



Crossing cultures

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A special thank you goes to the Spacal family for the cover photo, which is a painting, made by the graphic artist and painter Lojze Spacal.



Tomaž Nedoh is an academic musician, a saxophonist and a professor of saxophone. He studied under prof. Matjaž Drevenšek at the Academy of Music, University of Ljubljana (Ljubljana, Slovenia). Throughout his studies he took part in many courses with renowned saxophone teachers such as Claude Delangle, Vincent David, Jean-Yves Fourmeau, Eugene Rousseau, Tomas Walsh, S. Bischon and Massimiliano Donninelli. Currently, he works as a professor of saxophone at various music schools and is a regular teacher at international summer music schools. He is also a

member of the judging panel at Slovenian and international music competitions. Tomaž belongs to the new generation of aspiring European musicians that are steadily gaining ground in the field of World music.

Massimiliano Donninelli enters upon an international career at very young age.

As Saxophonist and Conductor he performing concerts and giving master-classes in Italy, France, Germany, Spain, Slovenija, Croatia, Portugal, United Kingdom, Usa, Switzerland, Austria, Finland, Holland, Canada. He collaborated with prestigious artists within Luciano Berio, Valeria Moriconi, Christian Lauba, Brett Deubner, Orchestra Bel'Arte (Paris), Southern Illinois Symphony Orchestra, Orchestra Internazionale d'Italia, Lu Jia, Orchestra Mihail Jora, Jean-Marie Londeix...His compositions are performed in Italy, Germany, Slovenia, France, Croatia, Brasil, USA, broadcasted by Rss-Sky, Rete A, Telequattro,

RadioVaticana, RAI, UN Radio (Colombia), Discovery Channel, RadioShalom, RTV-Slovenija (Koper). He recorded for CBC, Rai, Rai-Slo, RNE, Rusty Records, Palomar Records, RadioFrance.



SOUNDS BEYOND BOUNDARIES FOR THE THIRD MILLENNIUM

By Marco Maria Tosolini

Which are the boundaries of musical creation in the beginning of this Third Millennium? An arduous question initially destined to confused and complicated answers. The reason is that the "Short Twentieth Century" seems to have tried everything. From the Viennese dodecaphony to the explorations of live electronics which dismantles this structuralism in the same amnion where it was born, to the Cage's game dissolved in the silence of 4' 33", it seems that the XX century has consumed – without forgetting the extraordinary and multiform creative force of afro music – any creative force, any inventive solution and ended up offering only repechages and rewritings.

From the mentioned compositions, a very interesting question arises: Does the new boundary of musical composition most probably coincide with an overcoming of the obsolete idea (and compositional-improvisational practice) of cross-over and psychedelic rock from the end of 60's?

This could probably be the only answer where the self-referential narcissism of the so-called "art music" (because Zappa was ignorant? And what about Duke Ellington? And Miles Davis?) has brought a large part of expressions and a sort of implosion and propositional obviousness, except for isolated cases of extraordinary foresight, such as the case of Fausto Romitelli, who unfortunately met an untimely end in 2004.

Starting from the strings in the overture of Aurora borealis – an emblematic title which always states for an initiatory journey – hits the sound veracity and plausibility of a powerful and cathartic orchestra. A virtual orchestra, nourished by an extraordinary attention in the auditory selection and qualification of samples. It is a real cultural adequacy to the epoch we live in, where the challenge is to make silicon use and coltan (powerful conductor for IT systems microcircuits) coexist with the inexhaustible music practice. Several times two saxophones converse with this rich phantom orchestra and one with another. Pieces are identified between moments of magniloquent and, in some parts, abyssal drama – Der erkönig and False traitor – and moments of subtle and elaborated intimism where the improvisational element emerges as activating nucleus of poetic substance: Flipper and one with wide central sequence of the vast, original,

mysterious Imperator Mundi. The extraordinary means that technology makes available is a double-edged sword for musical creativity. The possibility to have almost infinite options ends up with leading all of it to just a few sovrahistoric elements of selection: richness in content, taste, balance, originality and means knowledge.

We may refer to holistic music with clear reference to implicitly miraculous aspects to some expressive solutions that do not disdain elegant divertissements, in particular where there are loops of rhythmic sequences with basses for electronic percussion – Crossing cultur and especially the captivating Pulsar – alternated to moments of calm but vibratile meditation in music form: Landscape of Capadocia.

The journey undertaken by Donninelli and Nedoh does not put any limits, like an initiatory journey in the labyrinths of the deepest sound awareness is meant to be. The cosmological theme, started with Aurora Borealis, expands, well narrated by enchanting and disquieting sounds, intersected by human voices of talking saxophones in long tematisms, in Rolling Planets where fragments of orchestra phantoms in recognisable tones seem to tell about lost and decomposed, but not forgotten, musical worlds. These “rolling planets” are even more stimulating when percussions lose their metre and become a sort of cannonade, submerged in sound bands that transform the whole thing in a sense experience. Nor it could, in this inquiry in the most free and deep sound worlds, the theme of shadow, or rather shadows. Apart from personalistic feelings, everything arises from shadow, which is, as many creation myths say, one of the most powerful archetypes of our civilization: Saturn as Propator, an antecedent to the Father. George Lucas was well aware of that when he, in his thirties, created and wrote the saga of Star Wars – he wrote all nine episodes at once – where a central (and epochal) position was held by the Dark Father: Darth Fener in the invented language of the saga. After the cosmic shadows of Shadows in The Dark, the last piece creates a stylistic summery with its title The opposite Sides. They are the opposite sides of a widespread musical sensitivity in which rhythmic decision and regularity produces a last dialogue with wandering and diviner sounds of electronic bands and other irregular percussions, while saxophone seals an intense, original musical opera as a living icon of a far, but still real, place.

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