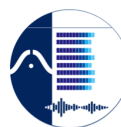


University of Rome “Tor Vergata”
Department of History, Humanities and Society

Master in Sonic Arts



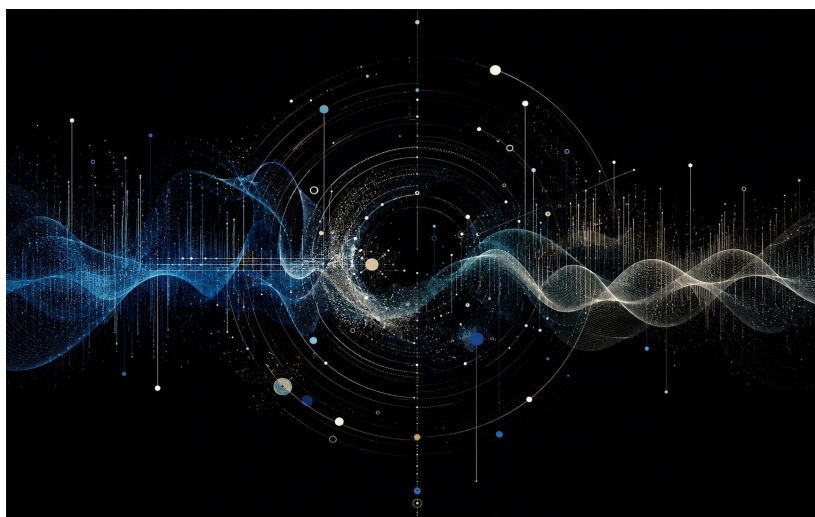
TOR VERGATA
UNIVERSITÀ DEGLI STUDI DI ROMA



University of Rome
Tor Vergata
Master in
Sonic Arts

“Mixture” Concert Series, 2026 Edition

Concert II: “Ancient Resonances, Spaces in Metamorphosis”

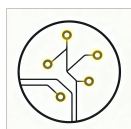


26th June 2026, 5.30pm

Auditorium Ennio Morricone

Universita di Roma “Tor Vergata”, Facolta di Lettere e Filosofia, via Columbia 1, Roma

in collaboration with



Musica illuminata



Senhalte Productions

Program

I) Hypodamus; Composer and performer: Vincenzo Pannarale;
Year of Composition and duration: 2021, 5'13'

II) Analisi e Sintesi; Composer: Stefano Petrarca;
Performers: Giulia Dettori (Violin), Stefano Petrarca (Live Electronics);
Year of Composition and duration: 2026, 7'20"

III) Si dolce è 'l tormento; Composer: Claudio Monteverdi;
Performers: Teresa Varelli (Soprano), Riccardo Rettaroli (Guitar), Maira Finotti (Flauto) ;
Year of Composition and duration: 1624, 4' ca.

IV) Pur ti miro (da L' Incoronazione di Poppea); Composer: Claudio Monteverdi;
Performers: Teresa Varelli (Soprano), Maira Finotti (Contralto), Riccardo Rettaroli (Guitar);
Year of Composition and duration: 1643, 4' ca.

V) Se l'aura spira tutta vezzosa; Composer: Girolamo Frescobaldi;
Performers: Teresa Varelli (Soprano), Riccardo Rettaroli (Guitar), Maira Finotti (Flute) ;
Year of Composition and duration: 1630, 4' ca.

VI) Limen; Composers: Paolo Gatti, Elena Paparusso;
Performers: Paolo Gatti (Live Electronics), Elena Paparusso (Voce);
Year of Composition and duration: 2026, 7' ca.

VII) One Day; Composer and performer: Simone Sbarzella;
Year of Composition and duration: 2015, 7'

VIII) Flebile Vagito; Composer and performer: Domenico Vessia;
Year of Composition and duration: 2011, 4'5"

IX) Come again, sweet love doth now invite ; Composer: John Dowland;
Performers: Teresa Varelli (Soprano), Maira Finotti (Contralto), Riccardo Rettaroli (Guitar);
Year of Composition and duration: 1597, 3' ca.

X) Music for a while (da Oedipus) ; Composer: Henry Purcell;
Performers: Teresa Varelli (Soprano), Riccardo Rettaroli (Guitar);
Year of Composition and duration: 1692, 4' ca.

Sound Engineer: Gabriele Carone
Technical Assistant: Salvatore Gula

Notes about the compositions

I) Hypodomus

There is a series that no one has ever truly heard. Perhaps. It is an idea, yet one that must confront the conditions of its own realisation. An idea that already contains the generative seed of its form: the seventh harmonic. Not just any seventh, but one of the undertones. A logical yet alien entity. Like an intruder, it insinuates itself into structures and processes that are ordered, perhaps excessively so; nevertheless, it is precisely this eccentric presence that lends them vitality. Throughout the work, it remains suspended between belonging and otherness. It neither destroys nor replaces what it encounters, but progressively alters its behaviour. Like certain errors without which we would remain motionless. Ultimately, having begun as a foreign and disruptive element, the seventh paradoxically becomes the connective tissue of the form: that which articulates without differentiating and blends without unifying.

II) Analisi e Sintesi

The work belongs to a collection of compositions entitled *Bachiane elettriche* and constitutes a fitting tribute to J. S. Bach. The title *Bachiane elettriche* was inspired by the celebrated collection *Bachianas brasileiras* by the Brazilian composer Heitor Villa-Lobos. Through a variety of algorithmic procedures, the fundamental material is derived from the subject of *Contrapunctus I* from *The Art of Fugue* by the great German master. The “melody of timbres” characteristic of art electronic music emerges through the continuous repetition and variation—particularly in timbre and duration—of this subject and its mirror forms, so that its presence becomes recognisable only intermittently. The violin and bass are integrated into this context as constituent elements of an extensive counterpoint of timbres.

III) Si dolce è 'l tormento

A monody for voice, flute, and guitar. An example of the emerging Baroque aesthetics of the affections, the work gives musical expression to the amorous paradox between pain and sweetness through a free, flexible, and intensely expressive vocal line.

IV) Pur ti miro (da L' Incoronazione di Poppea)

A duet from *L'incoronazione di Poppea* for soprano, contralto, and guitar. This finale of extraordinary lyrical intensity intertwines the two voices within a continuous and sensual flow, embodying the full affirmation of seventeenth-century operatic language.

V) Se l'aura spira tutta vezzosa

A pastoral aria for voice, flute, and guitar. Its writing reflects the Baroque sensitivity to the affections, combining flexible vocal lines with a delicate timbral interplay between voice and flute, supported by a discreet and cantabile accompaniment.

VI) Limen

Limen explores liminality as a condition of suspension and transformation, investigating the boundary between body and space, digital memory and analog experience. At the core of the composition lies the dialogue between voice and electronics, intertwined within a mutable and immersive sonic ecosystem. Through a succession of perceptual states that take shape without ever fully resolving—Emergence, Blur, Silence, Transformation, and Dissolution—the vocal material is progressively processed, expanded, altered, and ultimately brought back to its essence. The work constructs a fluid and osmotic threshold between the natural and the artificial, presence and absence, memory and change, proximity and distance, transforming the listening space into a site of continuous metamorphosis.

VII) One Day

This work is created from environmental sounds that anyone might encounter during an ordinary day. The digital processing of these materials and the addition of synthesised sounds are combined with a continuous movement of zooming in and out of sonic details, creating a counterpoint between reality and the subconscious.

VIII) Flebile Vagito

Like the cry of a newborn or the final breath of a life, regret traverses existence, emerging suddenly and leaving a profound mark. The piece is inspired by the poetry of Alberto Rubini, whose words—drawn from four original poems and reinterpreted by the author himself—are recomposed into a new narrative structure. The electroacoustic writing seeks to preserve their expressive intensity, creating a sonic landscape suspended between memory, melancholy, and reflection, in which the speaking voice remains the emotional center of the listening experience.

IX) Come again, sweet love doth now invite

An English Renaissance song for soprano, contralto, and guitar. An emblematic example of the Elizabethan ayre, the work combines expressive melancholy with melodic clarity. The two voices engage in a balanced dialogue, supported by an understated accompaniment that enhances their intimacy.

X) Music for a while (da Oedipus)

An aria from the incidental music for *Oedipus*, arranged for voice and guitar. Built upon a ground bass, it creates a suspended and contemplative atmosphere. The vocal line, expressive yet restrained, intensifies the emotional power of the text.

Composers and Performers Biographies

Vincenzo Pannarale

Vincenzo Pannarale obtained diplomas in Piano and Electronic Music from the N. Piccinni Conservatory in Bari, where he also completed a two-year advanced specialisation programme in Musical Acoustics. He graduated in Electronic Engineering from the Polytechnic University of Bari. He teaches Music Theory at the Bari Conservatory. His principal fields of interest include musical semiography and the acoustics of musical instruments and the human voice. For approximately ten years, he has served on the organising committee of an annual conference developed in collaboration with the University of Bari and devoted to the relationship between music and science. He has delivered seminars on these subjects at various cultural and academic institutions. He is currently enrolled in the Master's programme in Sonic Arts at the University of Rome Tor Vergata.

Stefano Petrarca

Stefano Petrarca studied piano, composition, trumpet, guitar, Electronic Music, Mathematics, and Computer Science. He is the author of works for chamber ensembles, solo instruments, magnetic tape, and real-time synthesisers, which have been performed in concerts and radio broadcasts. From 2001 to 2011, he taught Music Informatics and Mathematics at the Santa Cecilia Conservatory in Rome. From 2015 to 2017, he taught Electroacoustics and Models for the Analysis and Digital Processing of Sound at the F. Morlacchi Conservatory in Perugia. He is the author of the book *Matematica per la Musica e il Suono*, published by Aracne. Several of his compositions have been released by the Senhalte record label.

Giulia Dettori

Giulia Dettori was born into a family of professional musicians. Since 2006, she studied Violin at the "Santa Cecilia" Conservatory, following the traditional curriculum and graduating in 2016 with a score of 8.50/10. She has taken part in the concert seasons of the Accademia Musicale dell'Alto Lazio and collaborated with numerous orchestras, including the Youth Orchestra of the Rome Opera House, with which she performed both in Italy and abroad, and the Nova Amadeus Orchestra. Since January 8, 2024, she has been a member of the Blind Inclusive Orchestra, conducted by Maestro Santoloci, the first Italian orchestra to include visually impaired and blind musicians. With this ensemble, she has recently performed at the Auditorium Parco della Musica (in both the Petrassi Hall and the Borgna Theatre) and at the Italian Chamber of Deputies. Since 2024, she has also collaborated with the Formello String Orchestra and performs in a duo with Maestro Ilaria Sciuolo, presenting a repertoire that ranges from classical music to film soundtracks. Through her collaboration with M° Stefano Petrarca at the Music Technology Laboratory of ITIS Fermi, where she is a tenured teacher of Italian Language and Literature, she has undertaken the study and performance of previously unpublished works of electronic music.

Claudio Monteverdi

Claudio Monteverdi (Cremona, 15 May 1567 – Venice, 29 November 1643) was an Italian composer of the late Renaissance and early Baroque periods. He is regarded as the principal figure in the development of opera as a new musical genre. Through his works, he also contributed to the introduction of a more modern and expressive spirit into sacred music, profoundly influencing the evolution of European musical language.

Teresa Varelli

Teresa Varelli, soprano, is an active performer in the Renaissance, Baroque, and contemporary music repertoires. She trained at the “Ottorino Respighi” Conservatory, where she earned a First-Level Academic Diploma in Renaissance and Baroque Singing. She is currently completing her Master's Degree (Second-Level Academic Diploma) in the same field under the guidance of soprano Raffaella Milanese. She also completed a Second-Level Master's Degree in Contemporary Music Performance at the “Santa Cecilia” Conservatory. She is the first soprano of the EVO Ensemble, with which she has performed at venues and festivals including the Auditorium Parco della Musica, Villa Massimo, the Nuova Consonanza Festival, the Giorgio Cini Foundation, the Teatro Vascello, and the Resis Festival. Among her notable performances is a concert at the Oratorio del Gonfalone featuring the program *Voices of Time: From the Renaissance to the Contemporary*, which exemplifies her interest in fostering dialogue between different musical eras and languages. She has also taken part in productions organized by the Early Music Department of the “Ottorino Respighi” Conservatory, including *I Portentosi Effetti della Madre Natura* by G. Scarlatti, as well as recording and broadcasting projects. Her work includes recordings for Vatican Radio and the album *Musica Domestica*, released by Da Vinci Classics.

Riccardo Rettaroli

Riccardo Rettaroli began his musical journey under the guidance of Maestro Massimiliano Romano. He continued his studies at the “Ottorino Respighi” Conservatory in Latina, where, in the class of Maestro Stefano Magliaro, he obtained his Second-Level Academic Degree in October 2023, graduating with highest honors (*summa cum laude*). Since 2021, he has further enriched his musical education through advanced studies with Maestro Aniello Desiderio. He has also participated in numerous masterclasses with internationally renowned musicians in Italy and abroad, including David Russell, Lorenzo Micheli, Alvaro Pierri, Stephen Goss, Carlo Marchione, Marcin Dylla, Marco Piperno, and Marco Tamayo. Rettaroli maintains an active concert career, performing both as a soloist and in chamber music ensembles. He has collaborated extensively with the “Colori nel Mondo” Theatre in Aprilia, where he conceived and staged several musical productions, including *Io, Musica (I, Music)*, *Le Arti Sorelle (The Sister Arts)*, *Un’Idea (An Idea)*, and *Momenti (Moments)*. Through these projects, he has sought to make classical music accessible to a broad audience and to foster artistic collaboration within the local community by bringing together musicians, painters, dancers, and actors. Alongside his concert and artistic activities, he is passionately involved in music education, teaching at various music associations and organizations.

Maira Finotti

Born in Latina on February 8, 1997, she is a multi-instrumentalist and arranger who began her musical studies at an early age as a self-taught musician, dedicating herself to the study of piano, guitar, and singing. In 2010, she began formal studies in recorder and early music at the “Ottorino Respighi” Conservatory in Latina, where she earned her diploma in 2018 and graduated in 2020. As a recorder player, she has performed at several festivals throughout Italy, including the Early Music Festival, Camerata Romana, and L’Architasto. She has also been a member of various choirs, performing in numerous concerts. In addition, she sings and plays piano in an Halestorm tribute band and in the all-female rock group Morigans. In 2022, she began studying Renaissance and Baroque vocal performance under the guidance of soprano Raffaella Milanese. More recently, she joined the vocal ensemble De Arte Contrapuncti Ensemble, directed by Maestro Roberto Ciafrei.

Girolamo Frescobaldi

Girolamo Frescobaldi (Ferrara, September 1583 – Rome, 1 March 1643) was an Italian organist and composer, regarded as one of the earliest great masters of organ music. Through his pupil Johann Jakob Froberger, he exerted a decisive influence upon the German Baroque school. In 1607, he began working as an organist at the Church of Santa Maria in Trastevere in Rome. During the same year, he travelled to the Netherlands and published his first book of madrigals in Antwerp. From 1608, he served as organist at St Peter’s Basilica, a position he retained for most of his life, except for the period between 1628 and 1634, when he worked as a court organist in Florence.

Paolo Gatti

He studied electric guitar, classical guitar, and piano. He holds a degree in Environmental Engineering from the University of Rome Tor Vergata, where he also earned a Master's degree in Sound Engineering. He subsequently graduated with highest honors, obtaining both the First- and Second-Level Academic Diplomas in Electronic Music from the Santa Cecilia Conservatory in Rome. His compositions have been performed in Italy and abroad, including in the United States, the United Kingdom, Ireland, Mexico, Malta, South Korea, and Thailand, receiving awards and special mentions. His works have been released by various record labels and netlabels. He has composed music for theatre productions, dance performances, and poetry festivals. After receiving a scholarship in 2017, he worked as a composer for Malta’s national broadcaster, PBS. In 2024, he was Artist-in-Residence at the MatDot Art Center in Bangkok, Thailand. Over the years, he has also collaborated with universities and AFAM institutions as a teacher and lecturer.

Elena Papparusso

Singer, composer, and performer Elena Papparusso conducts her artistic research at the intersection of contemporary jazz, improvisation, and the choreographic arts. She graduated with honours in Jazz Singing from the Santa Cecilia Conservatory and subsequently explored the relationship between sound and movement through a Master’s degree in Choreographic and Musical Improvisation Techniques at the National Academy of Dance in Rome. Her performance practice has been presented in both experimental and institutional venues, including MAXXI, Castello di Rivoli, and MACRO Asilo. Among her original works, *Strange to Meet You*, a multidisciplinary project produced by Orbita Spellbound, occupies a prominent place. A recipient of the 2024 AIR – Artisti in Residenza

award, she has developed an international career with tours in South Africa, Turkey, Mauritius, and across Europe. Alongside an established concert and recording career, culminating in the 2024 album *Anatomy of the Sun* for Parco della Musica Records, she is also active as a performer of film soundtracks. Formerly a lecturer at the National Academy of Dance and the author of essays on the relationship between music and movement, she is currently a permanent professor of Jazz Singing at the Salerno Conservatory and collaborates with the Udine Conservatory.

Simone Sbarzella

Simone Sbarzella is a pianist, composer of electronic and electroacoustic music, sound engineer, and video artist. Following studies in classical music, piano, and composition, he turned to jazz, performing in numerous clubs, concert series, and festivals. During the same period, he developed a growing interest in recording, audio mixing, and electronic music. He managed Monk Studio, a recording studio, record label, and training centre, where he worked on numerous productions as a sound engineer and sound designer. He later developed a strong interest in cinema, digital video, and video art, with particular attention to the relationship between sound and image, creating a number of audiovisual works. His current artistic practice focuses on electronic and electroacoustic music, video art, and intermedia.

Domenico Vessia

Domenico Vessia became involved in music at an early age, studying guitar and electric bass at private academies. He subsequently continued his institutional training in double bass at the Niccolò Piccinni Conservatory in Bari and specialised in Music and New Technologies at the Tito Schipa Conservatory in Lecce. During the same period, he developed an artistic career as a performer, composer, and arranger in both popular and art-music contexts, also contributing to a number of publishing projects. He attended numerous masterclasses in composition, virtual orchestration, and music production, and later enrolled in the Master's programme in Sonic Arts at the University of Rome Tor Vergata. In addition to his musical qualifications, he obtained a degree in Economics and Business from the University of Bari. He works as a teacher in the Italian public education system, teaching Music Technology at a music high school and Music at lower-secondary-school level.

John Dowland

John Dowland (Westminster, London, 1562/63 – London, 21 January 1626) was an English composer, virtuoso lutenist, and highly accomplished singer, regarded as one of the most celebrated musicians of his time. Characterised by profound expressivity and a refined sense of melancholy, his works represent some of the highest achievements of English Renaissance music.

Henry Purcell

Henry Purcell (London, c. 1659 – London, 21 November 1695) was the foremost English composer of the Baroque period. He is particularly remembered for more than one hundred songs, the opera *Dido and Aeneas*, and the incidental music composed for *The Fairy Queen*, an adaptation of Shakespeare's *A Midsummer Night's Dream*. His output

encompasses sacred music, theatre music, works for the royal court, and music intended for private entertainment. While displaying a profound respect for tradition, Purcell successfully assimilated innovations originating in Italy and developed an individual musical language that made him one of the most original composers in England and Europe during his lifetime.

“Mixture” Concert Series, 2026 Edition

This year once again, the Mixture Concerts reaffirm their vocation as an open space for encounters between musical languages, artistic practices, and multimedia perspectives. The title itself evokes the idea of interweaving and cross-pollination: a laboratory of research and listening, a place where diverse forms of contemporaneity can converge, giving rise to expressive paths that are both heterogeneous and complementary. This year's edition is structured around two distinct yet closely interconnected events. The first, entitled Augmented Architectures, explores the relationship between instrumental music, vocality, choral expression, multimedia practices, and electroacoustic processing, placing the voice at the center as an expressive matrix that unites human gesture and instrumental action. Through digital technologies, the voice expands, evolves, and transforms, generating new forms of presence, interaction, and expression. The second event, entitled Ancient Resonances, Spaces in Metamorphosis, investigates space as a site of memory, perception, and sonic imagination. Through a dialogue between early music repertoires and contemporary electroacoustic practices, the concert offers an immersive listening experience in which past and present intertwine, generating new forms of resonance, listening, and meaning.