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BRILLIANT
CLASSICS

ALESSIO ELIA
CELESTIAL KEYS
ORCHESTRAL WORKS

Alessio Elia b. 1979
CELESTIAL KEYS

- | | | |
|----|---|-------|
| 1. | Luminescences (2005)
Marco Ortolani <i>clarinet</i>
Chigiana Academy of Music Ensemble
Duccio Ceccanti <i>violin</i> · Sabrina Giuliani <i>viola</i>
Vittorio Ceccanti <i>cello</i> · Maurizio Ben Omar <i>percussion</i>
Mauro Bonifacio <i>conductor</i> | 5'58 |
| 2. | Disappearing rainbows (2015) | 11'02 |
| 3. | Dimensioni nascoste (2013)
The National Hungarian Radio Orchestra
Gergely Vajda <i>conductor</i> | 13'15 |
| 4. | Implicate inklings Clarinet Concerto (2018-19)
<i>Cadenza by Csaba Klenyán</i>
Csaba Klenyán <i>clarinet</i>
Concerto Budapest Orchestra
Zoltán Rácz <i>conductor</i> | 26'23 |
| 5. | Celestial keys (2023)
Márta Murányi & Judit Szathmáry <i>sopranos</i>
Concerto Budapest Ligeti Ensemble
László Tihanyi <i>conductor</i> | 9'56 |

FIRST RECORDINGS

Alessio Elia's compositions are inspired by the acoustic nature of the sounding universe, its inner laws. Perhaps this is why, from the first moment of listening, these works feel organic, natural and euphonic, but also ordered, planned and clear. Elia's pieces offer a cosmic experience in the sense of the Greek term κόσμος (cosmos), which carries many meanings, as they reflect the order, form and natural laws of the world, while at the same time evoking a sensual impression of ornament and decoration. In other words, in the musical world of Alessio Elia, composition demonstrates both rational organisation and sensory irrationality.

The fundamental nature of musical experience is characterised by the simultaneous presence of different intellectual attitudes, so it is not a question of whether Elia, in his orientation towards cosmic harmony, gives priority to rationality or rather to sensuality. The focus of his artistic interest is not the discernible, but rather the borderline, the in-between, in which categories of everyday relationships — such as “outside” and “inside”; “already” and “yet”; “up” and “down”; “beginning” and “end” — are invalidated. The primary experience of Alessio Elia's music is that different qualities are not separated by sharp boundaries but by wide borders, and the more we sharpen our senses to these borders, the wider they appear. So much so, in fact, that the areas we can grasp and comprehend, become in their entirety intermediate areas. And it is in these realms that the mystical clairvoyant is as comfortable as the experimental physicist; it is in these realms that both visionary experience and exact mathematical deduction become valid. Conquerors of these worlds can be both obsessive adventurers and methodical explorers. Just like the mysterious but very real, mundane hero of a recent work by Alessio Elia (*Celestial keys*), John Dee, in whom astronomer and astrologer, mathematician and occultist, naturalist and alchemist lived harmoniously together. John Dee perfectly represents the Faustian man who considered all his mental faculties equal in his quest to know the secrets of the world.

Celestial keys, which lends its name to the current musical album, does not claim to reveal universal truths in any sense, nor does it attempt to unlock the magic box containing the deepest secrets. In this composition, as in the other pieces on this CD, Alessio Elia aims to demonstrate that the world is perhaps wider for perception than for reason.

This is also evident from the evocative titles of all the other compositions. *Luminescences* refers to a phenomenon of light that has long remained unexplained within the traditional framework of science. *Disappearing rainbows* refers to the phenomenon of elusiveness that so often occurs in everyday experience. *Dimensioni nascoste* explores the conceptually elusive properties of a multidimensional

universe through the perception of sound. *Implicate inklings* conveys the communicative dynamics of utterance and silence within the context of the concerto, transcending the notion that considers it merely as an abstract art form of instrumental theater. As described by the composer each of the compositions on the CD represents “an exploration of other dimensions. In *Luminescences*, we encounter the phenomenon of light; in *Disappearing rainbows*, we explore the residual traces of colours. *Dimensioni nascoste* delves into the extra, hidden dimensions of string theory. *Implicate inklings* unveils the implicate order of the holographic theory of the universe. Finally, *Celestial keys* transports us to the realm of angels and the supernatural”.

Composed in 2005, *Luminescences* is the first piece to feature Polysystemism, a complex compositional approach created by the composer. It involves the simultaneous use of different tuning systems, which is characteristic of Alessio Elia’s compositional style and technique. Regarding the organization of the material, the form exhibits many connections among its constituent parts. In the composer’s words, “the initial entry of the clarinet mirrors the string effects using timbral trills akin to harmonic vibratos. In the subsequent section, the clarinet condenses the previously executed percussion arpeggios into arabesque figures within a narrower range. These arabesques represent the instrument’s search for a melody. Once the clarinet discovers it, the material dissolves into a new section characterised by the isochronous ostinato figures of the vibraphone and the very high harmonics of the strings, the latter being a harmonic projection of the melody played by the cello. The initial ostinato shrinks into reiterated dyads, akin to an exhausted machine. The reprise with variations leads to a new ostinato using open string arpeggios, devoid of a regular pulse. Finally, this last ostinato dissolves into bright harmonics and vibraphone resonance”.

All this said, the musical narrative of the composition does not arise primarily from thematic-motivic connections, but rather from a dynamic chain of sound images.

Luminescences can be interpreted as a musical representation of the processes of brightening-fading, enlightening-darkening, sharpening-obscuring.

Disappearing rainbows was premiered by The National Hungarian Radio Orchestra in 2015, on the 70th anniversary of Béla Bartók’s death. The sight of the natural phenomenon evoked in the title of the piece is elevated by the sounds into a real vision, as the celestial phenomenon changes scale and dimension through musical reflection.

The melodic material of the stringed instruments clearly conveys Bartók’s inspiration, although Elia’s work not even for a moment becomes a composition *in homage*, a necromancy, or an imitation of style. In this context, it is almost tangible that the music of the piece does not depict the rainbow as an atmospheric phenomenon, but rather implies its symbolic meanings (hope, forgiveness, new beginnings). The cataclysmic silence, emptiness, and hesitation at the center of the piece become particularly dramatic because the phenomenon, which seems to disappear from sight, suddenly threatens with the dread of irrevocably withdrawing hope.

In 2013, *Dimensioni nascoste* won the first prize in the large orchestra category of the UMZF (New Hungarian Music Forum) composition competition. This prestigious award was conferred during the edition dedicated to György Ligeti, with Peter Eötvös serving as the jury president. The title and music of this work do not allude to hidden or imperceptible dimensions; rather, they evoke the idea of revealing, opening, and widening horizons. Within this multiplied and expanded reality, one might indeed feel lost, as in a labyrinth. But in the labyrinth of Elia’s music, in a peculiar way, all the crossroads lead in the right direction. Let’s not deny that wandering always creates anxiety, and even in this musical labyrinth there are moments that generate scare. Yet, each moment feels part of a harmonious whole.

The opening section of *Dimensioni nascoste* may evoke memories of the static, expansive orchestral textures found in György Ligeti’s compositions (*Atmosphères*, *Lontano*). However, unlike the older master, Elia animates these surfaces perceptibly, with sound masses shifting through space in a precisely tracked manner, eliciting very intense emotional states in the listener.

Premiered in 2019 in Budapest, the clarinet concerto *Implicate inklings* is dedicated to the memory of the Italian poet Adriana Feoli Keseru, with whom Elia engaged in profound artistic discussions.

In the preface to the score, the composer describes “the ‘Implicate inklings’ Concerto for Clarinet and Orchestra as an exploration into the realm of invisible sounds — those that are not explicitly notated in the score but arise as acoustic phenomena through a specific orchestration. The title is inspired by David Bohm’s holographic theory, which suggests that the world represents an explicit manifestation of an implicit, hidden order. Similarly, in this piece, each section harbours latent qualities that unfold in subsequent sections. It is a sonic realm that reveals itself to the listener, each time with unexpected sounds”.

I attended the premiere of the piece, and in a review, I summarized my initial impressions as follows: “Alessio Elia’s compositional method clearly demands a deep understanding of acoustics. Yet, for the listener — the one who perceives — the experience is remarkably straightforward: the intricate intonation system yields a rich, dense, and wonderfully layered sonic image. It manages to be both weightless and massive, never losing clarity. A physicist might liken it to an ‘excited state of the atom.’ The extreme regions, above and below the normal audible register, reveal themselves with additional contours. So much so that, due to this state of ‘nuclear excitation,’ an acoustic paradox emerges — one that is challenging to resolve rationally: it is not the physical space (such as the Grand Hall of the Liszt Academy where the piece was premiered) that generates this distinctive acoustic environment with heightened echo and reverberation, but rather the composition itself that brings it to life.

A composition crafted in this manner can resonate even in acoustically dry spaces, as if it were being performed in a church. Alessio Elia’s music projects the micro-world onto gigantic sound canvases, where magnified details — both from a distance and up close — are meticulously elaborated down to the finest detail.”

Celestial keys (2023) is inspired by ‘The Book of Loagaeth,’ John Dee’s ‘Book of Enoch,’ transcribed during divination sessions conducted by the seer Edward Kelley and meticulously recorded by Dee.

The 48 sheets of the book were dictated in the language of angels (Enochian language). Tradition holds that this sacred text contains the secrets of the End Times — a divine revelation bestowed upon Enoch. The key for decoding this book would be contained in a second book, ‘The Forty-Eight Angelic Keys,’ also revealed through angelic communication to Kelley and Dee.

In Elia’s composition, the text corresponds to the Second Key, where angels are described as powerful entities capable of restoring justice to the world. *Celestial keys* employs Polysystemism with singers using natural intonation. The piece marks the first use of the angelic language in sung form — a harmonious bridge between earthly and celestial realms.

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Alessio Elia b. 1979

Inspired by Berkeley’s famous motto, “to be is to be perceived,” Alessio Elia integrates the physical-acoustic phenomenon into the sound fabric, interpreting the musical event as a *sensation*. To this end, he has developed a compositional technique that he has called Polysystemism that is the simultaneous use of different tuning systems, which gave Elia international recognition.

He has developed this idea since 2004 and presented it in Paris at the Cité de la Musique in 2014. Articles and essays on Polysystemism have been published by l’Université de Strasbourg, von Bockel Verlag, the Hungarian Academy of Arts, and the University of Prague.

Elia has received commissions from internationally renowned orchestras, ensembles, festivals, and institutions, such as I Solisti del Teatro alla Scala di Milano, Radio Bartók, Ligeti 100 Festival in Budapest, Oggimusica, UMZE, Antal Dorati Conducting Competition, Stuttgart Kammerchor, Alter Ego ensemble, and Festival Nuova Consonanza.

His music has been performed, broadcasted and presented worldwide by illustrious institutions:

Radio Bartók (Hungary), Saarländischer Rundfunk (Germany), RAI Radio 3 and RAI Cultura (Italy), Magyar Televízió and Duna TV (Hungarian State TV), Radio Vaticana, Budapest Music Centre, Peter Eötvös Foundation, Internationales Musikinstitut Darmstadt, Accademia Filarmonica Romana, Chigiana Academy in Siena, Auditorium Parco della Musica, Menuhin Festival, Arnold Schoenberg Center in Wien, LAC, Dresden Kulturpalast.

Ten portrait concerts of his music have been organized in Budapest, Oslo, and Rome since 2006.

His music is published by Universal Edition Wien, Universal Music Publishing – Editio Musica Budapest, and Edition Impronta, and released in CD by Warner Classics and Brilliant Classics.

He acquired Hungarian citizenship in addition to his Italian one in 2021.

www.alessioelia.com

CONDUCTORS

Composer and conductor, **Mauro Bonifacio** has collaborated with some of the most important institutions on the international scene, including: Arturo Toscanini Foundation in Parma, Romanini Foundation in Brescia, Accademia Musicale Chigiana in Siena, Verona Opera Academy, Teatro S. Carlos of Lisbon, Münster Theatre. His chamber and symphonic compositions have been commissioned by major festivals (Venice Biennale, Milano Musica, RAI, RomaEuropa) and performed in important musical institutions (IRCAM, Biennale Musica in Venice, Museum of Fine Arts in Boston, New Music Miami ISCM Festival). Commissioned by the Accademia Musicale Chigiana, he revised and orchestrated Nadia Boulanger's opera *La ville morte* (1909-1914). His compositions are published by Casa Ricordi. As a founding member of *AGON acustica-informatica-musica*, he collaborates on productions for institutions like Teatro alla Scala, Teatro Regio di Torino, Milano Musica, Mittelfest, and RAI. He conducted the Ensemble MUSICA20 from 1994 to 2000 and the Accademia Chigiana Ensemble from 2005 to 2011. His recordings appear on BMG Ricordi and Stradivarius labels. Since 2014, he has taught the Composition Course at the Philharmonic Academy of Bologna.

Reflecting his growing presence and demand in North America, the conductor and composer **Gergely Vajda** has been appointed in 2011 the sixth music director of the Huntsville Symphony Orchestra. He has started his tenure as the Principal Conductor of Savaria Symphony in Hungary in the fall of 2022. As composer and conductor he was appointed Artist in Residence 2021-2023 of new music ensemble Ars nova in France. In Hungary he is the Artistic Director of the new music ensemble UMZE, and Program Director of the Peter Eötvös Contemporary Music Foundation. After concluding his 3 year tenure as Principal Conductor he was named Principal Guest Conductor of the Hungarian Radio Symphony in 2014. For his achievements as a performing artist he has been awarded the Gundel Art Prize in 2001, the Bartók-Pásztory Award in 2018, and the Artisjus Performing Arts Award in 2020.

In the 2022-23 season Vajda made his debut with Staatskapelle Dresden, Germany, with the Chicago Philharmonic, and the Vancouver Symphony, Canada, with Filarmonica de Stat Transilvania in Romania, with Plural Ensemble in Madrid, Spain. He conducted the music of American composers with Ensemble Ars Nova at Flagey, Belgium, and led, also with Ars Nova, the opening production of Manifeste, festival of IRCAM and Centre Pompidou.

www.gregoryvajda.com

Percussionist and conductor, **Zoltán Rácz** regularly participated in the programs of New Music Studio (Budapest). He performed and recorded the *Sonata for Two Pianos and Percussion* with Zoltán Kocsis and Dezső Ránki, during the Bartók Centenary Year 1981.

In 1984 he founded Amadinda, one of the most renowned percussion groups all over the world, remaining its artistic director to this day.

The group, first prize at Gaudeamus Contemporary Music Competition in 1985, performed at all prestigious music festivals in Europe (Paris Autumn, Prague Spring, Zagreb Biennale, Warsaw Autumn, Tampere Biennale, BBC Proms, Berlin Biennale, Wiener Festwochen) and in renowned places such as Carnegie Hall and Meyerson Hall. For the label Hungaroton, Rácz has recorded the complete percussion works of John Cage. In 2000, Amadinda world premiered Ligeti's *Sippal, dobbal, nádibegedével*, composed for the group, recording it for The Ligeti Project (TELDEC). In 2009, Steve Reich composed *Mallet Quartet* for Amadinda's 25th anniversary.

He played and also recorded for the BIS label Peter Eötvös' percussion concerto *Triangel*, under the baton of the composer. He performed Bartók's *Sonata for Two Pianos and Percussion* with András Schiff and Bruno Canino in Wigmore Hall London, Berliner Festwochen, Mondsee Festival, and Biennale di Venezia. He has been the principal timpanist of the Budapest Festival Orchestra between 1992 and 1996.

Since 2006 he serves as music director for Hungary's leading contemporary music group, UMZE. He is the artistic director of the annual *Hommage à Ligeti* concert series in Budapest.

In 2002 Rácz received in France the award of Chevalier de l'Ordre des Arts et des Lettres.

www.amadinda.com/pdf/biosZOLTANRACZeng.pdf

Composer and conductor **László Tihanyi** regularly conducts at home and abroad, typically 20th century classical and contemporary programmes. He has appeared with all the major Hungarian orchestras and with significant European contemporary music ensembles such as the Ensemble Modern, Contrechamps and Musikfabrik.

In 1991 he participated in the production of Maderna's *Hyperion* at the Festival d'Automne Paris and in the subsequent European tour. In 2002 he was second conductor in Peter Eötvös' opera *Three Sisters* for the production in the Wiener Festwochen (Eötvös himself being first conductor). In 1985 Tihanyi founded his own instrumental ensemble, Intermodulation, dedicated to 20th and 21st century music, and has been its artistic director ever since.

His first opera, *Genitrix*, based on the novel by François Mauriac and commissioned by the Opera de Bordeaux and the French State, received its premiere in 2007 in Bordeaux.

Since 2014 he has led master classes in Tokyo at Geidai University and in Seoul at the Yonsei University. He also conducted several concerts with the Geidai Philharmonia in Tokyo.

Tihanyi has received a number of prestigious awards, including the Erkel Prize and the Bartók-Pásztory Award. The majority of his works have been recorded, released and published by Hungaroton and BMC Records.

www.tihanyilaszo.hu

SOLOISTS

Born in Florence, **Marco Ortolani** has performed several clarinet repertoires throughout his career. Regarding contemporary music, he has collaborated with Tempo Reale, Contempoartensemble, GAMO and Elastiko ensemble, and has worked alongside composers such as Luciano Berio, Sylvano Bussotti, Toshio Hosokawa, Peter Maxwell Davies, and Helmut Lachenmann.

From 2001 to 2014, he acted as a clarinetist in ensembles for composition courses held by Azio Corghi - who in 2009 dedicated to him *Bagatelle* for solo clarinet -, Giorgio Battistelli, and Luis Bacalov at the Accademia Musicale Chigiana in Siena.

He also devotes himself to performing classical music with historical instruments; together with the Accademia Ensemble he recorded, for the label Symphonia, *Te Quintetti* for winds by Giuseppe Maria Cambini. Furthermore, he has recorded music by Arnold Schoenberg, Pierre Boulez, and Luciano Berio for the label Arts, and the *Sonate a quattro* by Gioacchino Rossini for the label Frame. From 1985 until 2022 he was the first clarinet of the Orchestra della Toscana.

“**Csaba Klenyán**, one of the most outstanding Hungarian clarinetists, earned his distinguished place in the Hungarian musical life by fully bringing out the virtues of his instrument in his playing.” – This is what Zoltán Farkas said about the Liszt Prize-winning clarinetist, who regularly attracts the attention of audiences and critics with his sensitivity, passion, impeccable technique and unmistakable musicality. In addition to classical and romantic pieces, Csaba Klenyán places considerable emphasis on the interpretation of contemporary music. He is a founding member of the New Hungarian Music Association (UMZE) and principal clarinetist of Concerto Budapest Symphony Orchestra.

Márta Murányi sang for many years in highly acclaimed choirs in the Hungarian and international music scene (Hungarian Radio Children's Choir, Angelica Girls Choir, Szeged Victoria Chamber Choir). A graduate of the Liszt Ferenc Academy of Music (2008), where she studied voice teaching and choir conducting, she then completed her studies in solo singing at the Vienna Konservatorium in 2013. Since 2019, she has been a member of the Hungarian National Choir. As a soloist, she devoted herself to the contemporary repertoire. As a chamber singer, she regularly appears - mainly with Renaissance and Baroque repertoire pieces - in the Vox Luminis (BE) and Collegium Vocale Gent (BE) ensembles. She promotes the choral works of the 20th and 21st centuries as a member of the Noked8 Vocal Ensemble. As a theater singer, she has been working closely with Judit Szathmáry at the Örkény Theater since 2008.

Born in Debrecen in 1985 **Judit Szathmáry** studied voice teaching, choir conducting and solo singing at the Liszt Academy of Music in Budapest. She started working in theater as a singer during her university years and since then she devoted herself to the interpretation of contemporary music, her favourite repertoire. She has been a member of the National Hungarian Choir since 2011, where often plays as a soloist. Since the same year she has been a permanent guest artist of the Örkény Theater. She has been working together in numerous performances together with Márta Murányi since the years they have met at the Liszt Academy of Music.

ORCHESTRAS AND ENSEMBLES

The **Chigiana Ensemble** is the resident ensemble of the Accademia Musicale Chigiana (Chigiana Musical Academy), one of the most prestigious music institute in Italy. Founded by Count Guido Chigi-Saracini in 1932 as an international centre for advanced musical studies, the Academy organises Master Classes in the major musical instruments as well as singing, conducting and composition, having as professors some of the most important figures in the international panorama.

Notable alumni of the Academy were: Carlo Maria Giulini, Salvatore Accardo, Uto Ughi, Maurizio Pollini, Riccardo Chailly, Claudio Abbado, Zubin Mehta, Daniel Barenboim, Giuseppe Sinopoli, Kirill Petrenko, Esa-Pekka Salonen, and Gerard Grisey.

The current artistic director of the Fondazione Accademia Musicale Chigiana, appointed in 2015, is the composer Nicola Sani.

www.chigiana.org

Over the 80 years since the **National Hungarian Radio Orchestra** was founded, with countless concerts in Hungary and abroad, as well as its radio, TV and CD recordings of almost the entire symphony and oratorio repertoire, it has secured its place in the vanguard of symphony orchestras. The world's leading critics are unanimous in praising its evenness of sound, its flexibility, and its patronage in promoting and recording contemporary Hungarian music.

The orchestra was conducted by preeminent figures of the international panorama, among them: Claudio Abbado, Antal Doráti, Péter Eötvös, István Kertész, Karl Richter, Paul Sacher, Sir George Solti, Ádám Fischer, and Leopold Stokowski.

In recent years a dynamic, innovative leader was sought for the orchestra, and the choice fell on composer-conductor Gergely Vajda. His artistic programme placed an emphasis on modern music.

Currently the President-Conductor is Tamás Vásáry. Riccardo Frizza was appointed as Chief Conductor of the Hungarian Radio Symphony Orchestra starting from the 2022/2023 concert season.

www.radiomusic.hu/2018/05/08/hungarian-radio-symphony-orchestra/

Concerto Budapest Symphony Orchestra is one of Hungary's leading orchestras, with its rich history and dynamism. Its repertoire ranges from well-loved masterpieces to newly composed works of the twenty-first century. Through its ambitious and innovative programs and special sound, it has brought a new colour to Hungary's musical palette.

Concerto Budapest is one of Hungary's oldest ensembles with more than 100 years of history, being its predecessor founded in 1907. In 2007, on its 100th anniversary, András Keller, world-renowned Hungarian violinist, pedagogue, and the founder of the Keller Quartet, was appointed as Artistic Director and Chief Conductor of the orchestra. Under his leadership, the orchestra underwent a major period of artistic growth and development.

Highly acclaimed Hungarian musicians such as Dezső Ránki, Dénes Várjon, and Miklos Perényi are regular guests of the orchestra, in addition to Concerto Budapest's returning international guest soloists and collaborators, who include Gidon Kremer, Martha Argerich, Steven Isserlis, Heinz Holliger, Isabelle Faust, Khatia Buniatishvili, Anna Vinnitskaya, Mikhail Pletnev.

www.concertobudapest.hu

Inside Concerto Budapest, and as its offshoot, the **Ligeti Ensemble** gave its first concert on May 28, 2018, on György Ligeti's birthday. The choice of the name - which was made possible by the unanimous support of György Ligeti's widow, Vera Ligeti, and the composer's son, Lukas Ligeti - defines the goals of the chamber orchestra: the performance of masterpieces from the present and the past century, which have become classics today and the first-class representation of Hungarian contemporary music in the world. The creation of the Ligeti Ensemble was preceded by several years of systematic work, during which Concerto Budapest paid special attention to nurturing the noblest traditions of Hungarian music and presenting new Hungarian works. The most important elements of these efforts are the all-day festival, A Hallgatás Napja (The Day of Listening) and Magyar Kincsek (Hungarian Treasures). The Ligeti Ensemble builds on the musicians of Concerto Budapest, but is constantly looking for cooperation, and especially counts on the active participation of Hungarian musicians who have been outstanding in the performance of contemporary music in recent decades. The founders of the Ligeti Ensemble are András Keller and Zoltán Rácz, and the artistic director is András Keller.

www.concertobudapest.hu/ligeti-ensemble

CELESTIAL KEYS

Text of the Second key from *The Forty-Eight Angelical Keys*, dictated by angelical entities in angelical language to Edward Kelley through divination sessions and transcribed on paper by John Dee.

The Second key unlocks the Third table of *The Book of Loagaeth*, John Dee's Book of Enoch.

Ajt yeupeia zong om feiciip sald, vaiv EL.
Can the wings (of the) winds understand your voices of wonder, (o you) the Second (of the) First.

Sobam yalpurj aizeizaz paiadef;
Whom the burning flames have framed (within) the depths of my jaws;

keisarma eibreimig ta talho parakliida, quatei lorsequa turbs oooj balto.
whom I have prepared as cups for a wedding, or as flowers (in their) beauty (for) the chamber of Righteousness.

Jivai kais lisd orai ood maikalp kais baia ooongoon.
Stronger are your feet than the barren stone, and mightier are (your) voices than the manifold winds.

Lap nooan trof kors teij ooqua manin Yciaidon.
For, (you) are become a building such as is not but in the mind (of) the All Powerful.

“Torzuui, gooel zeikeir siiei siinooquod
“Arise - sayeth the First - move therefore unto His servants.

Zamran Maikelzoo ood ozazem yerelp.
Show yourself (in) Power and make me a strong seething.

Lap zer Joojad”.
For, I am (of) Him that liveth forever”.

In addition to all the musicians who participated in the performances and recordings of the works featured in this album, I express my sincere gratitude for their valuable contribution to: BMC - Budapest Music Center, its director László Gőz, and its deputy director Adrienne Mankovits; Bartók Rádió and its senior editor Gyula Bánkóvi; Accademia Musicale Chigiana and its artistic director Nicola Sani; András Keller; Andrea Salvi; Gabriel Kayles.

Alessio Elia



Recording: **Tr.1** 6 August 2005, Chigiana Academy of Music, Siena, Italy;
Tr.2 7 October 2015, Budapest Music Centre, Budapest; **Tr.3** 26 September 2013, Bartók Hall of the Műpa - Művészetek Palotája (Palace of Arts), Budapest; **Tr.4** 4 May 2019, Grand Hall of the Liszt Academy, Budapest; **Tr.5** 5 November 2023, Festival “The Day of Listening” (A Hallgatás Napja), BMC - Budapest Music Center, Budapest.
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1. **Luminescences** (2005) 5'58
MARCO ORTOLANI *clarinet*
CHIGIANA ACADEMY OF MUSIC ENSEMBLE
DUCCIO CECCANTI *violin* · SABRINA GIULIANI *viola*
VITTORIO CECCANTI *cello* · MAURIZIO BEN OMAR *percussion*
MAURO BONIFACIO *conductor*
2. **Disappearing rainbows** (2015) 11'02
3. **Dimensioni nascoste** (2013) 13'15
THE NATIONAL HUNGARIAN RADIO ORCHESTRA
GERGELY VAJDA *conductor*

4. **Implicate inklings** Clarinet Concerto (2018-19) 26'23
CSABA KLENYÁN *clarinet*
CONCERTO BUDAPEST ORCHESTRA
ZOLTÁN RÁCZ *conductor*
5. **Celestial keys** (2023) 9'56
MÁRTA MURÁNYI & JUDIT SZATHMÁRY *sopranos*
CONCERTO BUDAPEST LIGETI ENSEMBLE
LÁSZLÓ TIHANYI *conductor*

FIRST RECORDINGS

Total time: 66'36

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