

The profile of the conductor/composer is very important, but extremely rare, also from an historical point of view. Regarding the Italian “contemporary music”, memory suddenly leads us to Maderna, great composer and orchestra conductor, as well as a very active organizer. Luciano Berio has often conducted as well, but we also have to mention other very important composers, such as Nono, Donatoni and Clementi. We had some excellent pianists as well, like Togni and Castiglioni, but that is not the same. Even during the following generation, the one of Sinopoli (who has been an exception, the double profile of the composer/conductor has been almost absent).

From this point of view, the double activity that Flavio Emilio Scogna has been playing has a really exceptional importance, in the etymological sense of the word, because he has been an exception compared with the normal procedure. As far as we know the normal procedure separates these two parts of the work, which causes a sectionalism that unfortunately eliminates the possibility to get a complete professional training, where the different skills interface with one another. The real musician includes in itself the instrumental executor, the composer, the orchestra conductor and the man of learning, as we can find in Flavio Emilio Scogna.

If we flip through the Catalogue of the compositions of Flavio Emilio Scogna, which starts in 1980 with the Toccata (guitar version) and goes until the Opera 61, including every type of form and staffing level (also the theatre), we will be impressed by the number of scores and arrangements written by a very young musician. And if we get the opportunity to listen to some of the operas mentioned in the Catalogue, we will be even more fascinated by the quality of the works, their originality and freshness and by their musicality (term that couldn't be used years ago because it was at odds with the structural commitment).

We can appreciate musicality and sense of aesthetics even in his career as an orchestra conductor, committed in spreading Italian music in the past years. The list of the premieres is absolutely long, as yet to prove the constant commitment of Flavio Emilio Scogna in valuing today's music. Evidently Scogna is very good not only at technically mastering scores of different structures, but also at feeling it, at participating in the act of communication. The first performances concern great historical composers, such as Petrucci, Berio, Clementi, Donatoni, Pennisi, Vandor, Morricone, Schiaffini and Maggi, till the entire group of composers of the earlier generations. This fact demonstrates that Flavio Emilio Scogna loves going through the whole contemporary Italian music and not just concentrating on a strengthened style. Indeed, his Catalogue of premieres represents an overview of the history of the Italian music from 20th century until nowadays!

This greatness was achieved only by Boulez, remembering the generation gap existing between them. Scogna's personality, with his knowledge and career, is standing out above the national scene and beyond, thanks to his “complete musician's profile”, a rarity that we strongly need in today's world.

Renzo Cresti