

Luca Lombardi is an important composer of our time and also an important thinker in matters musical, especially when it comes to issues involving the often tricky relations between music and society. The publication at hand makes Lombardi's widely-scattered writings available, at least in form of a selection, in one volume—in English as well as in their Italian and German originals. What wealth (and also what clarity) of thoughts and insights during difficult and critical decades—years that witnessed developments and paradigm shifts of historical significance, both politically and musically.

I admire the intellectual honesty as much as the consistency of thought that manifests itself in the texts: Lombardi is an author who remains faithful to himself, even (or precisely) when he considers it necessary to revise earlier opinions. As in his music, he formulates his positions with precision, poignancy, and wit—in that respect he is the heir to the classical tradition of his native land with which he grew up. But what makes his music and also his essays so interesting is that they are deeply imbued with the philosophical ideals of German culture which he encountered early in his life.

Luca Lombardi is a wanderer between different cultures and worlds—a seeker equipped with sensory tools and a biography that predestined him to mediate between Italian and German culture. Lombardi's writings shed light on an intellectual and artistic force which does not shy away from being confronted with contrasting cultures. He is an artist who finds his energy and rationale to continue with his life and work precisely by confronting the unknown and the new.

Samuel Adler
Professor Emeritus of Composition, Eastman School of Music
Composition Faculty of the Juilliard School of Music

The volume at hand (published on the occasion of Lombardi's sixtieth birthday) gathers the most important writings (many of them unpublished) in an English translation as well as (in the appendix) the Italian and German original texts. The volume is organized in three parts: I. Of Revolutionary and Musical Truths (1968-80), II. Between Sisyphus and Faust: Identification and *travestimento* (1981-91), III. Reflections and Perspectives around the Turn of the Century (1991 and after). Numerous musical examples and an index make the volume accessible. Complete lists of Lombardi's works and writings were added by Gabriele Becheri.



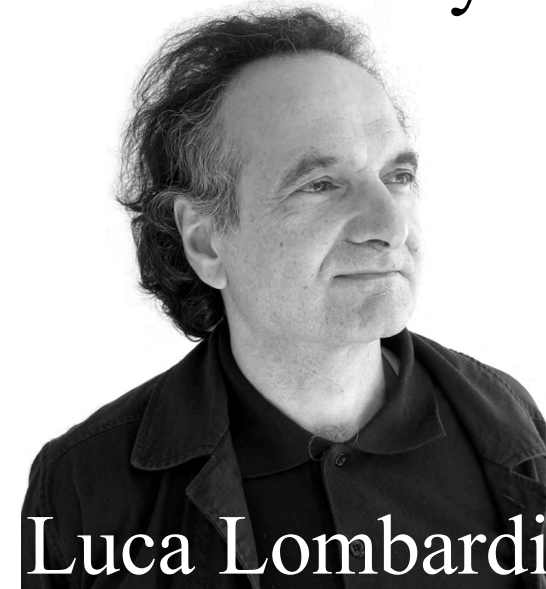
Luca Lombardi: *Construction of Freedom and other writings*
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and Jürgen Thym, with original texts, catalogues of the composer's works and writings, as well as an index, edited by Jürgen Thym. 632 pages, 57 illustrations. 2006.
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Essays on Music and Society



Luca Lombardi

Construction of Freedom and other writings

VERLAG VALENTIN KOERNER

Born in Rome in 1945, LUCA LOMBARDI studied piano and composition in Rome, Florence and Vienna, graduating with a diploma in composition from the Conservatory in Pesaro. Post-graduate studies led him to Cologne where he worked with Stockhausen, Globokar, Kagel, Zimmermann and others as well as to East Berlin where he became a Meister-schüler of Paul Dessau. A dissertation on Hanns Eisler earned him a doctorate from the University of Rome in 1975. He taught composition at the conservatories in Pesaro (1973-78) and Milano (1978-1993), before he decided in the early 1990s to devote himself to composition as a freelance artist.

Lombardi emerged as a compositional voice to be reckoned with in the late 1960s and, since then, has accumulated an œuvre that includes three operas (*Faust. Un travestimento*, Basel 1991; *Dmitri oder Der Künstler und die Macht*, Leipzig 2000; *Prospero*, Nuremberg 2006), three symphonies, numerous oratorios and cantatas (*Vanitas?*, Essen 1999; *Lucrezio. Un oratorio materialistico*, I: *Natura*, Rome 1998; II: *Amore*, Saarbrücken 2002), chamber music for various ensembles as well as piano music. (A catalogue of his works compiled by Gabriele Becheri—Rome: Rai Trade, 2005—lists nearly 150 works.) His music has been heard in Europe, Japan, North and South America.

Lombardi is the author (or co-author) and editor of several books (including *Hanns Eisler. Musica della Rivoluzione*, *Conversazione con Petrassi* and *Instrumentation in der Musik des 20. Jahrhunderts*); in numerous articles he has articulated his views on the state of music in the late twentieth and early twenty-first centuries.

Lombardi has been honored with commissions as well as numerous awards and fellowships in Italy and abroad. He lives on Lake Albano south of Rome.

Saluto a Jürgen Thym
in occasione del 60° compleanno L. Lombardi 2003

The image shows the first page of an autograph manuscript for a piano piece titled "Saluto a Jürgen Thym" by Luca Lombardi, composed in 2003. The title is written in a cursive hand at the top. Below it, the occasion is noted: "in occasione del 60° compleanno". The tempo is marked "♩ ~ 60". The score is written for piano and consists of four systems of staves. The first system starts with a piano (p) dynamic and a mezzo-piano (mp) dynamic. The second system features a fortissimo (sf) dynamic. The third system has a piano (p) dynamic. The fourth system includes a fortissimo (sf) dynamic and a note about a pedal change: "(cambio di Ped. ad Gibiterra)". The music is characterized by complex rhythmic patterns and chromatic harmonies.

First page of Autograph: Luca Lombardi, *Saluto a Jürgen Thym*, dedicated to the editor at the occasion of his 60th birthday

JÜRGEN THYM studied musicology at the Hochschule für Musik and the Freie Universität Berlin, Germany, and at Case Western Reserve University in Cleveland, USA, earning a doctorate in 1974 with a dissertation on the Eichen-dorff Songs by Schumann and Wolf. He taught at the Oberlin College-Conservatory, and, since 1973, at the Eastman School of Music (University of Rochester), where he was chair of the musicology department from 1982 to 2000. He has lectured in North America, Europe, Australia and South Korea. His research and publications focus mainly on the German Lied in the nineteenth century.

THOMAS DONNAN received degrees in modern Romance languages from Cornell University and the University of Rochester, earning a doctorate with a dissertation Proust and Wagner in 1983. He has published articles in scholarly journals and is the author of diction manuals in French and Italian. Since 1986 he has been on the faculty of the Eastman School of Music, teaching Italian and French.

GABRIELE BECHERI completed his doctorate in musicology at the University of Rome in 2004 with a dissertation on Edoardo Sanguineti's collaboration with Luciano Berio, Vinko Globokar, Andrea Liberovici, Luca Lombardi and Fausto Razzi. His specialty is the music of the second half of the 20th century, he has written essays and articles on the subject. He recently published a catalogue of the compositions and writings of Luca Lombardi (*Catalogo delle opere di Luca Lombardi. Composizioni, Scritti, Bibliografia, Discografia*, Rome: Rai Trade, 2005). He teaches piano and music theory in several schools in Florence.