

## **Beatrice Barazzoni**



Beatrice Barazzoni studies at Milan «G. Verdi» Conservatorium; in 1987 she obtains the diplom in Piano under V. Balzani (then specializes at the Siena “Chigiana” Accademy with A. Weissenberg) and takes up a brief concert activity; in 1999 she obtains the diplom in Composition under A. Solbiati.

Meanwhile (1993) she gets the Arts Degree at University of Milan. She attends later masterclasses of Composition with I.Fedele, L. De Pablo, T. Wielecky (in 2004 at the Darmstadt Ferienkursen). In 1997 she wins a DAAD scholarship for a period of studies at the Heidelberg «Ruprecht-Karl» University; in 2001 she has been invited in Hungarn at the "Blatonföldvár Days of Twentieth Century Music", that year dedicated to Kurtág's music.

She obtains a memorable diplom in the international composition competition “P. Jurgenson” (Moscow 2001) and the first price at “Alice Bel Colle” international competition (Alessandria 2002). Her pieces have been performed in Milan («G. Verdi» Conservatorium, Civica Scuola di Musica), Monza (Villa Reale, «Lampi» festival), Bologna («Gigli» festival), Piacenza (S. Matteo theatre), Catania (Teatro Bellini), Bacau (Ateneu hall), Moscow («Tchaikovsky» Conservatorium), Mexico City (Festival de Musica Nueva) by "Res Nova" Duo, Trio Neos, "Octandre", "Divertimento", "Risognanze", “Offerta musicale”, "Studio New Music" Ensembles and "Mihail Jora" orchestra. She has received commissions from the Italian Flutes Orchestra, directed by M. Kessick, and the Thelema Trio. Recently she has been approaching the sounding-visual poetry of P. Albani for the production of spectacles of music-poetry.

Some of her pieces are published by the “P.I. Jurgenson Charity Foundation” of Moscow («The Music of the Third Millennium») and Classica Viva of Milan. She has written essays about Baroque and Contemporary music; she has been teaching at the Department of Art, Music and Spectacle of University of Padova and the Conservatorium of Campobasso. L’astro della palude (“the star of the marsh”) is inspired by a painting of Joan Mirò, where the star with its intense orange pitiless lights the march so much that it reveals its throbbing life; as though it were rent, the smooth and still surface of the water shows the depths with their living and perennially moving organisms: its restless side, before invisible. Mainly the flute embodies this obsessive and impending force, often fixed above the notes La- Si and already emerging from the pianistic background of the first bars (“Vivente”); to the flute, a fixed and threatening presence, opposes the clarinet with its soft melodic lines, that instead represent the calm and lyric surface of the boggy water. The clarinet’s melodies surface only at times in the composition, usually coloured by the disquieting light thrown by the star-flute or broken by its aggressive force. The piece is a continuous fight between these two opposite elements (or instruments), while the piano gets both of them to express themselves in small, free episodes, such as intermezzi, splitting: sometimes it drags flute into the dark depths of the marsh (“Vorticoso”), sometimes trying to reconcile flute and clarinet in oasis of intense lyricism (“Cullante” or the final “Lirico”).

*Actualizado a fecha:*