

MAGYAR NARANCS

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“The premiere of the Clarinet Concerto by Alessio Elia” by Szabolcs Molnár

Here lives among us an excellent Italian composer, Alessio Elia, who turned 40 this year. He has successfully participated in composition contests both here in Hungary and abroad, he has had monographic concerts at the Italian Cultural Institute in Budapest and his works were presented by Hungarian symphonic orchestras. Many times we could therefore be already convinced of his great level.

I myself still vividly remember some of his works, *Conifold transitions*, *Dimensioni nascoste* and even today I have goose bumps if I think of his piece for large orchestra *Trasparenze*. So it was a foregone conclusion that even the premiere of his Concert for clarinet *Implicate Inklings* would have been at least fantastic.

In the works of Elia written in the last decade we can certainly use the expression *polysystemism*, which means 1) in the parts of the different instrumental groups there is a specific temperament 2) for the strings the composer writes a different scordatura from the ordinary tuning, for example, the four strings of the violins are no longer tuned in fifths, from which it follows that in the regions of the harmonics we find many more frequencies than usual.

This compositional method evidently requires a very thorough acoustic knowledge, whereas instead the listener's experience (the one who perceives) can be described very easily: the resulting complex intonation system causes a thick, dense, and incredibly stratified sound image, which at the same time is both very light and massive, never confused, which a physicist could describe as "an excited state of the atom".

The extreme regions, upper and lower of the ordinary register of the audible, present themselves with extra contours, so much so that an acoustic paradox derives, precisely because of this state of "nuclear excitation", which is difficult to solve rationally: not the space (the Grand Hall of the Liszt Academy) creates this particular acoustic environment with greater echo and reverberation, but it is the composition itself that realizes it.

A piece written in this way is also able to resonate in a place with dry acoustics as if it were performed in a church.

Alessio Elia's music projects the micro-world on gigantic sound screens in such a way that the magnified details, not only from afar but also from very close, are preciously elaborated down to the smallest detail.

In some pieces made by Elia recently, this field of investigation and this very interesting and exciting sound space were experimented also in combination with more traditional elements, such as the recovery of melodic lines, so that these works could be more easily approached by a traditional public.

In *Implicate Inklings* we witness a representative *summa* of these experiences, and it could not be otherwise, since the choice to write a concert for soloist and orchestra is undoubtedly a significant and representative step of a journey of research.

The soloist Csaba Klenyán has perfectly understood and lived the composition. Its lyrically cantabile, wonderful cadence, framed by the magical effect of the percussionists located in the suggestive balcony under the organ, is so wonderful that it would be necessary not only as an appendix to the score, but should appear inside the full score.

It is a pity that the musicians, directed by Zoltán Rácz, from their position within the orchestra, could only partially perceive the magic of the overall effect of this excellent work.

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Szabolcs Molnár