

# stradivarius

New releases

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Ivan Fedele  
*Mixtim*



Ensemble Algoritmo  
Mario Caroli *flute*  
Marco Angius *conductor*



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**IVAN FEDELE**  
(\*1953)  
Music for ensemble

Ivan Fedele  
*Mixtim*

1	<b>Mixtim</b> (1989) musica rituale per sette esecutori	14'58"
2-3	<b>Il giardino di giada II</b> (1991) per flauto in sol e trio d'archi	13'52"
4	<b>Notturmo</b> (1998-2004) per undici esecutori	05'48"
5-9	<b>Arcipelago Möbius</b> (2004) per clarinetto in sib, violino, violoncello e contrabbasso Roberta Gottardi <i>clarinetto</i>	16'52"
10	<b>Profilo in eco</b> (1994-95) per flauto e ensemble	14'13"

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Ensemble Algoritmo  
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**Mixtim** ritual music for seven musicians (1989);  
**Il giardino di giada II** for flute in sol and string trio (1991);  
**Notturmo** for eleven musicians (2004);  
**Arcipelago Moebius** for clarinet in Bflat, violin, cello and doublebass (2001);  
**Profilo in eco** for flute and ensemble (1995)

*Mario Caroli, flute*

*Ensemble Algoritmo*

*Marco Angius, conductor*

Ivan Fedele is renowned for his hi-tech approach to composition and his impressive constructions in music. He has a total command of his own potential when it comes to both composition in particular and invention in the broadest sense. He could not thus be further removed from those whose take on their art is, shall we say, simplistically do-it-yourself. To this listener, Fedele's music conjures up images of machinery that makes mincemeat of traditional forms and of an ever-growing urgency to get to grips with the psychological effects of what happens when sound actually becomes reality. Like some latter-day descendant of Beethoven himself, Fedele takes musical line and structural form as the two poles between which he has set himself the task of redrawing the space-time map of the compositional process and this indissoluble link between musical matter and structure is reflected in Fedele's perspective on his art which both springs from within himself and is nonetheless conscious of what is beyond the personal. Indeed, it might be said that Fedele is all about taking form and deforming it: he certainly never takes refuge or seeks solace in the gratuitous equation "container-is-to-form-as-content-is-to-sound" - as academic as it is fake.

**Ivan Fedele on Stradivarius:**

- 33348 - *Concerto per pianoforte* - Bruno Canino, piano; Philharmonic Orch.of Radio France; Luca Pfaff, cond.
- 33629 - *Animus/Anima* - Neue Vocalsolisten Stuttgart
- 33650 - *Flute concerto; Cello concerto; Scena for orchestra* - RAI Orchestra; Pascal Rophé, cond.
- 33702 - *String Quartets* - Quartetto Arditti
- 33726 - *Latinamix* for flute, violin and cello - Trio Albatros