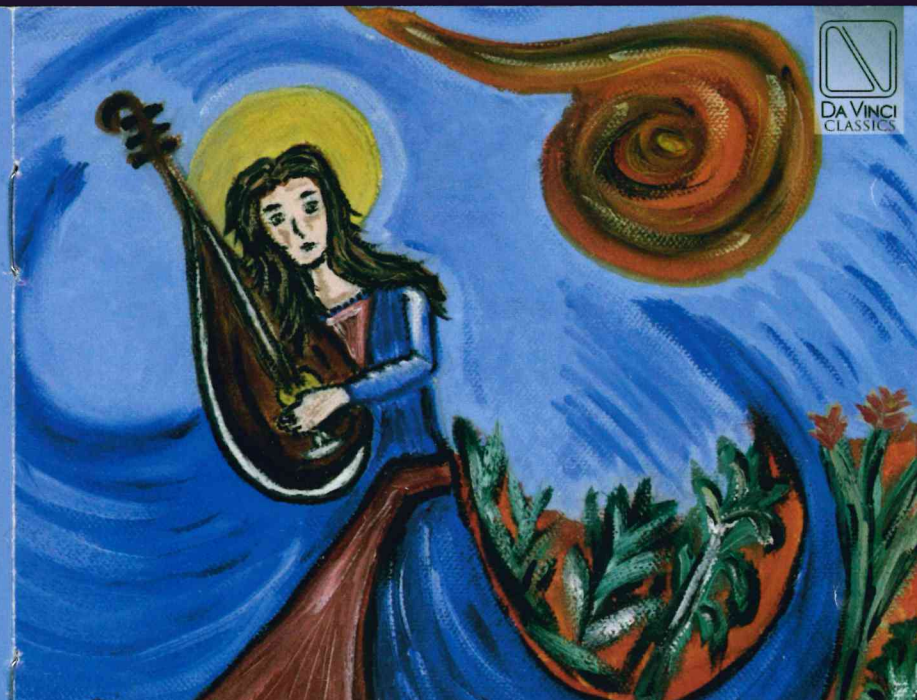




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ODERIGI LUSI
IL NUVOLO INNAMORATO
BALLET IN ONE ACT FOR ORCHESTRA

ORCHESTRA FILARMONICA CAMPANA
GIULIO MARAZIA

ODERIGI LUSI (b.1972)
IL NUVOLO INNAMORATO
Ballet in one act for orchestra
 from "A Cloud in Love" by Nâzim Hikmet (Excerpts)

SCENE 1

- | | | |
|------|---|------|
| [01] | Il Derviscio ai piedi del cipresso
<i>The Dervish at the base of the cypress</i> | 7'35 |
| [02] | Il Paese del Flato
<i>The Land of the Flute</i> | 3'32 |
| [03] | Aiscé, Creazione e Danza
<i>Aiscé, Creation and Dance</i> | 8'25 |
| [04] | Seifi il Nero presso il giardino di Aiscé – Seifi il Nero, il Leprotto e la Colomba
<i>Seifi the Black at Aiscé's garden – Seifi the Black, the Leveret and the Dove</i> | 5'11 |
| [05] | Il Nuvolo, Creazione e Danza
<i>The Cloud, Creation and Dance</i> | 6'43 |
| [06] | Il Nuvolo e Aiscé, Pas de deux
<i>The Cloud and Aiscé, Pas de deux</i> | 7'08 |

SCENE 2

- | | | |
|------|--|------|
| [07] | Seifi il Nero presso il giardino di Aiscé, ripresa
<i>Seifi the Black at Aiscé's garden, Reprise</i> | 3'17 |
| [08] | Seifi il Nero e il Cardo presso il giardino di Aiscé
<i>Seifi the Black and the Thistle at Aiscé's garden</i> | 3'21 |

I VIOLINS
 Giancosimo Smaldone
 (Concertmaster)
 Ledia Nikolla
 Alessia Avagliano
 Gaia Arpino
 Elena Nunziante
 Federico Fabbriatore
 Giusy Adiletta
 Ilaria Ferrigno

II VIOLINS
 Pasquale Murino
 Giovanni Rago
 Carmela Persico
 Andrea Montella
 Erica Moffa
 Carmine Pennino

VIOLAS
 Giulio Piccolo
 Pierpaolo Petti
 Francesca Scognamiglio
 Domenica Centanni

DOUBLE-BASS
 Raffaele Sgammato
 Luigi Castiello

CELLOS
 Alexandre Petrie Drummond
 Sharon Viola
 Maria Pettillo
 Luana Lombardi

FLUTE
 Maria Aiello

OBOE & ENGLISH HORN
 Manfredò D'Alessandro

CLARINETT
 Giovanni Liguori
 Giovanni Napolitano
 Clarinetto basso
 Vincenzo Cuomo

BASSOON
 Francesco Ausiello

HORNS
 Antonio Proto
 Vincenzo Musone
 Giorgio Cardillo

TRUMPET
 Valerij Ischenko

TROMBONE
 Francesco Fierro

TUBA
 Rosario Tramontano

PERCUSSIONS
 Egidio Napolitano
 Giorgio Durantino
 Pasquale Benincasa
 Gabriele Borrelli

LOUD
 Carmine Terracciano

GUITAR
 Antonio Saturno

ORCHESTRA FILARMONICA CAMPANA

Giulio Marazia, director

The OFC was founded in 2006 in Pagani by Maestro Giulio Marazia, its current artistic and musical director. It is composed by both experienced musicians of prime importance and young neo-graduates and post-graduates from various Italian Music Conservatoirs. In addition to having established itself as one of the realities that can actually produce and promote music in the region, the OFC is increasingly able to attract excellent musicians, many of which combine their orchestral activity with a brilliant solo career, in chamber formations and education. After a ten-year path of continuous training and specialisation, and more than 100 concerts, the OFC has been able to create a passionate professional group that has built a vast music repertoire that ranges from the Baroque period to the XXth century, from the great operatic repertoire to modern composers. The Orchestra's main residence is set in the new Municipal Theatre S. Alfonso of Pagani but it also performs regularly at Teatro Diana of Nocera Inferiore and at the "Mario Ferrante" Concert Hall in the Circolo Unione of Pagani. The OFC was also invited to perform at the prestigious Auditorium Oscar Niemeyer in Ravello, in the charming park of the Certosa di Padula, at the impressive Roman amphitheater of Avella, at Teatro Eduardo De Filippo in Agropoli, and at "Villa Guariglia" in Vietri sul Mare on the Amalfi Coast.

"The Cloud in Love" is the most famous tale by the Turkish poet Nazim Hikmet. It arises from the memory of the poet's childhood (his grandmother used to tell the young Nazim old tales) and a passionate reading of folklore tales of his native country. The anthology, which contains "The Cloud in Love", was written in the mid-fifties and it preserves an intact and amazing beauty and limpidity. Hikmet tells about splendid young girls, funny farmers, wicked wizards, smart young boys with a simplicity which wins, fascinates and doesn't lose the evocative and attracting power of his most beautiful love poetries. In "The Cloud in Love" (as in the other tales) poetry reminds the old traditions, its language and images have got a veil of fantasy, sometimes nostalgic, sometimes ironic and the amazed reader can dream and travel in new worlds. Brighter colours warm the places and paint the faces and the expressions of strong and determinate characters. The sky, gardens, animals, the beautiful Aiscé are the favourite subjects in this splendid tale where everything follows a precise and reassuring order of values and actions. Pure feelings overcome evil's avid wishes, good overcome the evil, but with moderation and wisdom. Page after page, we find out the fascination of this reading which was written for children, but it's right for adults too.

(Text by Oderigi Lusi)

Synopsis

Once upon a time, there was a splendid young girl. Her name was Aiscé, she had long golden hair, a moon face and good manners. She lived in an enchanted garden in a place called the "Land of the Flute", where the most beautiful flowers of the world bloomed. One day, Seifi the black, an evil man who was the owner of the whole Land, except for the little piece of ground in flower, reached the gates of the garden to force the girl to sell him that magic floor, where rare and scented flowers germinated. The young girl rejected Seifi's arrogant offer with decision and from that moment, he started to lay traps (together with a Thistle turned into a Snake) to the beautiful Aiscé's garden with any kind of calamity. Who is going to rescue the garden

from Seifi's fury? Who is going to help the splendid Aiscé? A Cloud in love, together with other amusing characters (the Dove, the Leveret) born from the sound of a Dervish's magic flute, (as Seifi, Aiscé and the Land of the Flute). The sound soars from the old wise man's instrument and begins the story.

The Cloud in love and his good mood

(Text by Giampiero Bellingeri)

Nâzım Hikmet (Thessaloniki 1902-Moscow1963) actually is the most important modern Turkish poet. His strong and lyric voice denounces and announces the injustices committed by powerful people of Turkey and of the world. Because of this political involvement - even if he was the scion of a family of pashas, governors and notables- he was persecuted and many times jailed also for long periods- the longest goes from 1938 to 1950. All his poetic and prose works (poetic collections, epos, dramas, novels, critical essays, researches about folk heritages) focus on love and struggle, even in his first verses. These impulses, changed into artistic forms, are so common in his poetry that we can define his verses like pure election and practice of a fight-for-love writing: against war and oppression in favour of peace and affection, with the most deep and dramatic expression of human feelings. And with a great moral awareness - till physical sufferance- about art, work, and cohabitation: about existence.

To avoid being once more condemned in his native land (where his works were forbidden he was officially declared as a "Traitor" and then rehabilitated only in the beginning of this century), he went in exile to Moscow from 1951 till the day of his death. Since the middle of the 50ies, there -in the Soviet capital city that has welcomed but also restricted him- this excellent Refugee, rereads, rediscovers, revises, his native land's fairy tales (as to feel his country closer). These tales were at that time methodically collected by experts about folklore, leded by P. N. Boratav. Actually, Hikmet thinks that every form of literature has its roots and its aims into the fairy tale.

According to him, the fairy tale is the literary genre that is closer to poetry: because of its rhythms, scansion, figures, brilliant inventions. And it is our tale about the "Cloud" (1962), which - fresh, new, unpublished- pours out the holes of a recorder crossed by the breath of the "Dervish"- a strange and wise man far from the earthly goods. In this case, the written text is a short and animated frame. Here Hikmet pays a splendid homage to the most ancient traditions of humanity, according to which it was a divine puff to give life to the world, to give the creatures a body filled with vital breath. However, also in our Italian translation, the expressive tension aimed to highlight the energy and the dramatic power of the creative action in all the different interpretations and translations (pictorial, theatrical, musical) of this work that tells us a prodigy of love, suffering and struggle represented by the never-ending metamorphosis of the Cloud (and maybe also Vladimir Majakovskij, the Russian "futurist", would have wanted to say, in his famous poem, looking for a way to be light, polite, stranger to the male coarseness: "I will be your Cloud in trousers...").

We face here the will to tell about a new creation, represented by all that, again and again, comes back to fly in the air thanks to the vital breath, which fills us up- maybe through the darkness so as through the segments of the Flute. The pipe indeed is the instrument crying the separation from its own creator, but it also is the magical musical instrument, which lets the sound out and which calls humanity to a reunion sacrificing its own life, its own sense of being a Cloud. In the reality of the story, the sacrifice of the Cloud - which in every transformation spreads his mood out, distils his own essence because of his love for the Girl Aiscé- is necessary for world life and reanimation, with the aim that the "Land of the Flute" will be at least the Paradise. The earthly external and internal aridity was already an agony for the poet who so described it while travelling along Anatoly, and later published his verses in 1930:

"Bare feet....That's how we traveled in that land! We listened/ to the sound of stony field in the watery eyes /of

the old oxen. We saw that /the earth does not yield in golden ears of grain/ to black ploughs. We didn't travel as in a dream. / No, we reached one rubbish heap after another. That's how we traveled in that land. / We know/What that land /is longing for. /This longing is made up like materialist's mind..."

During this travel along his country, the young Hikmet was feeling an old unease that would have become later a struggle against suffering. And he carried it along the subtle, evanescent but painful path leading to redemption, to the restitution of a good land -not unable to yield in golden ears of grain- to the people of the world. In the name of a revived garden, on the ground of a fertile artistic recreation emitted by a magical pipe:

"Why are you crying, Cloud?" the white dove asked him "Maybe because of the pain you feel?"

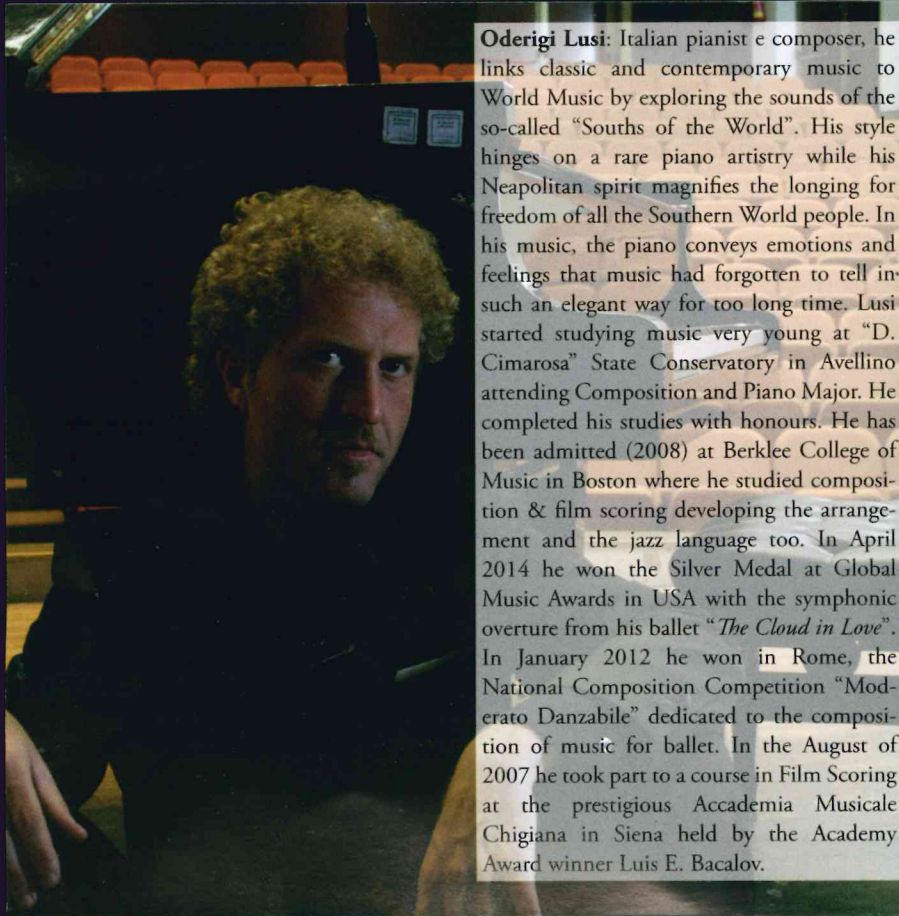
"No, I don't cry for my pain, but for Ayscé, which I am terribly fond of. I am crying because I will be separated from her" the Cloud said.

"Then a thick rain began to fall out him, like water falling out a glass. In the garden, the flowers raised their little heads, came back to breath, recovered their colors; and Aiscé dried her tears and prayed the sky:

"My little Cloud...I don't want you to dye...please do not dye!"

"(...) the Cloud was soon reappearing into the blue of the sky: and while it was recovering his form, the Cloud looked down to Aiscé and to the garden, became a great generous mouth and smiled. So, in the Land of the flute, the good ones were rewarded and the bad ones were chastised..."

At the same time, in these moments of happy ending, in these notes of shining eternity of the fairy tale, we are attracted by the blow, by the breath. We are inspired by the primeval music, invented and imagined by Hikmet, performed by the Dervish and rearranged by Maestro Oderigi Lusi.



Oderigi Lusi: Italian pianist e composer, he links classic and contemporary music to World Music by exploring the sounds of the so-called "Souths of the World". His style hinges on a rare piano artistry while his Neapolitan spirit magnifies the longing for freedom of all the Southern World people. In his music, the piano conveys emotions and feelings that music had forgotten to tell in such an elegant way for too long time. Lusi started studying music very young at "D. Cimarosa" State Conservatory in Avellino attending Composition and Piano Major. He completed his studies with honours. He has been admitted (2008) at Berklee College of Music in Boston where he studied composition & film scoring developing the arrangement and the jazz language too. In April 2014 he won the Silver Medal at Global Music Awards in USA with the symphonic overture from his ballet "*The Cloud in Love*". In January 2012 he won in Rome, the National Composition Competition "Moderato Danzabile" dedicated to the composition of music for ballet. In the August of 2007 he took part to a course in Film Scoring at the prestigious Accademia Musicale Chigiana in Siena held by the Academy Award winner Luis E. Bacalov.



He was active student of Maestro Gianluigi Gelmetti at the prestigious Accademia Musicale Chigiana in Siena, where in 2011, he won a major scholarship. As a conductor he was invited to festivals and concerts in Italy and abroad performing at the Teatro Mercadante in Naples, the Teatro Piccolo, Teatro Dal Verme, the Sala Verdi in Milan, the Volkshaus in Jena (Germany) and the Opéra Royal de Wallonie in Liège (Belgium). In 2013 he was chosen by the Milan Conservatory to represent the institution at the "Premio Nazionale delle Arti" of Conducting organized by the Italian Ministry of Education, University and Research. Musical and Artistic Director of Orchestra Sinfonica Ensemble Contemporaneo and Coro Collegium Vocale Salernitano from 2006 to 2013. He inaugurates the academic year 2014-2015 with the opera "*Don Pasquale*" by Donizetti with the Choir and Orchestra of the Conservatory of Milan. From 2014 Assistant Conductor of the Teatro Verdi in Salerno, with the artistic direction of Maestro Daniel Oren. In the 2015 debut as Guest Conductor of "Metro Chamber Orchestra" in two concerts in New York, scheduled the Passion According to St. John of J. S. Bach, which have earned him the appointment by the 2015-2016 season of principal guest conductor. From 2015 Assistant Conductor of the Opera Royale de Wallonie in Liegi, with the artistic direction of Maestro Paolo Arrivabeni.

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DA VINCI
CLASSICS

ODERIGI LUSI IL NUVOLO INNAMORATO

BALLET IN ONE ACT
FOR ORCHESTRA

FROM
"A CLOUD IN LOVE"
BY NÄZIM HIKMET
(EXCERPTS)

ORCHESTRA
FILARMONICA
CAMPANA

GIULIO MARAZIA



ORCHESTRA
FILARMONICA
CAMPANA

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