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Stefano Mazzoleni

CONDUCTOR



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Biography

A specialist in 20th century music, the conductor Stefano Mazzoleni has also studied piano, double bass, choral music, choral conducting and experimental composition at the Fiesole School of Music with Sylvano Bussotti. He studied orchestral conducting at the Hochschule für Musik in Vienna.

He has conducted many orchestras in various countries, including prestigious soloists, in symphony concerts and opera, in Europe, Japan, China, U.S., Central and South America: Orchestra di Padova e del Veneto, Orchestra Filarmonia Veneta, Orchestra Città di Ferrara, Orchestra Regionale della Campania di Napoli, Orchestra Sinfonica di Bari, Sapporo Symphony in Japan, Beijing Symphony in China, New Philharmonia of Hong Kong, Kaohsiung Symphony Orchestra in Taiwan, Orquesta Sinfonica Nacional and Orquesta del Teatro Colon in Buenos Aires, Orquesta Filarmonica de la Ciudad de Mexico, Orquesta da Camara de Bellas Artes and Orquesta del Estado de Mexico in Mexico, USC Symphony Orchestra in Columbia (South Carolina) Symphony orchestra of South Arkansas, Chamber Ensemble of London in St. Martin in the Fields, The Ensemble for Contemporary Music in Moscow, Radiotelevision Symphony Orchestra of Zagreb, National Symphony Orchestra in La Habana, etc.

He founded and conducts Ensemble 900, a chamber music ensemble who specialise in 20th century and contemporary music.

In 1995 he founded the festival “Windows on the 20th Century” in Treviso, Italy. This festival specialises in music and culture of our time, and has enjoyed the participation of many Italian and international artists. In 13 years, more than 150 concerts have been given – many of which were world or Italian premières.

As a composer, some of his pieces have been performed by San Paolo Audiovisivi. Stefano made his debut in January 2000 at the Theatre du Roind-Point in Paris, with incidental music to the play “Matricule” by Luc Bassong.

In 1991 he founded the musical magazine “Diastema”, one of the most important Italian magazines, specialising in musicology and analysis – the only Italian magazine cited in the new edition of the German “Algemeine Enziclopädie der Musik”. Stefano is president of the publishers Ensemble 900, who specialise in musical texts, with around 50 titles to their credit.

In 2001 he was a jury member for the “Mario Gusella International Competition for Orchestral Conductors” in Pescara, and in 2002 he was on the jury of the “Mario del Monaco International Opera Competition, in Castelfranco Veneto.

He’s Professor in the Conservatorio di musica of Lecce (Italy) and conductor of the Conservatory’s orchestra.

Critical Acclaim

Frank Ballard, musical critic of the magazine Free Times (U.S.)

The first piece was Beethoven's "Coriolano" and it was clear from the start that we were not in for a token opening overture performance with Mazzoleni's energized, expressive and controlled style evoking some of the finest ensemble playing I've heard in a long time.

...Mazzoleni, known as a champion of 20th Century music, was clearly in his element with this difficult work (Hindemith's Symphonic Metamorphosis)...Exceptional playing of solo passages throughout the orchestra was recognized by a clearly appreciative conductor.

Pablo Kohan, La Nacion, diario de Buenos Aires, on a concert with the Orquesta Sinfonica Nacional a Buenos Aires

...After the intermission, the orchestra and his fabulous conductor presented "Chain 3" by Witold Lutoslawsky, by far, the best piece of the night, because of the values of the piece, and because the concentration of an orchestra that changes, when it's conducted by a good conductor and has certain challenges ahead, it seems to abandon certain routines that are not favorable.

Claudio Bazan, La voz del interior, for a concert in Cordoba with the National Symphony Orchestra.

...The conduction of Stefano Mazzoleni was efficient. He is a conductor formed on the new breeds, where the focus is on the sound and not in the gestures.

...Mazzoleni's conducting demonstrated to own a suggestive concept towards managing the colors of the instruments and the subtleness of the dynamics.

Tan Li-hua - Principal Conductor of Beijing Symphony Orchestra

Contact, secretary: leileizang@yahoo.com

I have the great pleasure to recommend the famous conductor Mr. Stefano Mazzoleni. I had several chances to be present on concerts conducted by Mr. Stefano Mazzoleni— with Beijing Symphony Orchestra. Undoubtedly he is a person who is able to impress both by his knowledge, musicality, precise gesture and by professionalism, and positive relationship with musicians in the Orchestra.

Beijing, March 25, 2006

Nicola Sbrisà – La Gazzetta del Mezzogiorno (Bari), Italia

Mr Mazzoleni is able to achieve a very good relationship with the musicians of the orchestra. His program, (Tchaikowsky, The Swan's lake and Bizet, First and second Carmen's suites) was full of colors and his direction was full of passion and energy with vigorously and evocative power.

Bari, July 2007

Alejandro Fernández – El norte (Monterrey), Mexico

Thanks to his direction the program was exciting from the beginning to the end. The charismatic Mazzoleni chose for his concert two first time performances of pieces by Italian composers. One of the most intense moments was the performance of "Fountains of Rome" by Respighi in which the orchestra was extremely

motivated. It is in this moment when the work of Mr. Mazzoleni, with each section of the orchestra, shows all the details created by the composer.

Monterrey, February 24, 2008

Ernst Helmuth Flammer, Komponist, Musikologe, Dirigent
(Dresden) Deutschland

Stefano Mazzoleni hat an mehreren Orten von Werken von mir mit führenden Orchestern einstudiert und interpretiert. Beispielsweise meine Orchesterkomposition "Dem Rad in die Speichen fallen", welche die Aufarbeitung des Holocaust zum Sujet hat, hat unter den bislang 18 Aufführungen dieses Werkes die weitaus beste erlebt, die unter seiner Leitung stattfand. Dabei wurde dieses Werk mit so renommierten Klangkörpern wie Dresdner Philharmonie, dem Sinfonieorchester des Südwestrundfunks in Deutschland, weltweit berühmt für ihre Kompetenz in der Interpretation Neuer Musik, zuvor gespielt. Stefano Mazzolenis Interpretation zeichnete sich durch luzide Genauigkeit, durch überragende Präzision, durch eine transparente Gestaltung der Struktur und Instrumentation des Werkes aus, die das Sujet auch ohne verbale Vorträge vor den Konzerten dem Publikum auf eindrucksvolle Weise vermittelte. Dessen Reaktion war bei aller Begeisterung angesichts des sich ausschliesslich über die Musik vermittelten Sujets Betroffenheit. Dieser Interpretation ging eine intensive Reflexion voraus, die die geistigen Intentionen des Werkes treffend erfasst hatte. Sie ist daher eine Interpretation, die, weil sie geistreich und damit musikalisch niveauvoll war, nur als überragend bezeichnet werden kann.

Repertoire

Modern and contemporary

Luciano Berio	4 versioni originali della Ritirata notturna di Madrid di Boccherini Folksongs (for voice and ensemble - also for voice and orchestra)
Samuel Barber	Essays for orchestra nr 1, 2, 3
Bela Bartok	Divertimento für Streichorchester Concert for viola and orchestra
Pierre Boulez	Le Marteau sans Maitre (for voice and ensemble)
Benjamin Britten	Simple Symphony
Leo Brouwer	Toronto's concert, for guitar and orchestra
John Cage	Constructions in metal and other works for ensemble and percussions
Emanuele Casale (1966)	Nr 6
Alfredo Casella	Scarlattiana (for piano and orchestra)
Mario Castelnuovo Tedesco	Concert for guitar and orchestra
Chen Shu-si	Hakka fantasies I and II: two pieces for violin and strings
Manuel De Falla	El amor brujo
Gabriel Faurè	Requiem
Antonio Fortunato	Consciousness of light
Helmuth Flammer	Durch die Erde, Dem Rad in die speichen Fallen
Carlo Galante	KV 1991. Fantasia su frammenti mozartiani (1996)
Gino Gorini	Several pieces for orchestra or for piano and orchestra
Paul Hindemith	Symphonic Methamorphosis on a theme of Weber Funf Stücke für Streichorchester
Aram Kachaturian	Concert for violin and orchestra
Zoltan Kodaly	Galanta's dances
Erich Korngold	Concert for cello and orchestra
Gyorgy Ligeti	Atmospheres, Lontano
Luca Lombardi	Aubade (2003)
Witold Lutoslawsky	Chain 3
Gustav Mahler	Kindertotenlieder
Bohuslav Martinu	Concert for two pianos and orchestra
Luigi Nono	A Carlo Scarpa Polifonica-Monodia-Ritmica (for ensemble)
Goffredo Petrassi	3° concert for orchestra
Astor Piazzolla	Las cuatro estaciones, for guitar and strings, Several pieces for orchestra
Serghey Prokoviev	Classical symphony
Maurice Ravel	Le tombeau de Couperin Bolero
Ottorino Respighi	Fontane di Roma Pini di Roma Antiche danze ed arie per liuto (per archi) Gli uccelli
Joaquin Rodrigo	"Concierto de Aranjuez" for guitar and orchestra
Nino Rota	"La strada", suite for orchestra
Nicola Sani (1961)	Al folle volo
Salvatore Sciarrino	Shadow of sound

Arnold Schönberg	A survivor from Warsaw
Dimitri Shostakovich	Simphonies nr 3 e nr 9
Richard Strauss	Dance of the seven veils, from Salomè
Igor Strawinsky	Petruska Pulcinella suite Historie du soldat Symphony of Psalms
Fabio Vacchi (1955)	Notturmo concertante for guitar and orchestra
Edgar Varese	Ionisation Hyperprism
Ermanno Wolf Ferrari	Serenata for strings
Yannis Xenakis	Metastassis
Isang Yun	Piece concertante
Sante Zanon (1899-1965)	S. Francesco d'Assisi, Oratori, Messe, Opere sinfoniche

Classical

Ludwig van Beethoven	Sinfonies nr 3, 4, 6 Concert for piano and orchestra nr. 2, 3 Concert for violin and orchestra Several ouvertures for orchestra
George Bizet	Carmen suite nr 1 and 2
Frederick Chopin	Concert nr 1 for piano and orchestra
Antonin Dvorak	Concert for violin and orchestra
Mauro Giuliani	Concert for guitar and orchestra op. 30
Franz Listzt	Totentanz for piano and orchestra
Pietro Mascagni	Messa di gloria
Felix Mendelssohn	Simphony nr 4 "Italiana" and nr 5 "Reformation"
Wolfgang A. Mozart	Several sinfonies, divertimenti and concerts for piano, violino Requiem
Francis Poulenc	Concert for organo, strings and timpani
Serghey Rachmaninoff	Concert nr 2 for piano and orchestra
Gioacchino Rossini	Stabat Mater Several ouverture by operas, "Sonate a quattro" for strings
Camille Saint Saens	Concert nr 2 for piano and orchestra
Piotr I. Tchaikowsky	Simphony nr. 2 "Little Russia" Concert for piano and orchestra The "Swan's lake" suite
Giuseppe Verdi	4 sacred pieces Several ouvertures form operas
Richard Wagner	Love and death of Isotta, Parsifal's prelude
Carl Maria von Weber	Preludio of Freischutz

Operas

Antonio Fortunato	Salvo D'Acquisto (1997)
Giacomo Puccini	Gianni Schicchi, Suor Angelica, Turandot
Gioacchino Rossini	Il barbiere di Siviglia
Giuseppe Verdi	La traviata

References

Julius Berger, cellist and former director of Musikhoschsule in Augsburg (Germany)
Contact: julius@juliusberger.de

Stefano Mazzoleni is an exquisite conductor. His activity creates unforgettable performances in innovative and thoughtful programs.

I played with him the cello concerto of Erich Korngold at his festival in Treviso. It was a joy, inspiration and a great success!

Augsburg, March 17 2003

Gabriel Senanes, Former general and artistic director of the Theatre Colon in Buenos Aires
Contact: senanes@fibertel.com.ar

Maestro Stefano Mazzoleni has been invited to conduct the “Orquesta Estable” of the Colon Theatre, not only because of his impeccable and raising artistic career, but also because of this brilliant performance with the National Symphony Orchestra of Argentina.

His concert with the Orquesta Estable of the Theatre Colon has allowed the musicians and the audience to appreciate his musicality, expressiveness and flexibility to conduct in such varied repertory, in this case, compositions of the second half of the Twentieth Century.

May 4 2004

Roberto Fabbriciani, flautist – Italy
Contact: rfabbriciani@alice.it

I know and appreciate Stefano Mazzoleni as a musician and as an orchestra conductor.

Our intense and frequent professional collaborations have confirmed his human qualities, most necessary in a musician, and his high artistic talents.

With his excellent capacity of analysis, he is always happy and ready to make new musical experiences with the purpose of creating projects where the contemporary music is constantly related to the traditional repertory.

March 13 2003