

ANGELO NASO
THE CLOUD IS BLUE

JACOPO DI FORTE ~ clarinet
ANGELO NASO ~ piano



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THE CLOUD IS BLUE

A GLASS OF WATER

21:03

- | | |
|-----------|------|
| 1. Part 1 | 7:11 |
| 2. Part 2 | 4:56 |
| 3. Part 3 | 5:07 |
| 4. Part 4 | 3:49 |

THE CLOUD IS BLUE

29:21

- | | |
|-----------|------|
| 1. Part 1 | 8:54 |
| 2. Part 2 | 6:55 |
| 3. Part 3 | 5:32 |
| 4. Part 4 | 7:54 |

REFLECTION

5:28

TOTAL TIME: 55:50

JACOPO DI FORTE ~ clarinet
ANGELO NASO ~ piano

The pieces presented in this album, which I am happy to perform with my dear friend Jacopo Di Forte, mark the first steps in a new compositional phase of my artistic production.

Almost all the music I wrote previously was anchored to the model of a formal structure consisting of a beginning, development, and end. Events succeeded one another through various degrees of intensity, culminating in the main climax, followed by a more or less extended decay. The harmonic, melodic, and rhythmic language was often identifiable as neo-Romantic. This characteristic is still present in the music offered here, but what has radically changed is the formal approach. The music I write now is rather non-teleological, lacking a marked directionality that might provide clues about where we are and what is about to happen. Narrative references are abandoned in favour of an incessant flow within a confined space. Instead of materials serving the form, it is the arrangement of materials that shapes the latter. The choice of materials (deliberately reduced to a few essential elements) becomes the starting point of the compositional activity.

I arrived at this approach from two directions that only seemingly contradict each other: on the one hand, the trends of classical Minimalism, Postminimalism, and post-Feldman music; on the other, video game composition, to which I dedicated myself full-time in the years preceding the creation of this album. Adaptive music, so characteristic of video game composition, shares with certain contemporary classical music a focus on repetition, indeterminacy, and combinatorial patterning, which are structural concepts in the works I write today.

The three pieces in the album exhibit both common and divergent characteristics, presenting themselves as variations on the same compositional paradigm. **A Glass of Water** (2023) owes its title to the simplicity of its flow, characterized by a smooth, gentle, and accessible progression. **The Cloud is Blue** (2022), the piece that inaugurated this new compositional course, offers in its own way a transversal directionality, given by a gradual rhythmic intensification through its four movements, which are, however, rather static and homogeneous within themselves. The title was suggested by an English language exercise at a Spanish boarding school where I worked at the time, in which the children were asked to colour shapes and objects according to the sentences, one of which was, indeed, **The Cloud is Blue**. I immediately thought that this phrase perfectly encapsulated the sense of naïve simplicity and innocent surrealism conveyed by the music.

The album closes with **Reflection** (2023), whose title certainly refers to the mood evoked by the listening experience, but it is also a descriptor of the palindromic structure of the piece. This work represents a further step forward in the search for an essentiality without compromising the ability to evoke emotion, and that can offer an experience of peace and contemplation in a world saturated with excessive stimuli and information.

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Jacopo Di Forte completed his academic studies in 2017, receiving a Master's Degree with full marks from the Antonio Vivaldi Conservatory in Alessandria, Italy, under the guidance of Maestro Rocco Parisi. His training was further enriched by studying with internationally renowned musicians from both Italy and Spain.

He has always been dedicated to music, primarily serving as a clarinet tutor. Currently, he mainly teaches in Spain, working at numerous music academies in the province of Granada. Simultaneously, he pursues a career as a performer, participating in various chamber music projects, as well as professional orchestras and wind bands. This work has allowed him to perform in many European theatres in Italy, Spain, France, Germany, Bulgaria and Belgium. Throughout his career, he has had the opportunity to work with internationally acclaimed conductors and composers including Enrique García Asencio, Miguel Ángel Gómez Martínez, and Jacob de Haan.



Angelo Naso's musical journey began at the age of eight with piano studies under the careful guidance of his mother, Laura Di Paolo. After graduating from the F.A. Bonporti Conservatory in Trento, Italy, he dedicated himself fully to composition, pursuing a Bachelor's Degree at the Real Conservatorio Superior de Música Victoria Eugenia in Granada, where he had the opportunity to study with Francisco González Pastor.

His orchestral, chamber, choral, and solo works have been performed in various theatres and concert halls in Austria, Spain, and Portugal, interpreted by conductors such as Andreas Stoehr, Christian Radner, Andrej Skorobogatko, and Bartolomé Pérez Botello.

In his artistic output, the synergy with other artistic disciplines such as theatre, dance, and contemporary circus plays a significant role. Since 2020, he has also been active as a composer of music for media, thanks to the expertise gained through his Master's Degree in Music for Video Games at the Santa Cecilia Conservatory in Rome.

WHR094

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Recording Engineering & Production: Raoul Terzi

Mixing Engineers: Raoul Terzi & Angelo Naso

Mastering: Mauro Andreolli at das Ende der Dinge, Italy

Executive Producer: Mark Hartt-Palmer

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