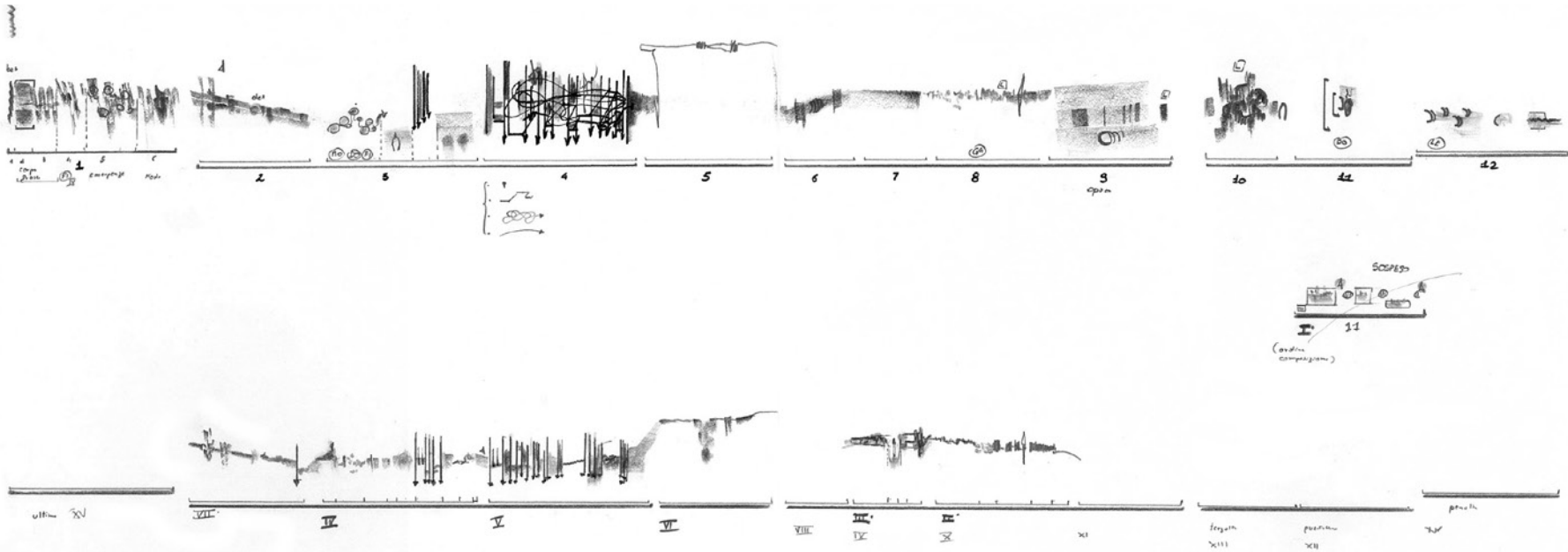
Marco Fusi

Marco Fusi is a violinist, violist and a passionate advocate for the music of our time. Among many collaborations with established and emerging composers, he has recently premiered works by Billone, Scelsi, Sciarrino, Eötvös, Cendo, and Ferneyhough.

Marco has performed with Pierre Boulez, Lorin Maazel, Alan Gilbert, Beat Furrer, and David Robertson, and he frequently plays with leading contemporary ensembles including Klangforum Wien, MusikFabrik, Mivos Quartet, Ensemble Linea, Interface (Frankfurt), Phoenix (Basel), and Handwerk (Köln).

Marco also plays viola d'amore, commissioning new pieces and collaborating with composers in order to promote and expand existing repertoire for the instrument.

Marco teaches Contemporary Chamber Music at the Milano conservatory "G. Verdi".



ITI KE MI Sketch by Pierluigi Billone

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