

muzsika

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I begin my account by praising the greatest work of the concert, Alessio Elia's large orchestral piece (Trasparenze). I first met the works of the Italian composer, who had been living in Budapest since a few years, in the 2013 final of the New Hungarian Music Forum. The composer, who was recognized with the first prize in the orchestral category and the third prize in the chamber music, did not particularly attract my attention at the time. Then, in May this year (2014), I went to an author's evening at the Italian Cultural Institute, where his newer and older compositions were performed, giving the critic the opportunity to examine his compositional thinking in its own dynamic, changing form.

Alessio Elia gave the piece, which was awarded in the composer's competition, the title "Hidden Dimensions" in a hurry, because this title perfectly describes (in the title Trasparenze: makes it experiential) everything that happens in the world of acoustic phenomena, by experimenting with the scordatura of the strings (continuing the similar aspirations of György Ligeti), or by using these tuning systems together, he created world of sounds of Trasparenze, which offers an extremely exciting, rare intense bodily experience. Thanks to the complex tuning, the top layers of the sound and the defining layers in terms of color (sense of color) are nicely separated from each other, they do not ring together, but at the same time these non-rings do not (cannot form) dissonances in the ordinary sense of the word. Just as the celestial bodies that make up the constellations are not in one plane (this plane is an abstraction valid only from one point of view), and we would be very surprised to look at these stars from a completely different angle, in a similar way Elia asserts a different point of view. He shifted the sound planes relative to each other, they did not overlap, the consonance-dissonance became incomprehensible in this new paradigm. I suspect that it is not even possible to predict which of the musical drawings moving on deviating planes will become audible. Quite unexpectedly, a sound, a motif or, more importantly, a color stand out - in close connection with the current acoustic conditions. Indeed, the listener feels as if dimensions assumed by theoretical physicists but inconceivable to ordinary experience are revealed as sensual experiences.

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