

Parma, 11th December 2017

MISLEADING NEWS

In the last few months Fondazione Prometeo has been repeatedly criticized by Mr. Mattiotti, who, in his blog on *Amadeus* website¹, in regards to the project "SIAE – Classici di Oggi", has suspiciously and for inexplicable reasons provided tendentious and inaccurate information without verifying first the correctness of his statements, as one would expect from a music critic.

As previously declared by SIAE in its reply partially published on *Amadeus* and entirely available in the complete version on the website² of the institution, it is essential to remark that the grant has not been given to Fondazione Prometeo following a request of the same but under the decision made by the Committee of *probi viri* who, as stated on SIAE's press release, has selected «some "excellences" that stand out for quality, quantity and continuity in the field of contemporary music».

In light of the above, since we believe that Mr. Mattiotti's statements unfairly damage the image of Fondazione Prometeo, an institution that for the last twenty seven years – with strong morals – has supported and encouraged the promotion and dissemination of contemporary music languages, it is necessary to provide further clarifications:

- In contrast to Mr. Mattiotti's arguments about the work of Ensemble Prometeo («*Prometeo of Parma is then a non-ensemble, because it gathers only now and then and infrequently and it is composed of musicians coming from other groups*³»), we would like to stress that the concerned Ensemble inherited the experience of the Ensemble Edgar Varèse, born in 1990, and that in addition to playing regularly during the festival *Traiettorie* and *Verso Traiettorie*, it has realized musical projects (such as *Die Schachtel* by Franco Evangelisti in 2010, the opera *Prometeo. Tragedia dell'ascolto* by Luigi Nono in the last season of Teatro Regio of Parma), recordings (Stradivarius, Shiiin and NEOS⁴) and workshops. It follows that, in spite of what Mr. Mattiotti has written, the Ensemble has a significant experience that stands alongside the activity of Fondazione Prometeo.

Moreover the Ensemble Prometeo has been conceived purposely as a variable geometry group and the fact that the musicians also collaborate with other ensemble is not unusual but a widespread practice.

- In the article published on 9th September, Mr. Mattiotti wrote: «*But it jars to read "With the support of SIAE / Progetto SIAE – Classici di oggi" not on the concert of Ensemble Prometeo, who should be the logical recipient of these funding, but on other concerts: those of Klangforum Wien, Voxnova Italia, and the percussionist Thierry Miroglio*⁵».

¹ <https://www.belviveremedia.com/author/gianluigi-mattiotti>

² https://www.siae.it/sites/default/files/Resoconto_SIAE_-_Classici_di_Oggi.pdf

³ *Amadeus*, n°11 (312), november 2015, page 7

⁴ The Ensemble Prometeo, directed by Marco Angius, recorded two CDs for Stradivarius, in 2012 (*Imaginary Landscapes* and *Sixteen Dances* by John Cage) and in 2013 (*Pierrot lunaire* by Arnold Schönberg and *Die Schachtel* by Franco Evangelisti) and in 2017 came out, for the label Shiiin, the recording of *Risonanze erranti. Liederzyklus a Massimo Cacciari* by Luigi Nono.

⁵ <https://www.belviveremedia.com/amadeus/progetto-siae-classici-doggi-al-festival-traiettorie-mistero-si-infittisce>

Contrary to what Mr. Mattiotti has reported, the indication to whom he makes reference occurs also in relation to the concert of Ensemble Prometeo, as well as in concerts including important world premières – as previously emphasized by SIAE in its reply.

Finally, we would like to inform Mr. Mattiotti that, the plan submitted this year and approved by SIAE, includes four concerts for the spring festival *Verso Traiettorie* 2018 which will be performed by Ensemble Prometeo and its soloists.

- Mr. Mattiotti describes the financial aid granted by SIAE as a «*trick to finance a festival through the back door*»⁶.

Although SIAE has already replied in regard to the selection criteria, we believe it is important to inform that for its realization *Traiettorie* has a much more higher budget than the one given by the institution (who deals with Festival organization surely knows that it's really expensive to plan thirteen concerts with world-class artists).

Therefore the received grant served to cover only the cost of Ensemble Prometeo productions and not to finance surreptitiously the festival – as proved by the evaluation summary report sent to SIAE and approved by the same.

- Mr. Mattiotti goes on writing «*As a matter of fact, in the last two seasons, the program of the festival Traiettorie is richer than before and a lot of international ensembles have been invited to play [...]*».

As can be seen by examining the program of each edition (available on the website of Fondazione Prometeo⁷) and as it is well-known to the audience and to everyone who is interested in contemporary music, the festival *Traiettorie* has had an international nature since its beginning in 1991, and during the twenty-seven years of its life the schedule has simply kept getting richer, hosting the most important soloists and chamber music group in the world.

To confirm the high value of the festival, we remember that – for the merits acquired in the diffusion of contemporary language during the first twenty editions, *Traiettorie* received the XXX “Franco Abbiati” award, granted by the Italian Music Critics Association, to which belongs also Mr. Mattiotti, and in 2017 the EFFE Label (Europe for Festivals, Festivals for Europe), promoted by the European Commission who supports the most important festivals worldwide.

We hope that these explanations could be interesting for the readers and useful for the operators dealing with contemporary music who would like to assess the situation, availing themselves of complete and correct information.

Fondazione Prometeo

⁶ <https://www.belviveremedia.com/amadeus/progetto-siae-classici-oggi-buone-intenzioni-troppe-criticita>

⁷ <http://www.fondazioneprometeo.org/>