

## COMPOSING NATURE 2026

### *What*

«Composing Nature» is a **composition masterclass for percussion ensemble and/or electronics**. It is open to students and composers of any nationality and it takes place in Lavarone, a beautiful town on the mountains in northern Italy. Admitted participants will have the opportunity of working on a piece assisted by **three tutors and a percussion ensemble**, taking inspiration from the local territory's features and history.

### *Who*

The institutions involved in this project are: the **“C. Pollini” Conservatory of Padova**, **SaMPL – Sound and Music Processing Lab**, the **Municipality of Lavarone**, the tourist office **Alpe Cimbra** and **Taverna Maderna**, an association of composers and performers focusing on contemporary music.

The tutors are **Giovanni Bonato** (composition), **Julian Scordato** (electronic music) and **Massimo Pastore** (percussion). **Art Percussion Ensemble**, directed by prof. Pastore, will be the ensemble in residence.

For any information on the course you can contact **Leonardo Mezzalira** at [info@tavernamaderna.it](mailto:info@tavernamaderna.it).

### *When*

**From August 19th to August 27th, 2026**. The start of activities is scheduled for August 19th afternoon. The final concert of the course is scheduled for August 27th at 6 pm.

### *Where*

The course will take place in **Lavarone, a municipality of the district of Trento, around 1100 meters above sea level**. The activities will take place in the locality of **Gionghi** in facilities made available by the Municipality of Lavarone within the Town Hall, the Congress Centre and the Primary School. During the week the participants will be offered the **opportunity to explore the local territory** through walks and trips accompanied by an expert guide.

### *How*

- Applications are open until **April 30<sup>th</sup>, 2026**. In the registration form applicants are required to indicate their interest to create a piece for percussion and electronics, and/or only percussion and/or only electronics. Multiple choices are possible, in order of preference.

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- A maximum of 12 participants will be selected, each of whom will be assigned an instrumentation with as much respect as possible for the expressed preferences. One third of the places will be reserved primarily for participants enrolled at the "C. Pollini" Conservatory of Padua.
  - Within one week of confirmation of admission, admitted students must pay the **course fee (€350.00)**. Students currently enrolled in any courses of the "C. Pollini" Conservatory of Padua are exempt from the contribution. The payment method will be communicated at the time of admission.
  - Participants are required to book their own accommodation. For information and suggestions you can contact the organizer or the tourist office of the Municipality of Lavarone (alpecimbra.it). Participants who wish to seek shared accommodation will be brought together.
  - After the selection process, an **optional video call** will be held to present the course, with answers to any questions participants may have.
  - Participants are required to submit **a draft of the entire piece** by July 20<sup>th</sup>, 2026, and to be prepared to make changes and adjustments following lessons with the tutors and rehearsals with the ensemble.
  - During the first days of the course, **theoretical and practical lessons** will take place, and **short outings** may be planned to get to know the area (it is recommended to bring suitable clothing). Participants will revise their piece under the supervision of the teachers.
  - Starting from Sunday, August 23<sup>rd</sup>, **the ensemble will be present in residence** and will rehearse the pieces written by the participants. The proposed pieces, if possible, will be performed at the final concert, scheduled for August 27<sup>th</sup>, 2026 at 6 pm at the Lavarone Congress Center.

At [this link](#), you can consult a **portfolio of materials** relating to the Lavarone and Cimbrian Alp area. Aspiring students can use this portfolio to imagine a piece that directly or indirectly references the area, its history, and its visual and sonic landscape.

The application form can be downloaded from [this link](#). It must be completed, signed, and sent by e-mail to [info@tavernamaderna.it](mailto:info@tavernamaderna.it). The same e-mail must contain the following attachments:

- Copy of an ID of the participant;
- 1 to 3 recent scores in PDF format (should they be of big dimension a service such as Google Drive can be used) and audio files, in case of electroacoustic compositions;
- A short CV;
- optionally, a brief project of the piece they intend to submit if admitted. Please remember that the piece must interact in some way with the local area; candidates can refer to their portfolio to create this draft.

Admitted students will be informed about how to transfer the 350€ contribution.

**It is possible to attend the lessons as a listener**, by filling the application form and paying the registration fee (€150 for the entire course, €30 daily admission, no cost for students of the "C. Pollini" Conservatory of Padua). Applications to participate as listeners are open without any deadline.

All lessons, rehearsals and other activities will be scheduled on site. At the end of the course all active students will receive a certificate and **the performances will be recorded and filmed**.

#### *Guidelines for the new compositions*

All pieces composed by the participants should have a **maximum duration of 5 minutes** and comply with the following guidelines.

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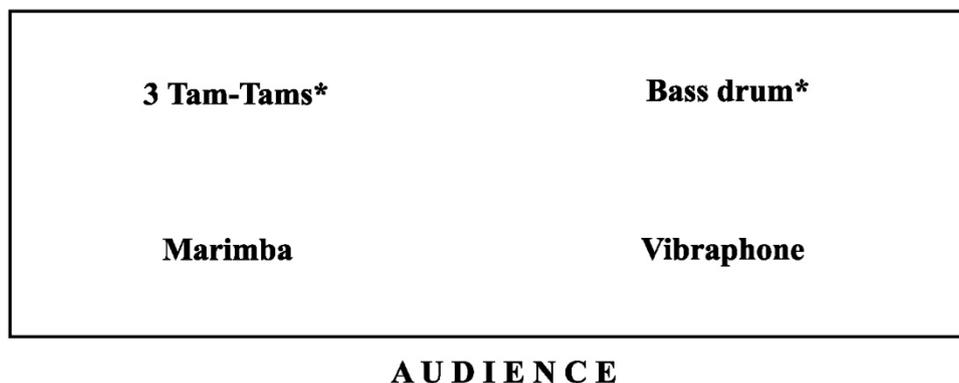
## Percussion

Maximum 4 performers. Available instruments:

**Marimba (5 octaves) – Vibraphone (4 octaves) – Concert bass drum – 3 Tam-Tams (low, medium, high) – 4 Cymbals – 3 Drums (1 piccolo, 1 Snare Drum, 1 Side Drum) – 4 Tom-Toms – 3 Bongos pairs – 1 Congas pair – 2 Cowbells – 2 Woodblocks – 3 Dobachis.**

Small instruments, instruments provided by the composer and easy-to-procure objects can be added to the instrumentation by informing the organization.

In order to facilitate stage changes during the final concert, some instruments will be placed in a fixed position for the entire concert (as below). The other instruments can be freely assigned to the stations marked with an asterisk. Of course, participants are not obliged to use all four stations: they can use a subset of the available instruments and instrumentalists.



\* additional instruments (see list) can be added to these stations

## Live electronics and/or digital media

The organisation provides technical support and the electro-acoustic system of the SaMPL laboratory at the "C. Pollini" Conservatory of Padua, which mainly includes:

- d&b audiotechnik quadrasonic audio broadcasting system;
- Yamaha DM1000 digital mixer;
- wide variety of condenser and dynamic microphones;
- Apple M1 computer and MIDI controller.

For any information about the instrumentation please contact Leonardo Mezzalira at [info@tavernamaderna.it](mailto:info@tavernamaderna.it)

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## THE STAFF



**Giovanni Bonato** (1961) studied Composition with Fabio Vacchi, Adriano Guarneri and Giacomo Manzoni. **He is active in the fields of chamber music, choral music and symphonic composition and his work was awarded a large number of national and international prizes** (“A.Casella”, “G. d’Arezzo”, Città di Trieste, “G. Contilli”, I.C.O.N.S., 2 Agosto, Rhein-Ruhr, “G. Petrassi”, 50<sup>th</sup> Tokyo Met. Go., Wiener Int. Kw., Schiedmayer Preis, “F. Evangelisti”, “Uuno Klami” Competition, Prix “Reine Marie José”, Premio “Reina Sofia”, Premio “F. Siciliani”, “K. Szymanowski” Prize among others). **His works were performed by famous interpreters** such as Quartetto Arditti, Kazushi Ono, A. Tamayo, G. Neuhold, Ex Novo Ensemble, H. Starreveld, D. Callegari, M. Brunello, F.M. Bressan, Athestis Chorus, D. Nordio, S. Tasca, L. Slatkin, Neue Vocalsolisten Stuttgart, F. Erle, Duo Alternò, Estonian National Male Choir, A. Soots, J. Nikkola, E. Ericson, World Youth Choir, F. Sjöberg, Ensemble Vocal Séquence, L. Gay, Coro e

Orchestra dell’Acc. N. di S. Cecilia, M. Buchberger, L. Segerstam, Tower Voices New Zealand, Kymi Sinfonietta, Y. Shinozaki, Coenobium Vocale, J. Berger, D. Zaltron, S. Kuret, Vokalna Ak. Ljubljana, J. L. Temes, Coro e Orchestra della RTVE, M. Pastore, F. Gamba, E. Bronzi, St. Jacob’s Chamber Choir, G. Graden, Tone Tomšič. He was appointed “composer in residence” by Orchestra di Padova e del Veneto (art. dir M. Brunello) during the 2002-2003 concert season, and “guest composer” in 2011 Asiagofestival; **his compositions were broadcasted by many major European radios and TVs and were published by companies such as Ricordi, Rugginenti, Agenda, Salabert, A Coeur Joie, Edition Ferrimontana, Ed. Fondazione G. d’Arezzo, Suvini-Zerboni, Ed. Feniarco, Astrum, V. Nickel Musikverlag, Helbling Verlag.** **He is often invited as member of jury by important international composition competitions. He is currently teaching Composition at the “C. Pollini” Conservatory of Padua.**

**Julian Scordato** studied composition and electronic music at the Conservatory of Venice and sound art at the University of Barcelona. In 2009 **he co-founded the Arazzi Laptop Ensemble**, a group of electroacoustic composers and performers that explores the interaction between musicians and new technologies. In 2015 he joined and **currently directs SaMPL - Sound and Music Processing Lab**, an innovative platform based in Padua dedicated to teaching, production and research in the field of electroacoustic music. As a researcher, Scordato is the author of articles and has disseminated research results on interactive systems for performance and graphic notation. **Coordinator of the School of Electronic Music of the Conservatory of**

**Padua**, since 2017 he is a professor of electroacoustic performance and composition. **His electroacoustic and audiovisual works have been awarded in international competitions and presented at festivals and institutions** including the Venice Biennale, Institute of Contemporary Arts (London), Centre de Cultura Contemporània de Barcelona, Prague Quadriennial, Electronic Language International Festival (Sao Paulo), Instituto Cervantes (Rio de Janeiro), Gaudeamus Music Week (Utrecht), Sonorities Festival (Belfast), Seoul International Computer Music Festival, Center for Computer Research in Music and Acoustics (Stanford), Athens Digital Arts Festival, ZKM Center for Art and Media (Karlsruhe) and New York City Electroacoustic Music Festival. His music has been broadcast by Radio UNAM, NAISA Webcast, Resonance FM, RAI Radio3, RadioCemat, Radio Papesse, RadioCona, Radiophrenia, Radio Gracia, Radio Circulo, Radio Tsonami and other stations. His scores are published by Ars Publica and Taukay Edizioni Musicali.





Versatile musician skilled on several percussion instruments, **Massimo Pastore** graduated with honours in Ferrara and attended post-graduation courses in Denmark with Gert Mortensen and Einar Nielsen; he also studied, among others, with David Searcy. **Since 1986 he works as a professional percussionist with several chamber music ensembles and orchestras** (he collaborated also with the Royal Danish Orchestra and with “Wiener Akademie”), **with a repertoire which ranges from ancient and baroque music to contemporary music premieres.** He took part to **Nuovo Gruppo Italiano di Percussioni** in many projects, concerts, and recordings along with conductors as Laslo Heltay, Thomas Dausgaard, Antonio Ballista, Sergio Balestracci and soloists and composers as Giovanni Bonato, Mario Brunello, Gert Mortensen, Ennio Morricone and Vladimir Mendelssohn. **In 1995 he founded the Art Percussion Ensemble**, composed of students and former students of the Conservatory of Padova, which played in Padova, Copenhagen, Krakow, Turin, Siena, Bologna, Udine etc. **He taught in many masterclasses; as a teacher and performer he worked in the University of Thessaloniki, and in**

**the Academies of Music of Copenhagen, Krakow, Riga, Brno, Valencia, and Istanbul.** From 2012 to 2014 he took part as a teacher to the European project ‘ASTAPER’ in Krakow; in 2015 he was head percussion teacher at ‘SMUG’, a project focused on contemporary music and he worked on scores by G. Grisey, E. Varèse, K. Stockhausen and Y. Xenakis; in 2016 he taught at the Percussion Festival in Gdansk (PL). **He collaborated with international artists as Marta Argerich, Raymond Gijot, Gert Mortensen, Astor Piazzolla, Ney Rosauero.** His solo repertoire for performances and recordings includes works by Keiko Abe, John Beck, Klaus Peter Bruchmann, Stefano Bellon, Giovanni Bonato, Paul Creston, Gordon Jacob, Askeell Masson, Minoru Miki, Alfred Reed, Yoshioka Takayoshi, Tsuneya Tanabe, Yannis Xenakis. From 1993 he is Percussion teacher at the “C. Pollini” Conservatory of Padua.

**Founded and directed by Massimo Pastore, the Art Percussion Ensemble played at several International Festivals in Italy and abroad. It collaborated with soloists as Emmanuel Sejourné, Bernhard Wulff, Ney Rosauero, Martin Opršal e Makoto Nakura.** The Ensemble was invited by Amici della Musica di Padova to perform Stravinsky’s ‘Les Noces’ and Dallapiccola’s ‘Canti di Prigionia’. **It performed at Freiburg Hochschule, Danish Royal Academy in Copenhagen, at percussion festivals in Brno and Zagreb and it premiered several works by Italian composers Stefano Bellon, Giovanni Bonato, Edoardo Gioachin;** from 2012 to 2014 the group took part to the European project Astaper in Krakow along with other international ensembles. Entirely formed by students, the group constantly renovates its organic and its repertoire and develops every year several new musical projects. **During SMUG project in 2015 the ensemble was invited in Venice to perform works by Luigi Nono, Gerard Grisey, Edgard Varèse, Karlheinz Stockhausen and Iannis Xenakis. In 2011 the group released a double CD, “Light & Dark”, with a selection of the best recordings of the ensemble from 2004 to 2010.**

**Taverna Moderna** is an association focused on the organization of cultural and musical activities and it was founded in Padova in 2019 by a group of young composers from Padova. Since the first months of activity it has highlighted its ability to network with other musical and cultural organizations in the city through a series of projects and collaborations. Among the initiatives he has organized are concerts, online music publications, workshops, courses, and laboratories.

For further information: [tavernamaderna.it](http://tavernamaderna.it)