

PEKKA VAPANTORI
Direttore della Sibelius Academy
ANDREW BENTLEY
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È quasi impossibile stimare l'importanza dei compositori italiani nello sviluppo della musica occidentale: questa riflessione è altrettanto valida oggi quanto lo era un secolo millenio fa. Il loro lavoro è reso possibile dall'assistenza da parte delle istituzioni e degli studi italiani e raggiungendo i pubblici di tutto il mondo attraverso musicisti italiani ed interpreti di alto livello. Il ruolo di enti promotori, quali il Cemaf, ed il progetto "Sonora" è stato di fondamentale importanza poiché, sebbene la qualità ed il messaggio di questa musica siano chiari nel momento dell'ascolto, è necessario uno sforzo costante e sistematico nel sostenere e nel promuovere al fine di raggiungere i pubblici di tutto il mondo.

Il pubblico finlandese ha potuto assistere ad opportunità sempre migliori concernenti l'ascolto della nuova musica italiana grazie alle cooperazioni tra Sonora/Cemaf e i partner finlandesi come la Sibelius Academy ed il festival "Musica Nova" e "Time of Music". Risultato di tale collaborazione sono state esecuzioni e workshop di altissimo livello. Questo lavoro è stato sostenuto ed ispirato da vicino dall'Istituto Italiano di Cultura di Helsinki e dal Ministero per i Beni e le Attività Culturali. La Sibelius Academy apprezza vivamente questa attività e ricerca ulteriori opportunità per dare continuità agli stretti legami di amicizia ed apprezzamento reciproco finora instaurati.

TADEUSZ WIELECKI, Direttore del Festival "Autunno di Warszawa"

Il Festival Internazionale di Musica Contemporanea "Warsaw Autumn" collabora con la Federazione Cemaf/Progetto "Sonora" da due anni. Grazie a questa proficua collaborazione alcuni artisti, quali Stefano Scodanibbio (contrabbasso) nel 2000, Michele Lomuto (trombone) con France-

sco Scagliola (regia del suono) e Lucia Bova (arpa) nel 2002, hanno offerto delle speciali esecuzioni durante il festival. Per l'edizione di quest'anno del Festival inviteremo l'Algoritmo Ensemble, su suggerimento di "Sonora", per un concerto ed una performance. La parte principale di tutti i programmi presentati dagli artisti italiani è composta da opere di compositori italiani come Salvatore Sciaccino, Giacinto Scelsi, Franco Donatoni, Luciano Berio, Luca Francesconi e molti altri. Sonora sostiene la partecipazione degli artisti italiani al "Warsaw Autumn" coprendo le spese di viaggio per la Polonia ed anche le spese artistiche - in parte o totalmente - sono coperte grazie al generoso contributo di "Sonora". Spero che, grazie a questa collaborazione, il pubblico del "Warsaw Autumn" possa ascoltare in futuro ancora più musica italiana eseguita da musicisti italiani.

TAPIO TUOMELA, compositore, Direttore del Festival Time of Music, Viasaari

La visita di Sonora/Cemaf è stato uno dei momenti più belli del Festival "Time of Music" tenutosi nel Luglio 2002. Nei concerti di Ex Novo e di Mario Caroli, il pubblico finlandese è stato felice di poter ascoltare delle novità dal mondo della musica contemporanea italiana, sia dall'elettroacustica che dalla musica strumentale. Anche i nostri studenti di composizione hanno apprezzato vivamente le lezioni tenute dal nostro simpatico compositore Claudio Ambrosini.

Questa visita è stata un esempio brillante di idee e di professionisti che rafforzano l'identità culturale europea e la necessaria resistenza verso la dilagante cultura popolare angloamericana. Vi faccio i miei migliori auguri per i progetti futuri.

Greetings messages to Sonora by culture institutions from all over the world

GIANFRANCO FACCO BONETTI, Ambassador of Italy in Russia

The creation of "Sonora" at the end of 1999 was a decisive step forward for Italian contemporary music. It gave it a stage from which it could be heard on an international level and also a heightened level of support for this music from within our Ministry of Foreign Affairs.

It is without a doubt a structure of strategic importance in the ambience of international culture where there are new musical productions supported by different countries within the European community. These countries are strengthening this circuit of new music in order to improve interaction on an artistic level. Our country has entered into this new cultural milieu thanks to "Sonora", which puts Italian composers at the center of international music scenes, allowing the world to hear their music. This called for an organization to isolate this music apart from the ever-changing fashions in the international scene. It is important to create a structure that can work within existing structures in other countries, structures that can be used to bring avant-garde music to the world. It is important to give the best composers of our country the opportunity to measure themselves against and communicate with the best musicians. Their music must also be heard at the most important concert series held today.

Cemaf in the last three years, thanks in large part to the enthusiasm of the people that work there as well as their high level of professionalism, has created through concert series' and educational seminars turning "Sonora" into the brilliant institution that it is. At the same time the Istituti Italiani di cultura has been promoting new Italian music through concert series' and by supporting research.

A "bravo, bravissimo" to all those who have worked so hard to get this far. We now invite them to continue further down the road they have taken.

ENNO BISPURI, Director of the Italian Culture Institute in Barcelona

Cemaf's project "Sonora. New Italian Music abroad" is promoted by the Ministry of Foreign Affairs and supported by the Ministry of Culture. Its aim is promoting abroad the new and original trends of Italian musical research. It is an outstanding event both by the point of view of the concrete experience and as contribution in improving the relations and exchanges between Italy and its commercial and cultural partners.

This praiseworthy project has produced valuable results concerning communication and the knowledge of musical language in its historical process. The special issue of this bulletin dedicated to a balance of the last three years activity, made this project even more precious. Its aim is increasing the interest in Italian contemporary music for all those who appreciate and pay attention to what Sonora is doing in the foreign musical market. In the context of a consolidated tradition, that pins our overview on the future, it has been an honor for the Italian Culture Institute of Barcelona to support the previous events that took place in Catalonia at the prestigious "Fundació Miró", outstanding museum and principal center of the cultural life in Barcelona.

I would also like to highlight the wider value of the project by the point of view of the dialogue among popula-

PROF. PIERANGELO SCHIERA, Università di Trento - Presidente del Comitato Scientifico del Museo di Arte Moderna e Contemporanea (MART) di Trento e Rovereto

I worked with "Sonora" on its first projects while I was in Berlin as the director of Italian Institute of Culture. This illustrates the deep bond between the Institute and the birth of Progetto Sonora which came about after a successful series entitled "Musica Nuova - Neue Italienische Musikszene". This has been organized by Nicola Sani who was in Berlin at the time thanks to the Premio Erato Farnesina. We talked together with other Berlin institutes that were active at the time in contemporary music. This was the first time that Italian music had been presented as a whole to the Berlin public. Italian and German performers of the highest caliber had been used. Since then there has been further commitment for new

of Italian Culture Institute activities in Strasbourg; the music of the Novecento and also the music of the generation of the 20s and the production of the young composers, who were born after the second world war. We were organizing a cycle of concerts of this kind when we had our first contact with "Sonora". Since then, this relationship has become regular thanks to the attention paid by Sonora staff to the projects, their suggestions and their concrete help in organizing Italian contemporary music events. The artists proposed by "Sonora", who often performed for the first time in France music of young Italian composers, went always beyond all expectations: Maria Carla Notarstefano (Boîte à musique - February 2002), Diavertimento Ensemble (Novecento Musicale Italiano - March 2002). The help of "Sonora" in the organization of the electroacoustic music concert "L'estro elettroarmonico" and of the meeting "L'interazione uomo/macchina nella performance musicale e artistica" (25/26 April 2002) was really precious. Two events are going to take place with the collaboration of "Sonora": Claudia Antonelli and Ensemble Risognanze, respectively on 24 February 2003 (Boîte à musique) and 7 April 2003 (Novecento Musicale Italiano). Another important action of "Sonora" is diffusing the knowledge of Italian contemporary music - composers and performers - through SonoraNews. It is issued regularly and gives out up to date musical information.

M^o ITALO GEMELLI, Sovrintendente del Comitato Nazionale Patrimonio e Memoria nella Cultura del Mediterraneo

I do not wish that these few lines I am writing to be mere praise on the international stature and high levels of quality reached by "Sonora, nuova musica italiana all'estero" in the past few years. I also hope that the road taken and the significant creative music they have achieved will continue into the future.

Given that every well thought-out cultural action reflects the prestige of our nation, we must thank "Sonora" for encouraging research in the past three years of its existence by presenting music in keeping with the traditions of our country. It gives me great satisfaction to have worked with "Sonora" through the institutions "Comitato Nazionale Patrimonio e Memoria nella cultura mediterranea" - of which I was vice president - and "Euro-Mediterranean Culture dei Mari" - whom I served as Superintendent, - both of which strive to bring a deeper understanding of our culture both here and abroad.

With the new initiative "Nuove tecnologie-Cleopatra Opera hi tech" traditional and innovative influences create a new artistic expression. It has been praised by many as a fascinating look at memory while exploring new spaces in which to study the relationship between music, architecture and their surroundings. It was first performed on the terrace at the world famous Biblioteca d'Alexandria d'Egitto, a place that has long been symbolic as the meeting place of past and present. I have also enjoyed working with the Comitato Progetto Musica and the Federazione Cemaf on bringing new Italian music to the world on many occasions both within Italy and abroad. In 1999 in Israel, I was proud to take part in an homage to the two great masters of the twentieth century, Arnold Schoenberg and Goffredo Petrassi. In Paris in 2002, in collaboration with the European Union, I took part in a lively program of conferences, expositions and musical performances. In 2001 and 2002 at Santa Severa (a beautiful location in Calabria) we did two performances of "Suono italiano per l'Europa" which included, story telling and meetings with the local people, Mediterraneans all, with whom it is important to keep open dialog.

It is my fervent wish that the fight continues to bring about the realization that can't culture can't be fenced in. Nor should it be rigidly forced into different "specialized" musical types. We must keep our mental doors open to allow us to communicate our lives and emotions to each other. We must steep ourselves in our cultural roots with the sensuality and the spirituality that are the hallmarks of all European and Mediterranean culture.

HENK HEUVELMANS, ECPNM, Secretary general

We are very happy indeed that Cemaf has become a member of the European Conference of Promoters of New Music. The ECPNM is an association of about 80 new music festivals, concert organisers and MICs coming from almost all countries in Europe. It exists since 1982. In this diverse membership of big and small organisations it is very good to have an organisation such as Cemaf, especially because they have a lot of contacts with our members. In the past couple of years the "Sonora project" has toured through Europe and I guess many of our members will be interested to also join in. The kind of international co-operation in this project is a fine example of a very valuable way of using the ECPNM network. And it is especially nice to have this Italian member when in 2003 the General Assembly of the ECPNM is organised in Rome on June 7 and 8.

PEKKA VAPANTORI, Rector Sibelius Academy ANDREW BENTLEY, Centre for Music & Technology, Sibelius Academy

It is almost impossible to overestimate the importance of Italian composers to the development of Western art music; this statement is as true today as it was half a millennium ago. Their work is made possible through the dedicated assistance of Italy's institutions and studios, and reaches audiences all over the world through the auspices of Italian musicians and other performers of high calibre. The role of promotional bodies such as Cemaf and the "Sonora" project has been of fundamental importance, because, although the quality and message of this music is clear when it is heard, like all music, it requires constant and systematic effort to

JAMES GIRAUDON, compositore, Director of Gramme - Centro Nazionale di produzione musicale, Lyon

Les échanges sont nombreux, depuis plusieurs années, entre Gramme, Centre National de création musicale à Lyon, et les différentes structures de musique contemporaine en Italie. Des liens se sont aussi créés également avec plusieurs compositeurs et interprètes. Une édition particulière du festival "Musiques en Scène" en 1996 avait permis de la présence de nombreux artistes de la jeune création musicale italienne à Lyon (Fedele, Nova, Romitelli, Brizzi, Cocco, Maechi, Dazzi...), avec des oeuvres de Berio, Sciaccino et

music by the Institutes well as with other institutions such as l'Académie der Künste, the DAAD, la Technische Universität, la Deutschlandradio, la Sender Freies Berlin and the Centro Culturale Podewil. When these initiatives were added to others supporting theatre, cinema and other visual arts, it became obvious that a network was needed to evaluate the work of each Italian Institute of Culture, to bring them together in order to take advantage of important happenings in culture, art and music performance. In my current position as Professor at the Facoltà di Sociologia di Trento and a member of the Comitato Scientifico del MART di Trento and Rovereto, I hope to be able to collaborate with "Sonora" project in joining music with other aspects if culture dealing with images and new inter-medial art.

WAYNE SEGEL, compositore, Director of DIEM, Denmark

DIEM collaborated with "Sonora" in presenting the electronic ensemble Ossatura from Rome at the MIX.02 festival in Aarhus Denmark. The concert with Ossatura took place at the Concert Hall Aarhus on June 14, 2002. The concert was clearly an artistic success and the collaboration with "Sonora" was fruitful. I look forward to collaborating with "Sonora" in the future.

la résidence de l'artiste Maurizio Barbetti.

Les coopérations se sont poursuivies avec une nouvelle co-production "Musica infinita" mise en place avec le CRM de Rome entre 1999 et 2001, avec notamment les créations de Laura Bianchini et Tonino Battista. Plusieurs concerts ont eu lieu à Rome, Lyon, Berlin et Paris. Lors des "Journées Gramme" 2001, plusieurs concerts du CRM de Rome avec le système de diffusion "Holographes" ont eu lieu à Lyon.

Ces concerts ont permis de mettre en place dans la grande cour des Subsistances de Lyon une série d'événements de grande dimension avec des oeuvres de nombreux compositeurs italiens : Francesco Galante, Paolo Pachini, Andrea Nicolli, Silvia Lanzalone, Maria Christina de Amicis, Riccardo Dapelo, Michelangelo Lupone, Laura Bianchini, James Dashow, Agostino Di Scipio, Giovanni Cospito. Le CRM de Rome a organisé également à Rome en 2002 des concerts sur Holographes avec la présence d'oeuvres de compositeurs de Gramme. Les années 2003 et 2004 devraient marquer une nouvelle étape dans la collaboration avec l'Italie. De nouveaux partenariats sont créés, notamment avec des structures musicales de Rome (festival Nuova Consonanza, ensemble Alter Ego). Les échanges existants avec le Centre de Recherche Musicale de Rome se trouvent également renforcés au sein d'un réseau européen pour une nouvelle production musicale: créations pour flûtes et live electronics pour l'ensemble contemporain européen "eWave". Gramme a sollicité le compositeur Michelangelo Lupone pour être l'un des cinq compositeurs européens de cette production présentée lors de la prochaine Biennale Musiques en Scène à Lyon en mars 2004.

The exchanges between Gramme, National Centre of musical production in Lyon and the various contemporary music centres in Italy are numerous. We also have many contacts with composers and performers. A special edition of the "Musiques en Scène" Festival in 1996 gave us the opportunity to introduce the new Italian musical production in Lyon (Fedele, Nova, Romitelli, Brizzi, Cocco, Maechi, Dazzi...), with works by Berio, Sciaccino and the residence of the viola player Maurizio Barbetti. The cooperation went on with the co-production of the work "Musica Infinita".

FRANCOISE BARRIÈRE, compositore, Director of IMEB, Bourges

Histoire des relations Bourges/Sonora Après ses brillants débuts durant l'existence du Studio de Milan, la musique électroacoustique italienne semble avoir connu une assez longue période de crise en productivité et communication. Les œuvres électroacoustiques venant de ce pays avaient été rarement récompensées au Concours de Bourges jusque là, et peu jouées au Festival "Synthèse", en dehors des classiques, évidemment. C'est seulement au début des années 90 qu'une nouvelle génération de compositeurs se montrent dynamiques pour faire connaître leurs musiques en dehors de l'Italie. Des Prix alors furent remportés au Concours de Bourges par Casale, Ceccarelli, Di Scipio, Cifariello Ciardi et quelques autres; les compositeurs italiens se mirent à fréquenter le festival "Synthèse" en juin. A partir de 1993, Christian Clozier et moi-même avons entretenu, des relations suivies avec Nicola Sani (séjours de composition aux studios de l'IMEB, présence aux Festivals de Bourges, membre du jury de Concours de Bourges et de l'Académie Internationale de Musique Electroacoustique). Sani nous proposait régulièrement des programmes de musique électroacoustique italienne pour le Festival, mais c'est réellement avec l'apparition du projet "Sonora" que notre collaboration commut une belle extension. Les liens avec le Cemaf devinrent alors effectifs et le Cemaf adhéra en 2000 à la Confédération Internationale de Musique Electroacoustique. Avec lui, en particulier dans le cadre de Sonora, l'IMEB a établi des collaborations régulières, et programmé un ou deux concerts annuels en provenance d'Italie dont beaucoup remportèrent un vif succès à "Synthèse". Les programmes Sonora ont toujours retenu notre attention, par la très grande qualité des interprètes aussi bien que celles des musiques sé-

lectionnées. Parmi les meilleurs souvenirs de grands concerts donnés dans ce cadre, j'aimerais citer d'abord celui consacré aux œuvres de Luigi Nono merveilleusement diffusées par Alvise Violin dans la cour du Palais Jacques Coeur. Un bel hommage au grand compositeur dont nous n'avions pas joué les musiques à Bourges depuis 1973. Puis un autre grand moment aura été sans conteste le concert de Roberto Fabbriciani qui se consacra depuis tant d'années si brillamment à faire vivre la musique contemporaine italienne. Je me félicite aussi de la venue du quatuor Bernini qui nous fit faire la connaissance de Michelangelo Lupone avec lequel nous développons cette année des projets d'échanges. Pour "Synthèse 2003", c'est avec "Sonora" que nous programmions un concert de musique électroacoustique avec accordéon. Ce vaste mouvement de diffusion

included principally new works for Italian composers. Italy's engagement with modern music is well known and respected around the globe, but it was rare to hear in Melbourne a performance of Italian music of such quality and virtuosity. Our experience of the collaboration between Contemporary Music Events at Melbourne Festival with "Sonora" was one of the most rewarding and profitable of our last concert season. Not only were Sonora's staff of the highest order but the organisations support allowed an artistic and cultural exchange to take place that would not have been possible otherwise. Ms. Casoli delivered breath-taking performances of works by Scelsi, Campogrande, Manca and Pisati. The audience response to her performance was extremely positive and I am sure will be remembered fondly by all fans of new music.

It is our hope that this collaboration will lead to further encounters between Australian and Italian musicians and the development of Italian music performance within Australia. Congratulations to the organisation on reaching its fourth year of operation. Long may "Sonora" continue its fine work.

NADIR MOROSI, Director of Istituto Italiano di Cultura - Lima

It is a true pleasure to express my heartfelt approval to "Sonora" project, new Italian music abroad concluding its third year of activity. Some years ago, when I was working in Santiago (Chili), I had the chance to invite Nicola Sani, who held high level concerts of electroacoustic music with great critical and audience success. It was on that occasion that Mr. Sani mentioned to me "Sonora" project, but I unfortunately managed to follow it only marginally, as I came back to the Ministry of Foreign Affairs. This year, in the context of the Institute activities, we are going to invite Trio Albatros that will perform here in the "Cayetano Heredia" University Music Festival and in other Peruvian venues. So, I wish 'long life' to Sonora and hope the project will keep on promoting prestigious musical activities abroad getting evident image gain.

UGO PERONE, Director of Istituto Italiano di Cultura in Berlin

In the last thirty years computer and digital technologies applied on music have witnessed in Europe and America an enormous evolution. In Italy, where there has been no progress for some decades, the diffusion of new technologies applied on music production and research has now become wider. Cemaf's activity of researching and promoting electroacoustic music has a particular importance taking in consideration this perspective of historical and musical consciousness. In Berlin where I am director of the Italian Culture Institute, much attention is paid to the theme of experimenting new genres and cultural forms. This successful collaboration with Cemaf allowed us to give a new and authoritative overview of Italian music scene. I want to give all my support to Cemaf's staff in this effort, that should

UMBERTO RINALDI, Director of Istituto Italiano di Cultura di Sofia

My first operation, data transmission and telephonic contact with Sonora project, new Italian music abroad, and with Gianni Trovalucci was in Poland at "Warsaw Autumn" Contemporary Music Festival. I had many nice surprises: a correct, clear and rapid but not hurried efficiency; precise proposals; the high quality of music. The possibility of equally sharing the expenses, that is always a tormenting problem for Culture Institutes is another positive aspect of this co-operation. A second event organized with the support of "Sonora" will be realized shortly: the presence of the pianists Prosseda and Castellano at SPANISSIMO Festival in Sofia, dedicated to piano contemporary music. Our past common experience allows us to look positively forward to this new collaboration. It would be extremely useful both for the promotion of Italian artists abroad and for the activities of Italian Culture Institutes, if Sonora's activity were gradually and wisely extended to the other forms of cultural life.

GOEFFREY MORRIS, Director of Melbourne Sheer Pluck Festival

In 2002, "Sonora" made possible, the visit to Australia of the brilliant Italian guitarist Elena Casoli whose pro-

PIETRO ROSELLI, Director of Istituto Italiano di Cultura in Finlandia, Helsinki

The project "Sonora/Cemaf - New Italian Music in Finland" is surely one of the most stimulating projects I have found when I arrived at the Italian Culture Institute in Helsinki.

The support of the most important musical corporations in Finland and the contacts among composers, managers and performers have confirmed not only the high level of the artistic and musical relations between the two countries, but also the fact that this initiative should take place regularly. On behalf of the Institute's staff working for the realization of the Finnish part of the activities, I want to thank you sincerely for all you are doing and I send you my best greetings.

TADEUSZ WIELECKI, Director of the "Warsaw Autumn" Festival

The International Festival of Contemporary Music "Warsaw Autumn" has been collaborating with Federazione Cemaf Progetto "Sonora" for last few years. Thanks to this fruitful co-operation the following outstanding Italian artists gave the special recitals during the festival - Stefano Scodanibbio (double-bass) in 2000, Michele Lomuto (trombone) with Francesco Scagliola (sound projection) and Lucia Bova (harp) in 2002. For this year edition of "Warsaw Autumn" Festival we are going to invite the Algoritmo Ensemble, recommended by Sonora, to give one concert and one performance.

ta" realised with CRM (Centre of Musical Researches) from 1999 to 2001 with works by Laura Bianchini and Tonino Battista. Many concerts took place in Rome, Lyon, Berlin and Paris. During "Journées Gramme" 2001 many concerts of CRM took place in Lyon with the sound diffusion system "Holographes". These concerts allowed us to realize a series of events in the big court of the Subsistances in Lyon with works by several Italian composers: Francesco Galante, Paolo Pachini, Andrea Nicolli, Silvia Lanzalone, Maria Christina de Amicis, Riccardo da Pelo, Michelangelo Lupone, Laura Bianchini, James Dashow, Agostino Di Scipio, Giovanni Cospito. In 2002 CRM organized in Rome some concerts with Holographes and works by Gramme's composers. In 2003 and 2004 we expect to have a further development of the relationships with Italy. New partnerships have been created, in particular with musical corporations in Rome (Nuova Consonanza Festival, Alter Ego Ensemble). The exchanges with CRM are reinforced thanks to the creation of a European network for a new musical production: works for flute and live electronics for the European contemporary ensemble "eWave". Gramme invited the composer Michelangelo Lupone to be one of the five composers of this production that will be performed in March 2004 during next Biennale "Musiques en Scène" in Lyon.

Collaborating with "Sonora" has been from the outset a highly fruitful experience. Our close co-operation over artistic and practical matters has made this a true partnership that has enabled the Huddersfield audience to enjoy some of the best artists and composers currently working in Italy. We look forward to building on this most enjoyable relationship in the future.

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History of Bourges/Sonora relationships After the brilliant debut of the Studio of Milan, Italian electroacoustic music production and communication witnessed a quite long period of crisis. Italian electro acoustic works in that period were not frequently proposed during "Synthèse" Festival, with the exception of the classics. It is only in the early 90's that a new generation of dynamic composers, with the strong will of diffusing their music abroad, started to become active. Then, during Bourges' contest Casale, Ceccarelli, Di Scipio, Cifariello Ciardi and others were awarded; Italian composers started then to be present at "Synthèse" Festival. From 1993 Christian Clozier and I started to establish relationships followed by Nicola Sani (composers residences at Imeb, presence in Bourges Festivals, member of the commission of Bourges Contest and International Academy of Electroacoustic Music). Sani proposed Italian electroacoustic music programmes to us for the Festival and when Sonora project was launched our collaboration became wider. Since then, our contacts with Cemaf became regular and the Federation became a member of Cime (Confédération Internationale de Musique Electroacoustique) as Italian Federation. Imeb has established regular collaborations with Sonora project and organized every year one or two successful concerts during "Synthèse". We have always been attracted by the high quality of performers and the music of Sonora concerts. I would like to recall one of the concerts we still have vivid recollections of: the concert dedicated to Luigi Nono's works and the wonderful sound diffusion set up by Alvise Violin in Jacques Coeur Palace. That was a wonderful tribute to the composer as any of his works was in programme since 1973. Another memorable moment is Roberto Fabbriciani's concert, who dedicates himself since many years to give new life to Italian contemporary music. I am also pleased with the presence of Bernini Quartet; we came in touch with it through Michelangelo Lupone and this year we are going to create exchange programmes with him. We have planned also an electroacoustic music concert with accordon for the "Synthèse 2003" Festival edition. This activity of diffusion of Italian electroacoustic music has become wider and generated new cooperation projects. On Cemaf's invitation, Christian Clozier and I recently went to Rome and had the chance to get more information about Italian music in particular the music of this new professional and promising generation.

We wish then that Sonora project will be active for a long time and hope we will have the privilege in the future to organise new and interesting collaborations through this project.

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UGO PERONE, Director of Istituto Italiano di Cultura in Berlin

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UMBERTO RINALDI, Director of Istituto Italiano di Cultura di Sofia

My first operation, data transmission and telephonic contact with Sonora project, new Italian music abroad, and with Gianni Trovalucci was in Poland at "Warsaw Autumn" Contemporary Music Festival. I had many nice surprises: a correct, clear and rapid but not hurried efficiency; precise proposals; the high quality of music. The possibility of equally sharing the expenses, that is always a tormenting problem for Culture Institutes is another positive aspect of this co-operation. A second event organized with the support of "Sonora" will be realized shortly: the presence of the pianists Prosseda and Castellano at SPANISSIMO Festival in Sofia, dedicated to piano contemporary music. Our past common experience allows us to look positively forward to this new collaboration. It would be extremely useful both for the promotion of Italian artists abroad and for the activities of Italian Culture Institutes, if Sonora's activity were gradually and wisely extended to the other forms of cultural life.

GOEFFREY MORRIS, Director of Melbourne Sheer Pluck Festival

In 2002, "Sonora" made possible, the visit to Australia of the brilliant Italian guitarist Elena Casoli whose pro-

ductiones. Parmi les meilleurs souvenirs de grands concerts donnés dans ce cadre, j'aimerais citer d'abord celui consacré aux œuvres de Luigi Nono merveilleusement diffusées par Alvise Violin dans la cour du Palais Jacques Coeur. Un bel hommage au grand compositeur dont nous n'avions pas joué les musiques à Bourges depuis 1973. Puis un autre grand moment aura été sans conteste le concert de Roberto Fabbriciani qui se consacra depuis tant d'années si brillamment à faire vivre la musique contemporaine italienne. Je me félicite aussi de la venue du quatuor Bernini qui nous fit faire la connaissance de Michelangelo Lupone avec lequel nous développons cette année des projets d'échanges. Pour "Synthèse 2003", c'est avec "Sonora" que nous programmions un concert de musique électroacoustique avec accordéon. Ce vaste mouvement de diffusion

included principally new works for Italian composers. Italy's engagement with modern music is well known and respected around the globe, but it was rare to hear in Melbourne a performance of Italian music of such quality and virtuosity. Our experience of the collaboration between Contemporary Music Events at Melbourne Festival with "Sonora" was one of the most rewarding and profitable of our last concert season. Not only were Sonora's staff of the highest order but the organisations support allowed an artistic and cultural exchange to take place that would not have been possible otherwise. Ms. Casoli delivered breath-taking performances of works by Scelsi, Campogrande, Manca and Pisati. The audience response to her performance was extremely positive and I am sure will be remembered fondly by all fans of new music.

It is our hope that this collaboration will lead to further encounters between Australian and Italian musicians and the development of Italian music performance within Australia. Congratulations to the organisation on reaching its fourth year of operation. Long may "Sonora" continue its fine work.

NADIR MOROSI, Director of Istituto Italiano di Cultura - Lima

It is a true pleasure to express my heartfelt approval to "Sonora" project, new Italian music abroad concluding its third year of activity. Some years ago, when I was working in Santiago (Chili), I had the chance to invite Nicola Sani, who held high level concerts of electroacoustic music with great critical and audience success. It was on that occasion that Mr. Sani mentioned to me "Sonora" project, but I unfortunately managed to follow it only marginally, as I came back to the Ministry of Foreign Affairs. This year, in the context of the Institute activities, we are going to invite Trio Albatros that will perform here in the "Cayetano Heredia" University Music Festival and in other Peruvian venues. So, I wish 'long life' to Sonora and hope the project will keep on promoting prestigious musical activities abroad getting evident image gain.

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