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Faculty Tuesdays

Canzoni: two new song cycles from Italy, for guitar and tenor
Corrado Margutti, tenor

Nicolò Spera, classical guitar

Tuesday, Oct. 7, 2025, 7:30 p.m.

Grusin Music Hall

PROGRAM

In memoria di Khayyâm

Paolo Minetti (b. 1961)

Texts freely chosen from the quatrains of Omar Khayyâm

1. Danza introitus (The Song of Nature)
2. Lamento (Moans, tears, and whispers)
3. Schérmata (Or the dance of the whirling dervish)
4. El tiento de la Muerte
5. Postludium

Canzoni (primo volume)

Corrado Margutti (b. 1974)

1. (3 AM) Notti di San Lorenzo (text in Sicilian by Pippo Graffeo)
2. (6 AM) Velu (text in Valdostan patois by Marco Gal)
3. (9 AM) Com'era bella (text in Roman dialect by Gigi Proietti)
4. (noon) Cansoneta (text in Friulian by Pier Paolo Pasolini)
5. (3 PM) Canson de primmaveja (text in Genoese by Edoardo Firpo)
6. (6 PM) El temporal (text in Milanese by Carlo Porta)
7. (9 PM) Nina nana (text in Ladin by Silvia Liotto)
8. (midnight) Sirinada (text in Sardinian Sassari by Salvator Ruju)
9. (3 AM) Lacrime 'd San Lorens (text in Piedmontese by Luigi Armando Olivero)

PROGRAM NOTES

In memoria di Khayyâm

Paolo Minetti (b. 1961)

Texts from *The Rubaiyat* (quatrains by Omar Khayyâm)

1. Danza introitus (The Song of Nature)

Ogni granello di terra in seno alla Terra

Prima di me, prima di te, fu forse Corona e Gioiello.

Da volto gentile dunque la polvere tergi più dolce,

Ché quella polvere, un tempo, fu forse volto gentile.

Ogni erba che cresce gioiosa in riva al ruscello,

Diresti, è peluria spuntata da angeliche labbra.

Attento, il piede non porre sovra quell'erba a disprezzo:

È nata quell'erba da tombe di belle dal volto di fiore.

Every grain of earth in the bosom of Earth

Before me, before you, was perhaps Crown and Jewel.

From gentle face therefore the gentler wipe dust,

For that dust, once, was perhaps gentle face.

Every grass that grows joyful by the stream,

You'd say it's fluff sprung from angelic lips.

Beware, foot do not set over that grass to scorn:

That grass sprang from graves of fair flower-faced maidens.

2. Lamento (Moans, tears, and whispers)

Ahimè, m'è sfuggita di mano l'essenza di Vita:
Innumeri cuori piansero sangue per mano di Morte,
E nessuno mai ritornò da quel mondo lontano, ch'io gli domandi
Che n'è, che n'è dei viaggiatori della terra.

Ahimè, ché del libro di gioventù siam giunti alla fine,
E il fresco april della vita s'è fatto dicembre,
E quell'uccello giocondo che nome avea Giovinezza
Ahimè, non so quando venne, non so quando è partito.

Alas, the essence of Life has slipped from my grasp:
Countless hearts wept blood because of Death,
And none ever returned from that distant world I ask:
What of it, what of the travelers of the earth.

Alas, we have come to the end of the book of youth,
And the fresh April of life has become December,
And that playful bird that name had Youth
Alas, I know not when he came, I know not when he departed.

3. Schérmata (Or the dance of the whirling dervish)

O cuore che non ti prenda dolore di questo mondo consunto:
Tu non sei cosa vana, di vani dolori non prenderti cura.
Poiché ciò che è stato è passato, e ciò che non è non è ancora,
Vivi felice, e non ti afferri tristezza di quel che non è, non è stato.

O cuore, fa' conto d'avere tutte le cose del mondo,
Fa' conto che tutto ti sia giardino delizioso di verde,
E tu su quell'erba verde fa' conto d'esser rugiada
Gocciata colà nella notte, e al sorgere dell'alba svanita.

O heart that takes not sorrow of this worn-out world:
Thou art not a vain thing, care not for vain sorrows.
For that which has been is past, and that which is not is not yet,
Live happy, and sadness grasp thee not for that which is not or
has not been.

O heart, imagine that you have all the things of the world,
Imagine that all things are for you a lovely, green garden,
And you imagine that you are dew on that green grass
Dripped there in the night, and vanished at dawn.

4. El tiento de la Muerte

Sorge ogni tanto qualcuno, che dice: «Eccomi, son io!»
Pien di fortuna si leva, e d'oro e d'argento.
E quando tutte bene ordinate ha ormai le sue cose
«Eccomi, son io», sussurra da segreto agguato la Morte.

Quando, la testa sul petto, cadrò ai piè della Morte,
Quando la mano di Morte mi spennerà come uccello,
Attenti! Il fango mio modellatelo a forma di vaso:
Forse al profumo del Vino rinascero a Vita!

Occasionally someone arises, saying, "Here I am!"
Full of fortune he rises, golden and silvered.
And when all his things are well ordered
"Here I am!" Death whispers ambushing him.

When my head shall recline at Death's feet,
When Death's hand shall pluck me like a bird,
Beware! Mold my mud into the shape of a vase:
Perhaps I shall come back to Life by the scent of wine!

5. Postludium

Se la mia mano giungesse fino al Quaderno del Fato,
Tutto lo riscriverei secondo il mio desiderio;
E toglierei dal mondo d'un subito tutto il Dolore,
E lieto il capo ergerei fino a vette di cielo.

Guarda la turpe condotta di questa cupola azzurra girante,
Guarda il mondo sì vuoto d'ogni amico fedele!
Finché tu puoi, vivi per te questo attimo ora,
Guarda oggi, non veder l'ieri, non ricercare il domani.

If my hand reached as far as the Notebook of Fate,
I would rewrite it all according to my desire;
And remove from the world in a moment all Sorrow,
And happily raise my head to the top of heaven.

Look at the vile behavior of this spinning blue dome,
Look at the world's vow without faithful friends!
Live now this moment while you can,
Look at today, see not yesterday, seek not tomorrow.

Canzoni (primo volume)

Corrado Margutti (b. 1974)

Dialects are languages: languages rooted in every corner of the globe, they are the sounds of a population that identifies and finds its roots in that particular linguistic typology. In fact, dialect harks back to history, roots, and local culture; it represents a treasure to be proudly preserved.

Each dialect term allows us to share a thought, an emotion, a sensation linked to a specific place. Dialect is a code, a cultural tool with collective value that allows those who speak it to share a common vision of things.

1. Night of Saint Lawrence

Sicilian dialect

Pippo Graffeo (1953)

The night, the stars
and me without you...

Far away the sky
hugs the sea,
hugs it, kisses it,
wants to take it away

The wind that stops,
a falling star,
the distressed moon
would like to escape

The sleeping cuttlefish
feels teased,
slips into the seaweed,
hides in the reef,

dives into the water
and waits for the sun
that returns flatterer
every day to the Cork Beach

And when the lantern
of an old man fishing
merges with the light
of the sky at dawn

A fire is lit
and two little boys
hold each other tight
swearing love

The night, the stars
and me without you...

2. Velvet

Aosta Valley dialect

Marco Gal (1940-2015)

Thought of the heart,
of the spirit thought,
voice of black velvet,
musk of sweetness
and scent of hope,
in you have made their nest
the thoughts of the spirit lost
in the heart thought.

The clear scent of a sound
troubles the black velvet fragile.
The ancient stream is heard
gnawing the night slowly
and dragging it gently away
into the pond of infinite light
of dawn.

In the pond of the Crêtes,
to ease her heart's ardor,
an angel fell into it,
an angel of milk with eyes of light.
Loving the caressing waters,
an angel dripping with sunshine and joy,
naked bathed,
an angel of milk with eyes of light.

3. Sonnet of Lost Things

Roman dialect

Gigi Proietti (1940-2020)

How beautiful that thing once was
I don't remember what it was, but it was beautiful
I try hard, but it remains a mystery
Even if I only think of that.

And the question is more and more distressing.
What was it? The family, my sister?

A poor man, a wedding dress?

The people, a flower, what do I know, a star?

The war? Not really! A song?
Or maybe a poem? The spring
When there were still the seasons.

But maybe it's just an illusion?
I thought to myself just last night
It was beautiful, I think, because it didn't exist.

4. Little Song

Friulian dialect

Pier Paolo Pasolini (1922-1975)

The spring sleeps lightly
on the transparent meadow,
between the emptiness of the grass
and the warmth of the wind.

In the water of her breast
I look at my wild face
of boy mirrored on violets
dead a thousand years ago.

But she sleeps... Her poison
is the tepid breath
of the horizon closed
in the celestial of her lap.

The spring sleeps lightly
on the seaward grounds.
She died last night
yet she is immortal.

A thousand times I have seen
its end: but still
I know not whether it is a time of the world
or whether it is only light.

She sleeps. She does not live,
she does not die: she sleeps.
Something sleeps,
shimmering, toward the sea.

5. Spring Song

Genoese dialect

Edoardo Firpo (1889-1957)

There is nothing that calls me
like the hillsides
when the branches
of cherries and plums are in bloom.

I want to go into the wind
like the sea clouds;

I want to go to listen
to those pretty little rattles
hanging on every branch,
jingling as the wind passes by

But in the slow falling hour
a drowsiness from the weary branches,
- even the sun is drowsy
among the white little clouds -
nice to see the little butterflies
that flying look like the flowers
coming off the branches.
How dear is the sparrow

when it flutters in the dust
and rubs its tummy there
while the sun in the leaves shines!

Nice to see even the little beetle
alighting lightly
above the grass of the path.

The free air of the mountains
still has the taste of snow;
the fresh water walking
among the fine new grass;
and the morning bells
heard amidst the mountains,
the bells of sunsets.

This one is always
my spring song:
everyone raise their sails
and let down the rudder for a while.

6. The thunderstorm

Milanese dialect

Carlo Porta (1775-1821)

Carolina, look, look
how the thunderbolt darts,
what a cursed shot!
Feel the whirlwind growing.

If that fool Don Galdino
doesn't stop with those bells,
some lightning will hit us
on the head.

Carolina, Carolina,
not in the church please!
Go get the keys, quick, hurry, run run,
down, down, let's both of us go to the basement.

Down, down, let's go, don't doubt,
that those beautiful blackish figures
painted under the spout
of the mug save our lives.

What a glow!... holy Mary!
Sure it's lightning that's burst.
What?... Why did I blaspheme?...
Me?... You are mad! but go away.

Look at the flames, look at them up there;
crashed on the bell tower...
And now, did he drink wine?
did he blaspheme too?

Down, down, let's go without a lot of chatter
that those pretty blackish figures
painted under the spout
of the mug will work miracles.

7. Lullaby

Ladin from Badia Valley

Silvia Liotto (1974)

my little one
you have the colors
of the most beautiful dawn
born to paint the night
and brighten the day

your hand a flower
the evil turned over

your hand a flower
the evil has turned over

you came secretly
you budded slowly
you grow of hands and pinecones
in the midst of the world and its constant wailing

my little one
primrose in the meadow of goodness

when the fox passes
hear, the forest is here
the thought wears feathers
with a yellow nap

your hand a flower
the evil turned over

8. Serenade

Sardinian dialect

Salvator Ruju (1878-1966)

I pass in the street for you,
to serenade you.
What a beautiful starry night!
How much light in the sky!

If you are dreaming now,
dream only of me.
Calm this pain,
don't leave me sighing.

I pass in the street for you.

The guitar plays and says
what I'm suffering every moment.
Take my heart,

make it forever happy.

The guitar begins again to say
that it too is grieving.
It's not life my life,
if you don't love me, Rusì.

I pass in the street for you.

If you are awake now
send me a sign of love:
throw me just a flower
from that enchanted planter.

I pass in the street for you,
to serenade you.

9. Tears of Saint Lawrence

Piedmontese dialect

Luigi Armando Olivero (1909-1996)

Sing with all the silver of your pure
throat – that knows the joy of my hand;
sing, that the song flies alone,
like a goldfinch's wing, far far away.

And if night falls and the soul, in the silence
of the ravines, feels lonely;
sing, that your voice consoles it
and the heart – which listens – sobs more softly.

From the sky hang the clusters of stars
ripe for the harvest of our love
and the shadow, all around, is a flicker of eyelids...

The last note blooms like a flower
while sorrows sleep under the stars
and dreams with hopes make love!

PERSONNEL

Corrado Margutti

Corrado Margutti (b. 1974) graduated from the Turin Conservatory in composition, choral music and choral conducting, band instrumentation, and music education, studying with Daniele Bertotto, Gilberto Bosco, Sergio Pasteris and Davide Ruzza. He earned a master's degree in composition from the same conservatory. A professor at the G.F. Ghedini Conservatory in Cuneo, he has won numerous composition awards in national and international competitions. Many of his works are published by Carrara in Bergamo, A Coeur Joie in Lyon, Gobierno de Canarias in Las Palmas and Astrum in Trzic (Slovenia). As a composer, he participated in Luciano Berio's The Art of Fugue project at the Teatro Lirico Sperimentale in Spoleto and has written commissions for the Turin Philharmonic Orchestra, the Debussy Trio (Turin), the Singapore Youth Choir, the St. Jacob's Chamber Choir (Stockholm), the Mornington Singers (Dublin), the Coro Città di Roma, the Torino Vocalensemble and recently for Miami University (Ohio) and ITER Research Ensemble. He is the artistic director of the Coro Saint-Vincent and the Corale Roberto Goitre in Turin. He performs as a soloist in Italy and abroad.

Paolo Minetti

Paolo Minetti was born in Turin in 1961 and graduated in piano and composition from the Turin Conservatory. He attended advanced courses and workshops in composition taught by internationally renowned composers such as Manzoni, Nuñez, Grisey, Correggia and Petrassi at important institutions such as the Fiesole Music School and the Brera Institute in Novara.

His compositions have been recognized and awarded in important national and international competitions, such as Trento Cinema-La Colonna Sonora (1986/87 editions with Enrico Morricone as president of the commission), Castel di Belveglio (1991), Tempo Teatro Imperia (L'Ulivo d'Oro) with S. Sciarrino as guest of honor, ICONS of Turin (1993, first place overall for the string section), Bacchelli Livorno (1993), ALEA III Young Composers' Competition in Boston (1994), "G. Petrassi" special edition (Parma 1994) and Mitropoulos International Competition of Athens (1997). He was selected at the Biennale Giovani Artisti del Mediterraneo (Turin 1997) as the only representative as a composer from his native region.

His works have been performed in important national and international cultural events both in his hometown and in other national and foreign locations by groups, ensembles and orchestras with proven experience in the field of contemporary music: Echo Ensemble (Imperia), Camerata Strumentale A. Casella (Turin, Settembre Musica), Art Ensemble (Unione Culturale F. Antonicelli), Orchestra A. Toscanini (Teatro Regio di Parma), Boston University Contemporary Music Ensemble (Tsai Performance Center of Boston), Piemonte in Musica with Serenata Ensemble (Palazzo Taffini, Savigliano), Orchestra of Colors (The Athens Concert Hall Megaron, Athens).

Since 1999 he has been professor of Composition at the F. Ghedini Conservatory in Cuneo.

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