

**Biagio Putignano**, composer and teacher from Apulia. Since 2000 he holds a chair for composition at the Conservatorium of Bari, winner of the ministerial contest for qualifications and exams. He was a lecturer at the University of Lecce, at the Musical Institutions of Taranto and Ceglie Messapica and at the Conservatorium of Lecce; he taught courses and seminars at the Music Academy of Minsk in Belarus, at the International Summer Music School of Pucisca (Croatia), the Music School of Riu (Greece), the Domus Academy of Milan, the European Musicworkshop of Altomünster (Munich, Germany), at the Conservatorium of Cascais (Portugal), at the Summer Courses of Trani, for several institutions and associations in Lecce, Bari, Brindisi, Galatone (Le) and the annual courses of the Music Academy Mezzogiorno of Taranto, at the International Music Academy “d. M. Colucci” of Pezze di Greco (BR), at the association JuniorBand of Melissano (Le). In 2012 he was nominated for the honorary member of the *Academia de la Música Valenciana* (Spain), and he was honoured with the award “ *Il Sallentino 2012*”.

Furthermore he was an academic counsellor and the responsible person for the department of composition at the Conservatorium of Bari; he was part of the Musical Artistic Management of Irpinia, the regional association of Apulian choirs; actually he is a member of the management of SIMC – Italia, as well as a permanent collaborator of MACMa di Matino and the Foundation Palmieri of Lecce.

In the 90s he founded the association “A. Gentilucci” for the dissemination of the contemporary music, and here he conducted the homonymous instrumental ensemble, with whom he performed numerous concerts at important Italian festivals, mostly performing premieres of various composers. In collaboration with the composer Gianluigi Antonaci he founded the “Studio of Electronic Music PRACTICA NOVA” and in this connection the duo “SINTAXON”.

He has composed five chamber music works (*UN SEGNO NELLO SPAZIO*, on the work of I. Calvino, première at the Conservatorium of Foggia, *VARIAZIONI SUI COLORI DEL CIELO*, première in Salzburg, performed again at the theatre

*“Piccinni” of Bari, COME ZAFFIRO MITE, première in Carmiano, VOCE CHE VOLA NEL VENTO, première in Mantova, Festival of Literature, MUSIGONIA for three voices and chamber orchestra*  
) , the oratorio CATTEDRALI DI SILENZIO (*première at the International Organ Festival of Lecce*  
) , the monodrama LA SECONDA ATTESA DI EURIDICE, several compositions for orchestra (*TRADUZIONI A CALCO, ARCHITUTTURE D’ARIA E DI VENTO etc.*  
) , for chamber instrumentation and choir, (*IL RESPIRO DEL CIELO for string quartett, GIARDINI D’AMBRA for saxophone and piano, CARTOGRAFIE DEL TEMPO for viola and e-guitar, e-bass, piano Rhodes, INVISIBILE for choir and synthetic sounds, MAGNIFICAT on the work of K. Wojtyla (for choir and organ*  
) and solo pieces (*CINQUE COMMENTARI for piano, CIRCONDATI DI CIELO for arpeggio, FRAMMENTI DA PARMENIDE for clarinet*  
) , further pieces for electronic music (*MARI DI VOCE, SE LE STELLE FOSSERO SOGNI etc.*  
) and sound installations for artistical events (*HAIR MIER, SEGMENTI D’ARIA*  
) .

His works are published at various national publishing houses (M.A.P., Rugginenti, Edipan, Béerben, ArsPublica, Carrara, Eurarte, Sconfinate) and performed by important interpreters like Luisa Sello, Cornelia Petroiu, François Veilhan, Nicolas Deletaille, Filippo Lattanzi, Mieko Kanno, Patrik Kleemola, Markus Kreul, Maria Kavouni, Duo Novecembalo, String Quartett Paul Klee, Francesco Libetta, Jeremy Bell e Duo Alterno etc. Three monographic Cds (*Un intreccio di tempo e spazio*

-Wide Classique-,

*Cinque Commentari – Nuvole elettriche*

-Archivi del XXI secolo-,

*Mari di Voce*

–M.A.P. –) and one LP (*Biagio Putignano*

*Biagio Putignano*

– Eterfon–) collect his chamber productions, together with numerous CDs which contain further compositions for different instrumentations.

In 2012 he was chairman of the jury of the 31° International Violin Competition “Lipizer” of Gorizia (Italy), for which he composed *ATLANTE DELL’IMMAGINAZIONE*, obligatory piece for the 32° edition 2013.

He has published the following writings: “*Dalla ‘composizione’ dello spazio al ‘controllo’ del tempo, attraverso il suono*” (in Aa. Vv. *L’ascolto del Pensiero – Rugginenti, Milano 2003*), “*Alcune considerazioni sulla figura di Karlheinz Stockhausen*” (Finnegans 20xx), “*Agenda di una ricerca*” (Bari 2011), “*Costruire il tempo: un’esperienza compositiva*” (Musica/Realtà Marzo 2010), “*Progettare la musica*” (in *Fughe: Architettura e Musica* Grifo, Lecce 2012), and further works in various articles and reviews in the magazine FA LA UT.

Paolo Truzzi writes: Biagio Putignano is one of the most important names in Italian contemporary music of recent decades...



iniziativa dell'Assoc...

«Musiche «a tempo»  
in sette brani  
al Liceo Toscanini

COLLEPASCO - Conferza si presentano del  
della "Musica" per animare, elaborazione e  
Per un'idea e ideologica contemporanea  
L'org. Amatori sezione di Pistoia, for-  
una e affidata all'ensemble "A. Gentilucci"  
di "Musica Contemporanea"

**Musica contemporanea**  
aria nuova in P...

Programmata una

Anni ottanta  
n musica  
ricevuto per l'Ensemble d...

Per l'associazione «Armando Gentilucci»  
**Concerto inaugurale  
a S. Maria della Grazia**

L'ensemble «A. Gentilucci»  
per la stagione musicale

**«A tempo!» nuove mu...**  
a S. Maria delle Gra  
In scena l'Ensemble «Armando Ger...

Musica  
d'avanguardia

**ENSEMBLE "A. GENTILUCCI"  
- ORGANICO -**

BIAGIO PUTIGNANO direttore  
AMEDEO RIZZO flauto, flauto in sol, ottavino  
DANIELE DE PASCALI flauto  
GIUSEPPE GIANNOTTI oboe  
FERNANDO DE CESARIO clarinetto Si b, piccolo Mi b, La  
GIUSEPPE SPEDICATI fagotto  
FULVIO PANICO percussioni  
ANTONIO SCARINZI chitarra  
ENNIO CATANESE violino  
ROSA ANDRIULLI violoncello  
GIAN LUIGI ANTONACI elettronica, regia del suono

Ecco un...  
la nostra

Since the late 1980s his style of composition has been produced in a book in which the result of his long experience in the field of contemporary music is presented in a clear and concise manner. In the book, the author explains the principles of his musical language, the use of instruments and the role of the conductor. The book is a valuable resource for anyone interested in contemporary music and the work of Armando Gentilucci.

