

Stephen Davismoon

Il Guido



Roberto Fabbriciani flute



Stephen Davismoon

(1964)

1. **Il Guido** (2024) for flute and live electronics 10:47
2. **...mist** (2004) for solo piccolo 05:01
3. **...branches against a white sky** (2004) for solo piccolo 04:30
4. **Tower of Infinity** (2006) for solo flute and live electronics 10:28
5. **(this has already) passe/passing** (1996-1998) for solo bass flute 14:59
6. **Breathe** (1993) for solo flute 02:06

ROBERTO FABBRICIANI

flute

Acknowledgements

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This disc is a co-production between Tempo Reale (Firenze) and Liverpool Hope University.

Recording

Studio GRS in Firenze

6 e 23 December 2023, 15 January 2024

Sound engineer: Emanuele Braca

Live Electronics, Audio Mixing and Mastering: Damiano Meacci (Tempo Reale)



A guided journey through a series of incantations

Throughout human history the flute has been closely associated with mystical ritual and states of meditation and reflection. This is as true of Sufism, the Hindu deity Krishna as well as the Japanese shakuhachi – whose origins are shrouded in Buddhist mystery – and the many biblical references of the flute. Often it has been seen as symbolising either the breath or the heart of God. In addition to these profound spiritual associations of the flute, it has also been linked to celebrations of nature through countless folkloric tales from around the world.

Every piece on this disc is in some way linked to ideas of mystical spaces and places – each an incantation. Our guide (il nostro Guido) on this disc is the flautist Roberto Fabbriani – whose work I have held in the highest regard for many years. I am very proud indeed to be able to count him as a dear friend and collaborator. He provided me with my first international commission (*this has already passed/passing* - a performance of which you can hear on this disc.

This is the first portrait disc of my work to be commercially released and I am delighted that this comes about as a fruit of my continued friendship with maestro Fabbriani.

Il Guido (2024) for flute and live electronics

Il Guido is closely related to Guido D'Arezzo's *Ut queant laxis* - though admittedly as if heard through prismatic echoes of many centuries. I took the intervals and contours of each of the phrases of this ancient hymn and opened them up to new meditative possibilities. The live electronics allow for these explorations to sound and re-sound thus creating a sonic palimpsest in real-time. Each performance of this piece, will result in a new sonic palimpsest related to this ancient hymn, which stands at the very start of the history of music notation.

For more than a quarter of a century, Roberto Fabbriciani has been my personal Guido D'Arezzo. 2024 marks the centenary of the birth of Luigi Nono and ***Il Guido*** was composed at Roberto Fabbriciani's invitation to mark this special anniversary - a composer and musical thinker so important to us both.

Il Guido is dedicated with profound affection to my dear, generous friend Roberto Fabbriciani.

mist (2004) for solo piccolo

branches against a white sky (2004) for solo piccolo

In late 2003 it was with a great deal of pleasure that I received an invitation to compose some new works for solo piccolo for Roberto Fabbriciani.

Many of the colourations found in these pieces - intonated and tremolo breath, whistle tones, harmonics, lip bend, altering the distance of the lips to the

mouthpiece - recall many of the colourations that Fabbriciani has gifted us, during his countless musical adventures over the years.

The result of this invitation was two companion pieces *mist* and ... *branches against a white sky* – which I commenced during the turn in the seasons from Winter to Spring in-between Kedainiai in Lithuania and Glasgow, Scotland. I eventually finished them during an idyllic summer of work in rural Tuscany, Italy – whilst following the Arno river collecting thousands of recordings along its path.

The overriding metaphor for these two piccolo pieces is the gradual stirring and movement of life – from the harsh icy mists of a Lithuanian winter slowly giving way to the determined driving strength of life.

The two pieces are dedicated with great affection to Roberto Fabbriciani and his wife Luisella Botteon – their names are indelibly encrypted by many of the note names of the pitches that are played!

Tower of Infinity (2006) for solo flute and live electronics.

In 2005, the Scottish flautist Richard Craig commissioned ***Tower of Infinity***, with assistance from the Scottish Arts Council. Craig gave the premiere of the work in Edinburgh in May 2006.

The work was inspired by ideas of the Russian-born mathematician Georg Cantor – where an ever-increasing tower of infinities is envisaged as resulting from intersections between elemental sets. Interestingly Cantor – who worked most of his life in Germany - was also a gifted violinist.

Tower of Infinity consists of six strophes where the performer is free to determine the ordering of each of them. The change of state of the live electronics is triggered with each rehearsal figure. The live electronics consists of what might be considered as Markovian probabilistic melody and rhythm generators by way of pitch-shift and delay controls. Thereby creating a mobile work with infinite possibilities for performative difference.

The soundscapes of the work were in part inspired by the elemental shakuhachi writing of Toru Takemitsu that I was listening to after having attended a seminar with him whilst a student at the University of Edinburgh.

(this has already) passed/passing (1996-1998) for solo bass flute

I composed *(this has already) passed/passing* during a period that stretched from the summer of 1996 through to the winter of 1998 – a time of considerable personal turbulence. In so many ways the work is a multi-faceted meditation on the fragility and ephemeral nature of the moment or moments of one’s life; where of course nothing is constant, but still, somehow they seem to link together like pearls on a chain.

Perhaps because of its transitory nature music is the perfect artform for the expression of this essential realisation of being. *(this has already) passed/passing* provides a sonic narrative through exploring expressed through an elemental nomadic soundworld – employing a variety of mobile-sound techniques.

(this has already) passed/passing is in part influenced by Luigi Nono’s *Das atemde klarsein* but even more so by the extraordinary musicianship of the virtuosic flautist

Roberto Fabbriciani.

I first came across the artistry of Roberto Fabbriciani in the late 1980s when, as a student, I got hold of and repeatedly listened to his 1984 recording of Nono's *Das atemde klarsein* on the *Italia* label – a record that I treasure to this day.

(this has already) passed/passing is dedicated to Roberto Fabbriciani.

Breathe (1993) for solo flute

Breathe was written in the early days of my time as a PhD student at the University of Edinburgh. By which time I had become acquainted with the flute music of Luigi Nono through the deeply musical execution of Roberto Fabbriciani.

It was also a time in my life of many new discoveries a new city – Edinburgh -, new friends all underpinned by my discovery of the writings of the Vietmanese Buddhist monk and peace activist Thich Nhat Hanh. Giving me perspectives on life that have remained with me to this day.

Breathe is a brief – though highly coloured - meditation upon the endless variety of emotions that can be expressed through the act of breathing – which is of course fundamental to our very being.





Stephen Davismoon

Stephen was born in London and has had a professional composition career for more than 30 years - from solo pieces through to orchestral and choral works, as well as realising a number of live-electronic/interactive soundscape pieces. He has had the privilege of having performances in Brazil, Canada, Finland, France, Germany, Holland, Iceland, Italy, Latvia, Lithuania, Russia, Spain, Switzerland, UK, Ukraine, Uruguay and the USA. Working with many notable musicians, institutions and festivals along the way including Royal Liverpool Philharmonic Orchestra and Ensemble 10/10; BBC Philharmonic Orchestra; Clark Rundell; Michael Seal; Roberto Fabbriciani; Rohan de Saram; Die Neuevocalisten; Scottish Opera; Tempo Reale; Das Experimentalstudio der Heinrich Strobel Stiftung. Stephen is Executive Dean at Liverpool Hope University.

Roberto Fabbriciani

Original interpreter and versatile artist, Roberto Fabbriciani has innovated flute technique, multiplied through personal research of the instrument's sonorous possibilities. He has collaborated with some of the major composers of our time: Luciano Berio, Pierre Boulez, Sylvano Bussotti, John Cage, Elliot Carter, Niccolò Castiglioni, Aldo Clementi, Luigi Dallapiccola, Luis De Pablo, Franco Donatoni, Jindřich Feld, Brian Ferneyhough, Jean Françaix, Giorgio Gaslini, Harald Genzmer, Adriano Guarnieri, Toshio Hosokawa, Klaus Huber, Ernest Krenek, György Kurtág, György Ligeti, Luca Lombardi, Giacomo Manzoni, Bruno Maderna, Olivier Messiaen, Ennio Morricone, Luigi Nono, Goffredo Petrassi, Henri Pousseur, Wolfgang Rihm, Jean-Claude Risset, Nino Rota, Nicola Sani, Giacinto Scelsi, Dieter Schnebel, Salvatore Sciarrino, Mauricio Sotelo, Karlheinz Stockhausen, Toru Takemitsu, Isang Yun, many of whom have dedicated numerous and important works that he performed at their premieres. He worked for many years with Luigi

Nono, in the experimental studio of the SWF in Freiburg, blazing new and unusual trails in music. Fabbriani has played as soloist with the conductors Claudio Abbado, Roberto Abbado, Bruno Bartoletti, Luciano Berio, Ernest Bour, Bruno Campanella, Aldo Ceccato, Riccardo Chailly, Sergiu Comissiona, José Ramón Encinar, Peter Eötvös, Vladimir Fedoseyev, Gabriele Ferro, Daniele Gatti, Gianandrea Gavazzeni, Gianluigi Gelmetti, Michael Gielen, Cristóbal Halffter, Djansug Kachidse, Bernhard Klee, Vladimir Jurowsky, Peter Maag, Bruno Maderna, Diego Masson, Ingo Metzmacher, Riccardo Muti, Marcello Panni, Zoltán Peskó, Josep Pons, Giuseppe Sinopoli, Arturo Tamayo, Lothar Zagrosek, and with orchestras including Orchestra della Scala di Milano, Orchestra dell'Accademia Nazionale di Santa Cecilia, Orchestre della Rai, London Sinfonietta, LSO, RTL Luxembourg, BRTN Brussel, Orchestre Symphonique de la Monnaie, WDR of Colonia, SWF Baden-Baden, Deutsches Symphonie-Orchester Berlin, Bayerischer Rundfunk, Münchener Philharmoniker. He performed concerts at prestigious theatres and musical institutions: Scala in Milan, Berlin Philharmonic, Royal Festival Hall in London, Suntory Hall in Tokyo, Tchaikovsky Hall in Moscow, Carnegie Hall in New York and Teatro Colon in Buenos Aires and has frequently participated in festivals like the Venice Biennale, Maggio Musicale Fiorentino, Ravenna, London, Edinburgh, Paris, Brussels, Granada, Luzern, Warsaw, Salzburg, Wien, Lockenhaus, Donaueschingen, Cologne, Munich, Berlin, St. Petersburg, Tokyo, Cervantino. He has recorded several albums and has been professor of master classes at the University Mozarteum in Salzburg.





