

## The authors

### *Anne-Marie Turcotte*

Studied composition, piano and choral music at the Conservatory “Giuseppe Verdi” in Milan. She has an intense career as a pianist, including a number of recordings for RAI. She has taught at the Conservatories of Rome, Milan, Palermo, Verona, Vicenza and Como. She has won many composition prizes in different European countries and also in the USA. She has works published by Ricordi, Edipan, Edizioni Musicali Sinfonica, Bèrben and Schott. She is currently the assistant director of the Milan-based vocal group Complesso Vocale Syntagma, and is often invited to adjudicate in composition and chamber-music competitions. She has works commissioned by the Orchestra Milano Classica, and by the association Amici della Musica di Cagliari. A number of her works have been performed at important music festivals, such as Maggio Musicale Fiorentino, Nuove Forme Sonore (Rome) and Universal Sacred Music (New York).

### *Giancarlo Schiaffini*

Is a composer-trombonist-tubist, born in Rome in 1942. In 1970 he studied at Darmstadt with Stockhausen, Ligeti and Globokar. He is member of the well-known Italian ensemble *Instabile Orchestra*. He taught at the Conservatorio “G. Rossini” in Pesaro and at the Conservatorio “A. Casella” in l’Aquila, at the Summer Courses of Siena Jazz and seminars all over the World. Mr. Schiaffini has performed in concerts and international festivals of contemporary music and jazz in venues and events such as Teatro alla Scala, Accademia di Santa Cecilia, Biennale Musica di Venezia, IRCAM and Lincoln Center. Since 1988,

Mr. Schiaffini has been working with the singer and writer Silvia Schiavoni on the composition and performance of multi-media events inspired by literature and visual arts, with images created by Ilaria Schiaffini. Mr. Schiaffini has collaborated with John Cage, Luigi Nono and Giacinto Scelsi in various performances. Scelsi, Nono, Alandia and Villa-Rojo have dedicated to him works for solo trombone or tuba.

### ***Guilherme Nascimento***

Was born in Timóteo (MG), in 1970. He is a composer and teaches at the School of Music of the State University of Minas Gerais (UEMG), where he also directs the Center for Contemporary Music. He is a frequent author of the program notes for the Minas Gerais Philharmonic Orchestra. He has taught at UFMG Music School, at Fundação de Educação Artística and Cefar/Fundação Clóvis Salgado. He earned a PhD degree at Unicamp, with researches conducted in Paris, Milan, Venice, Florence and Rome. He also earned a Master's degree in Communication and Semiotics at PUC-SP, and a bachelor's degree in Composition at UFMG. Mr. Nascimento has studied for three years at the Performing Arts School of Worcester, Massachusetts. He has been a pupil of Roger Reynolds, Stefano Gervasoni, Richard Bishop, Hans-Joachim Koellreutter, Sergio Magnani, Oiliam Lanna and Silvio Ferraz. He received scholarships from CNPq, CAPES, Fapesp and Fapemig. His compositions are frequently performed in Brazil and abroad. In 2009, his chamber works were recorded in two volumes (Guilherme Nascimento: Chamber Music, volumes 1 and 2. Belo Horizonte: Fundação de Educação Artística). He is the author of the books *Os sapatos floridos não voam* (São Paulo: Annablume, 2012) and *Música menor* (São Paulo: Annablume, 2005).

### ***Javier Parrado Moscoso***

Bolivian composer and researcher, Javier Parado Moscoso studied at the National Music Conservatory in La Paz, Bolivia. He has premiered chamber, orchestral, coral and electronic music in Latin America and Europe. Mr. Parado Moscoso has published numerous essays on the history of Bolivian music since the nineteenth century, and has worked on different research projects on subjects ranging from colonial plainsong to early-twentieth-century Bolivian music. He has won prizes in composition competitions in Salzburg, Canary Islands and La Paz, Bolivia.

### ***Jesús Villa-Rojo***

A complete musician with a strong personality and multiple artistic interests, Jesús Villa-Rojo works in different fields. As a composer, he has a catalogue of more than one hundred and fifty works in almost every genre. As an interpreter, he is an elite instrumentalist and also a researcher of the technical and expressive resources of his instrument, the clarinet. Such researches have been important stimuli for the creative work of a number of colleagues, whose works have been performed in many occasions through LIM (Laboratory of Musical Interpretation), group founded by Villa-Rojo in 1975 and ever since directed by him. Mr. Villa-Rojo is also a writer – besides teacher, organizer, cultural promoter... – and has published books of extraordinary importance: *El clarinete y sus posibilidades*; *Juegos gráfico-musicales*; and *Notación y grafía musical en el siglo XX*.

### ***Julio Estrada***

Born in Mexico City in 1943, Estrada's family was exiled from Spain in 1941. A composer, theoretician, historian, pedagogue, and interpreter, he began his musical studies in Mexico (1953-65), where he studied composition with Julián Orbón. In Paris (1965-69) he studied with Nadia Boulanger and Olivier Messiaen and attended courses and lectures by Iannis Xenakis. In Germany he studied with Karlheinz Stockhausen (1968) and with György Ligeti (1972). He earned a Ph. D. in Musicology at Strasbourg University (1990- 1994). In 1974 he became researcher in music at the Instituto de Estéticas, IIE/UNAM, where he was appointed as the Chair of a project on Mexican Music History and Head of MÚSIIC – Música, Sistema Interactivo de Investigación y Composición – a musical system designed by himself. He is the first music scholar to be honored as member of the Science Academy of Mexico and by the Mexican Education Ministry as National Researcher (since 1984). He created a Composition Seminar at UNAM, where he has been teaching Compositional Theory and Philosophy of Composition.

### ***Luigi Pestalòzza***

Italian music critic (Milan, 1928 – Milan, 2017). Collaborator for the papers *Avanti*, *Unità* and *Paese Sera*, he has taught Music History at the Brera Academy. Founder of the periodic *Il Diapason* (1950), he has published important essays about twentieth-century music (A. Schoenberg, I. Stravinsky, L. Nono, etc.). In 1997 he published the important essay *Disordine* (new edition in 2004).