

## MOSKOW RUN 2019

I was very happy when my old friend Vladimir Tarnopolsky invited me, with the generous help of the Italian Institute of Culture, to compose a new piece for the Contemporary Music Studio in Moscow.

My cultural debt with Russian art is immense. And of course not only musical. From Gogol Tolstoj Dostojewsky to Leskov and Bulgakov, through Blok and the symbolists and Majakovsky. So many!

And visual arts! I don't even mention musicians: hundreds. One for all: Stravinsky. Therefore the first time in Russia is an event for me.

There was only a little misunderstanding when I said enthusiastically YES in the first place. I thought it was for 2020.

Little by little it turned out it was... now!

How do you say: Gospody !!!?

I am writing a new opera on Shakespeare for Munich, the Bayerische Staatsoper with Kent Nagano conducting, a new Trio with Caroline Widmann for the WDR - WestDeutsche Rundfunk in Cologne and a Violin Concerto for Patricia Kopatchinskaya. Plus a double "Duel" for 2 chamber orchestras, Ensemble Intercontemporain and REMIX Ensemble.

All within the end of 2020.

Since Italians are crazy, at least as Russians, we decided to try, anyway.

So, what a RUN!!! I had to run and rush for this piece, suspending anything else.

This is part of the explanation for the title.

The other part is musical, possibly more interesting.

I am very focused into investigating the borderlines of perception. Which are of course not only a physiological sensorial problem, but a complex algorithm between our senses and the "semanticity" of music. That I call semantic pressure. In the last 50 years this form of art, that was mainly considered a-semantic, since is very abstract, has been charged of a huge weight of semantic rethorics, principally connected to a commercial and shameless use of it. Cinema, TV, advertising and of course commercial music.

The amount of atomized, fragmented informations flying in all directions thru our ears nowadays have formed a dark grey cloud where it seems that everything is equal to everything else. Horror! We wander around, deafened by this madness of nonsense and noise.

In this new piece I like to explore the border land where a mass of molecules in fast and regular movement start to conglomerate and create a form. Is this possible?

Background/foreground , swarms/ contour. We need to ponder a lot today about this. We need to find some ways out. Noise is everywhere but meaning is not. Are we brave enough to mean something in a new way. Again ?

MOSKOW RUN is dedicated to Olga Strada and Vladimir Tarnopolsky

Luca Francesconi