Maximiliano Amici

Mirage

String Quartet

Commissioned by the Ciompi Quartet

PROGRAM NOTE

Mirage for string quartet was commissioned to be presented asynchronously, via video production. This posed new and unique challenges. While music videos with physically distanced musicians playing each from their private spaces do present a unique sort of beauty, they are also intrinsically melancholic, as they embody a form of loss. The players must overcome significant technical and musical difficulties, related to the fact of not being able to interact and react in real time to each other's playing. *Mirage* can be heard—on both technical and aesthetic levels, as a reflection of the challenges that we face as we go through the social isolation that Covid-19 pandemic imposes.
While the piece is especially conceived to be playable asynchronously, it is also a meditation on solitude and insularity. The music is introverted; it explores a purely internal space. I tried to depict a tired brain that cannot follow its own thinking, while a sort of delirium builds up, dominates the mind for some instants, then fades into silence in the second part of the composition. The piece is dedicated with gratitude to the Ciompi Quartet.

ABOUT THE COMPOSER

I was born in Rome in 1980 into a family of musicians. I started serious studies of music after one year of studying philosophy at the university. Philosophy continues to be one of the great passions of my life, even though I did not pursue it as a career. I studied composition (MA), as well as electroacoustic music (MA), at the Santa Cecilia Conservatory under the supervision of Maestro Luciano Pelosi. I also earned Masters Degrees in piano performance and conducting. Subsequently, in 2013, I spent three years specializing in composition at the Hochschule für Musik in Basel, with Prof.s Erik Oña and Johannes Caspar Walter, before joining the Ph.D. program at Duke in 2016, where I was first advised by Prof. Scott Lindroth. Presently I'm honing my compositional abilities under the guidance of Prof. Stephen Jaffe. My music has been played and recorded by several prominent chamber groups (Parco della Musica Contemporanea Ensemble, Ensemble Phoenix Basel, Deviant Septet, JACK Quartet). The Orchestra Sinfonica Nazionale – RAI recorded my orchestral piece *Flowing* under the baton of Yoichi Sugiyama, and the North Carolina Symphony Orchestra recently read my orchestral piece *Cristalli di Tempo*.

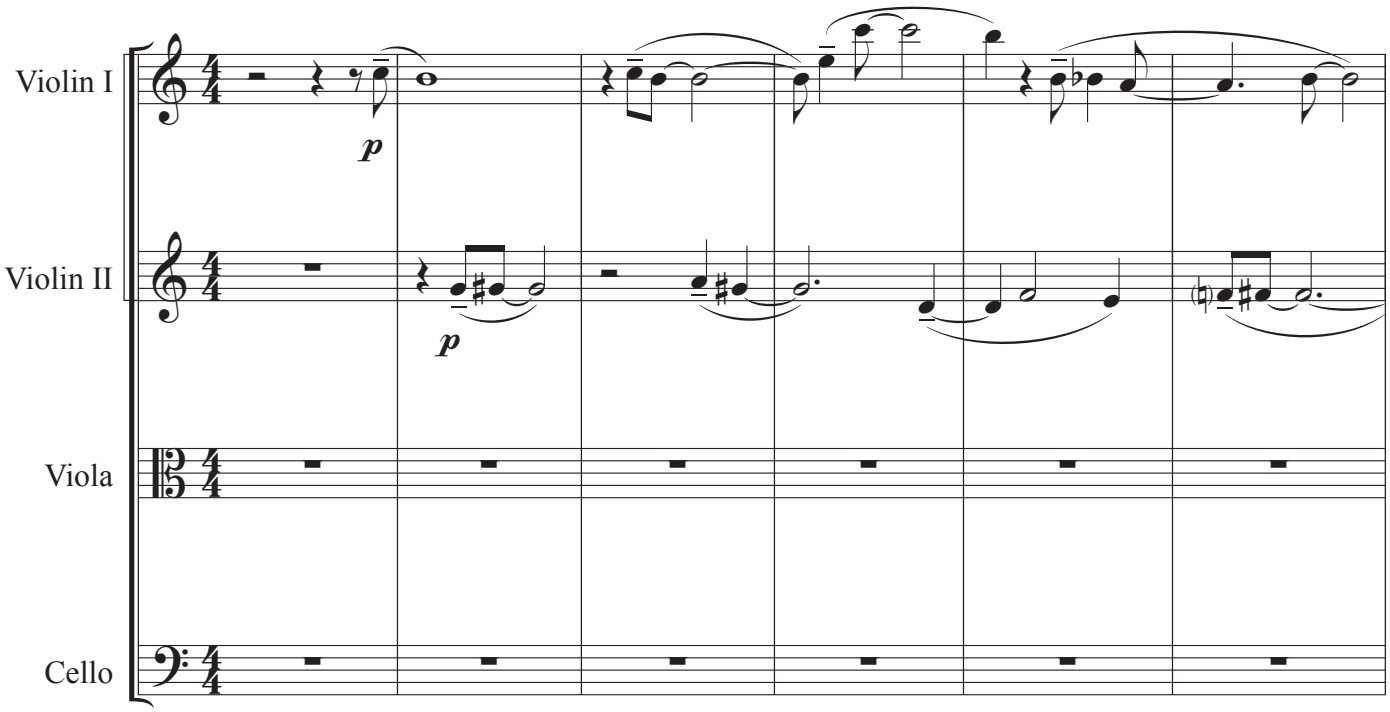
DURATION: 6'30'' ca.

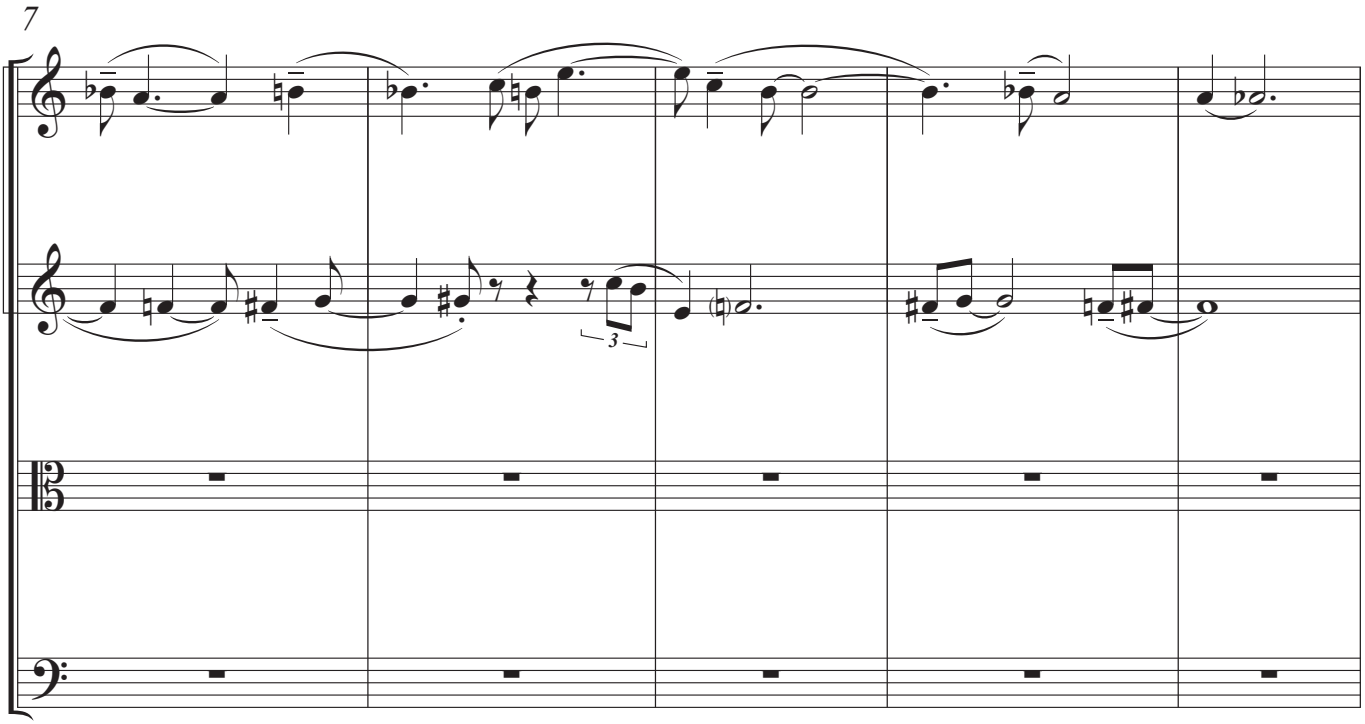
Durham, July 17th, 2020.

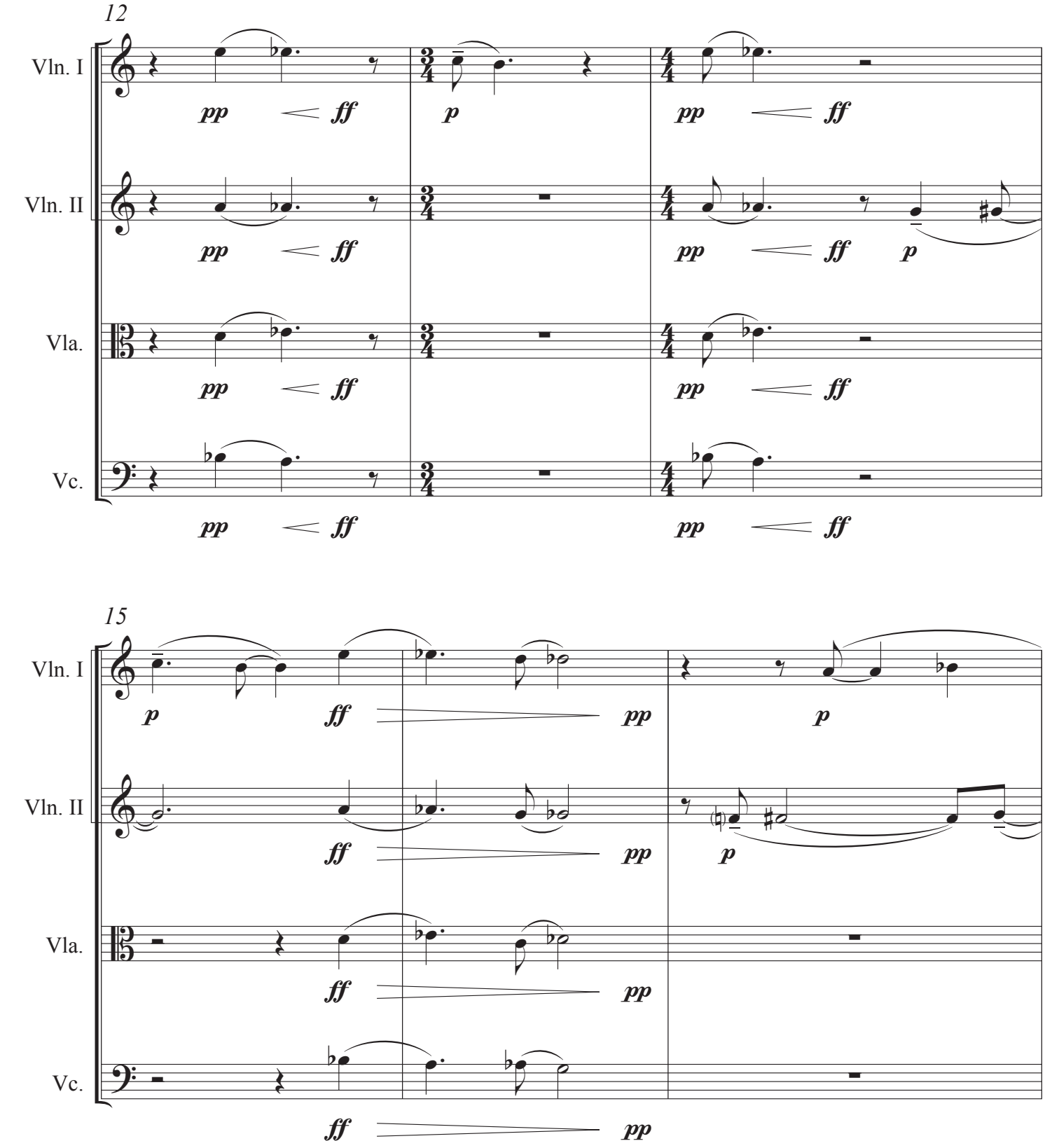
Mirage

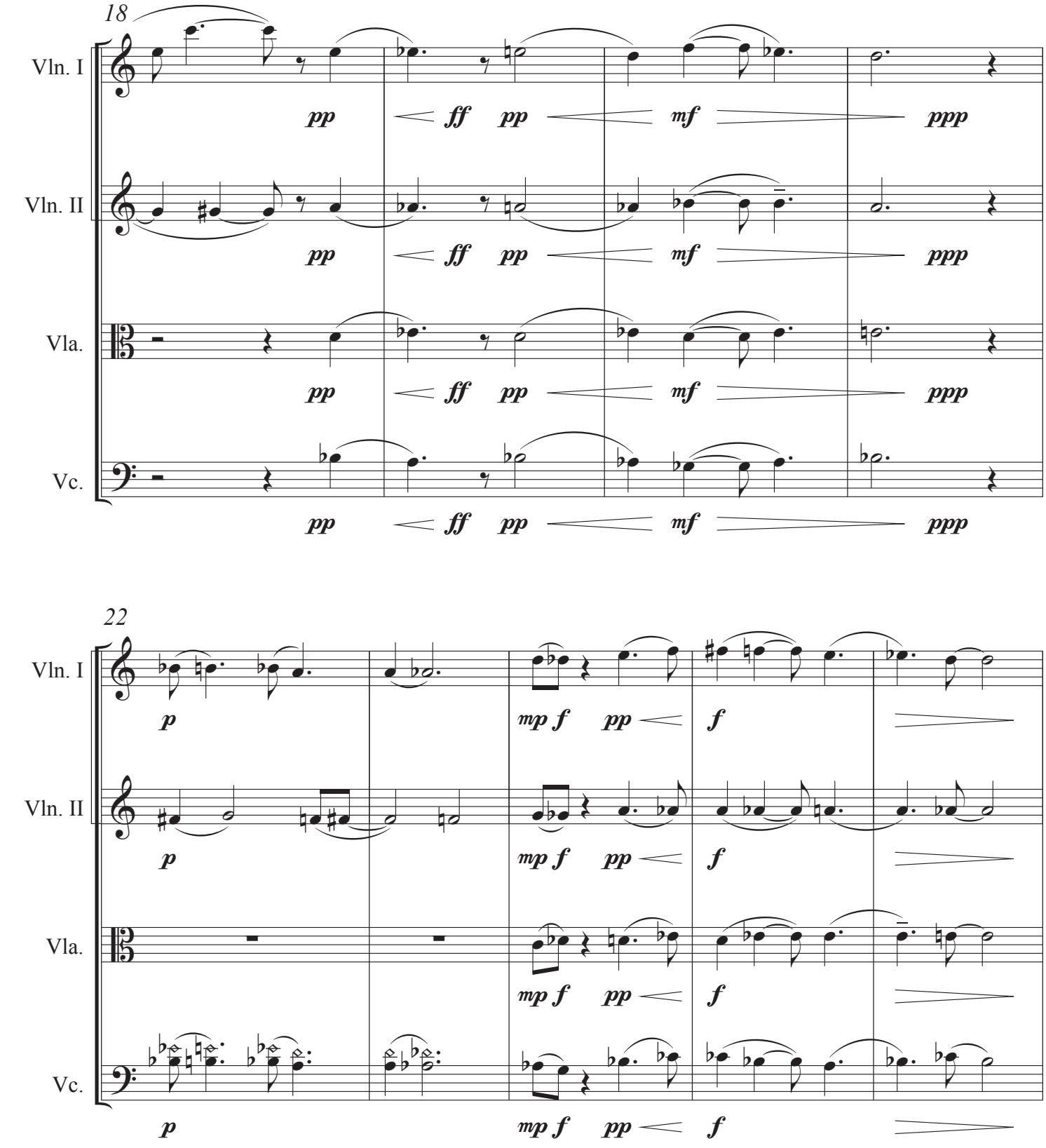
Maximiliano Amici

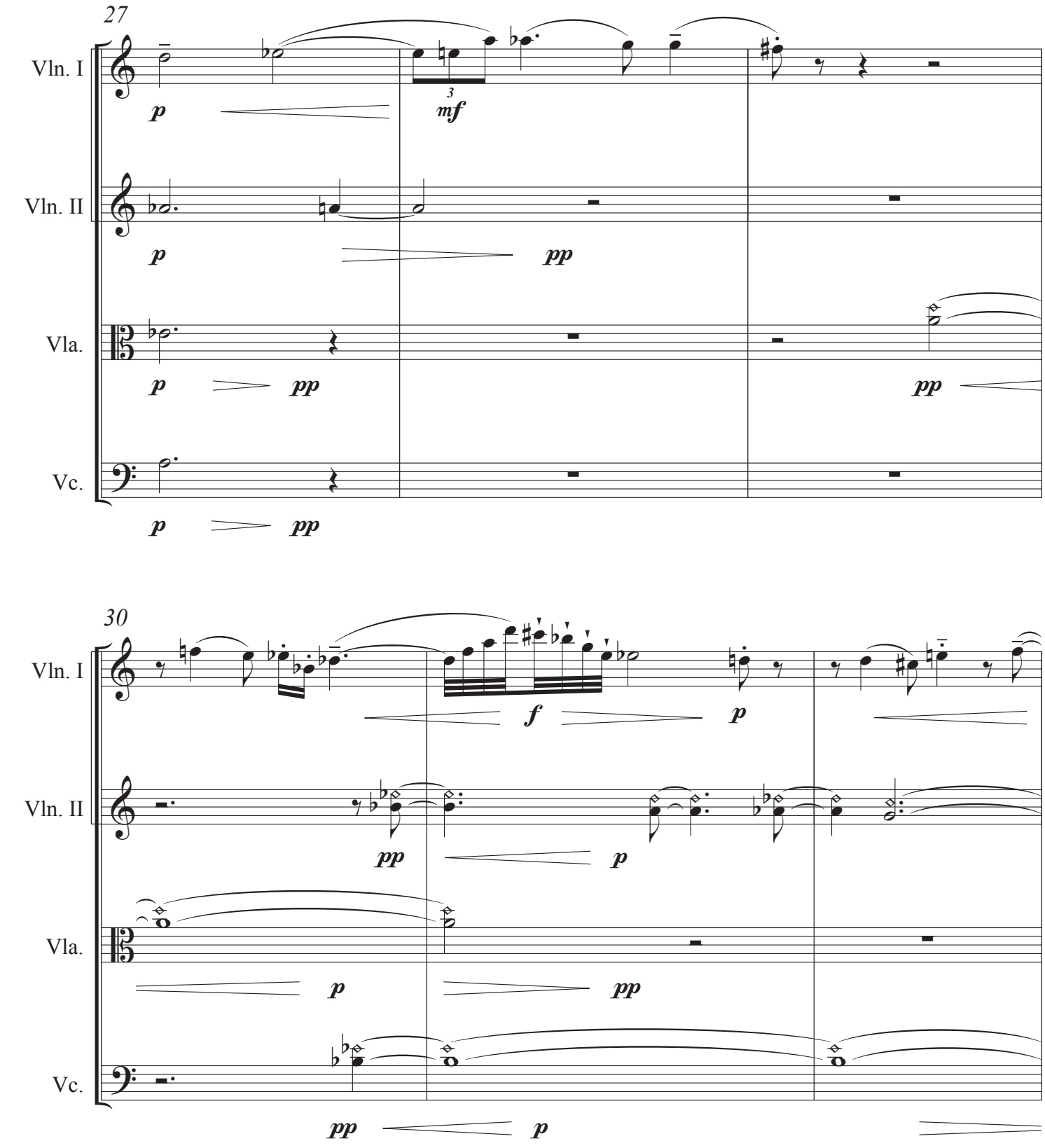
Andante sostenuto (♩ = 60)

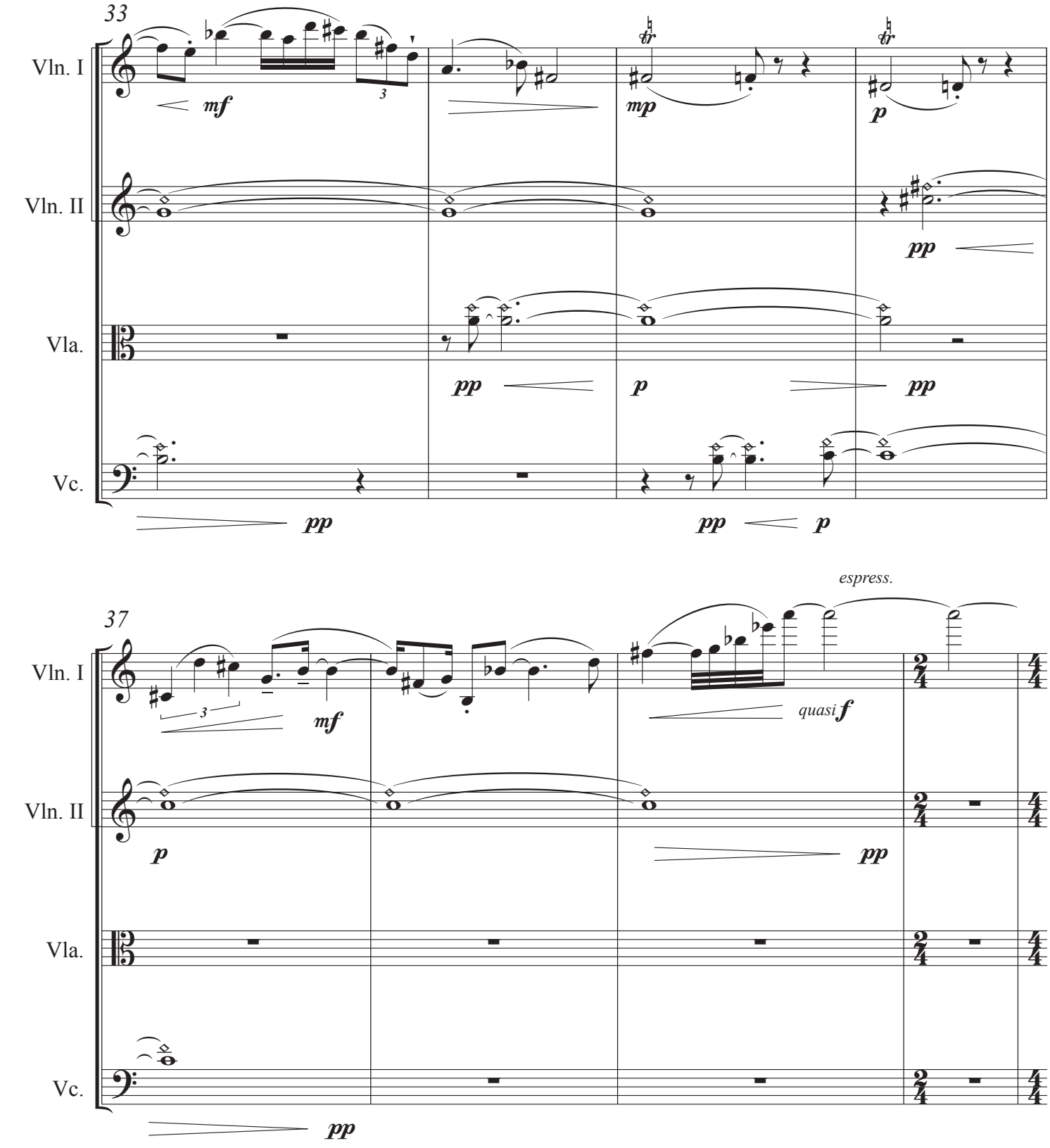


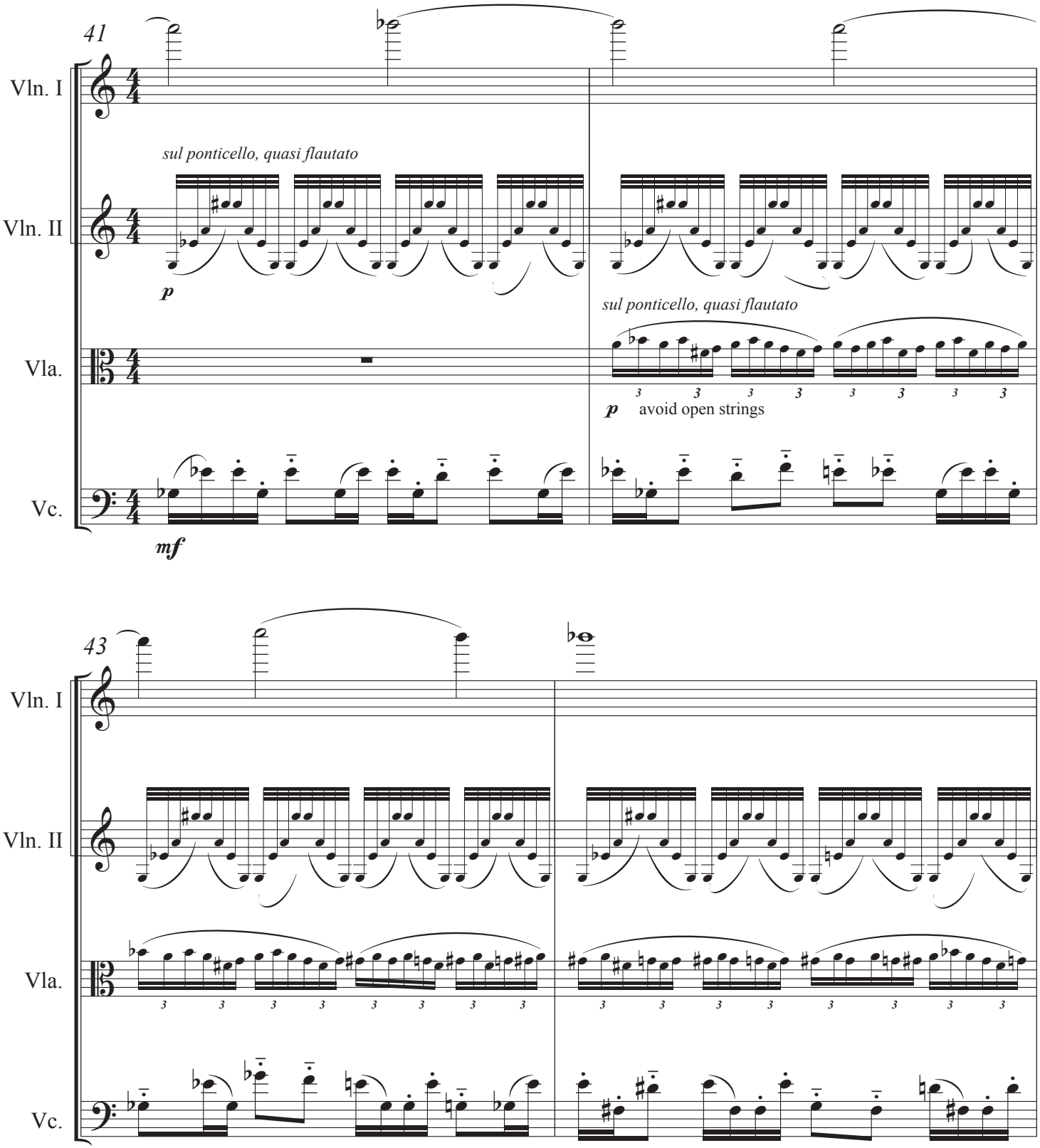



12
Vln. I
Vln. II
Vla.
Vc.
pp
ff
p
15
Vln. I
Vln. II
Vla.
Vc.
p
ff
pp


18
Vln. I
Vln. II
Vla.
Vc.
pp
ff
pp
mf
ppp
22
p
mp f
pp
f


27
Vln. I
Vln. II
Vla.
Vc.
p
mf
pp
30
f


33
Vln. I
Vln. II
Vla.
Vc.
mf
mp
p
pp
37
espress.
quasi f


41
Vln. I
Vln. II
Vla.
Vc.
sul ponticello, quasi flautato
p
mf
sul ponticello, quasi flautato
p
avoid open strings
43
Vln. I
Vln. II
Vla.
Vc.

dim. l'intensità del vibrato fino a b.48

45

Vln. I

Vln. II

Vla.

Vc.

47

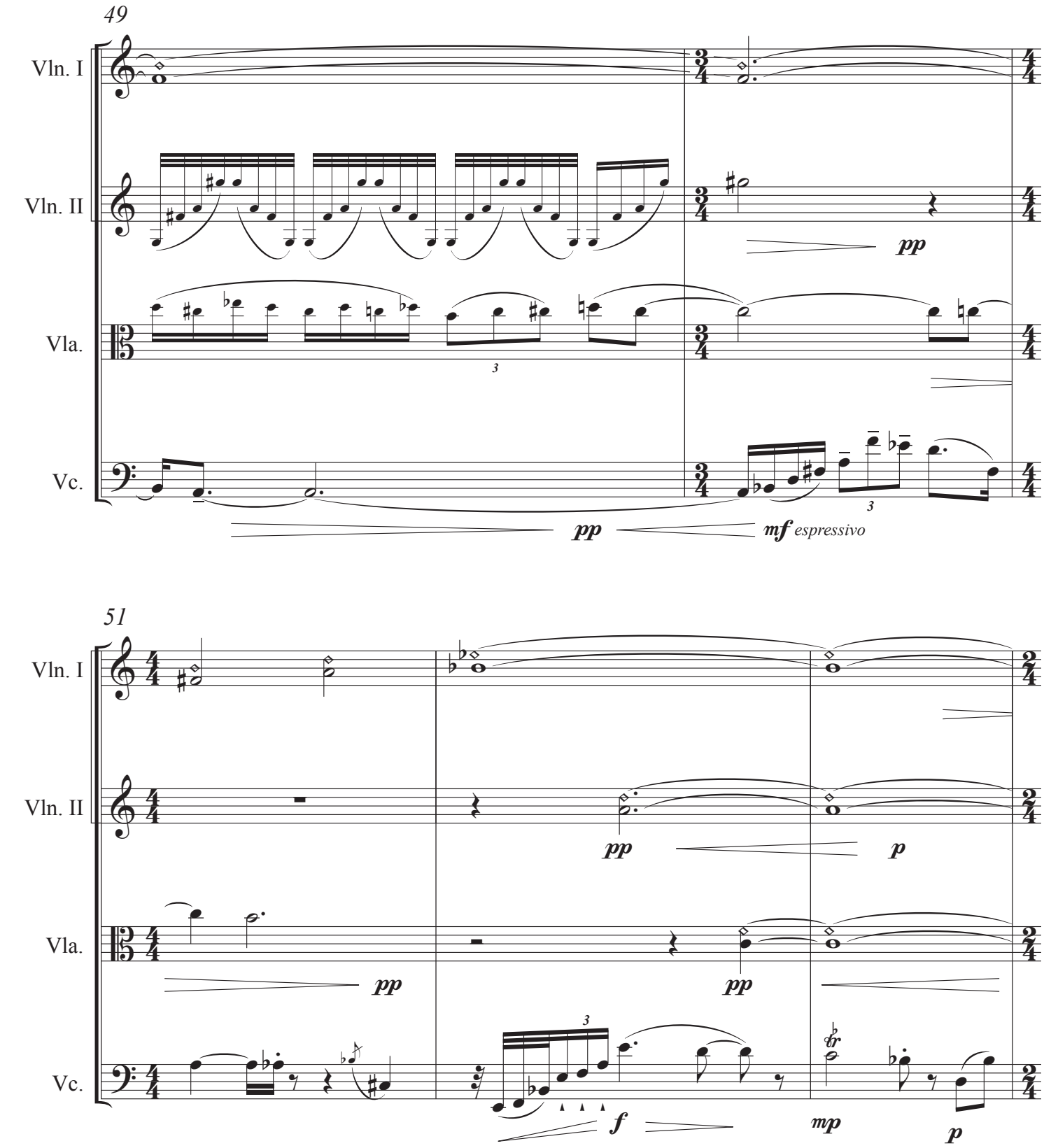
Vln. I

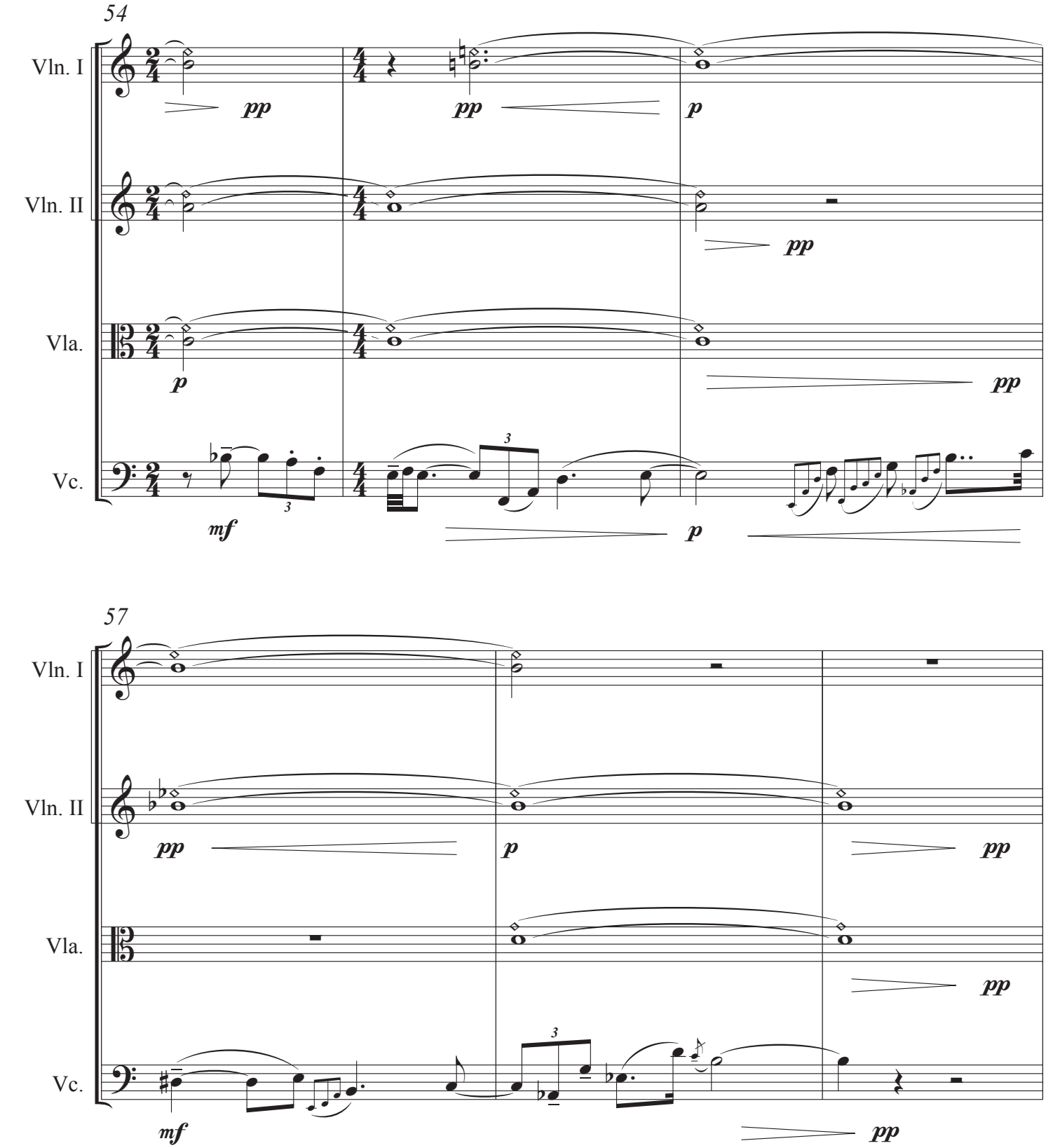
p

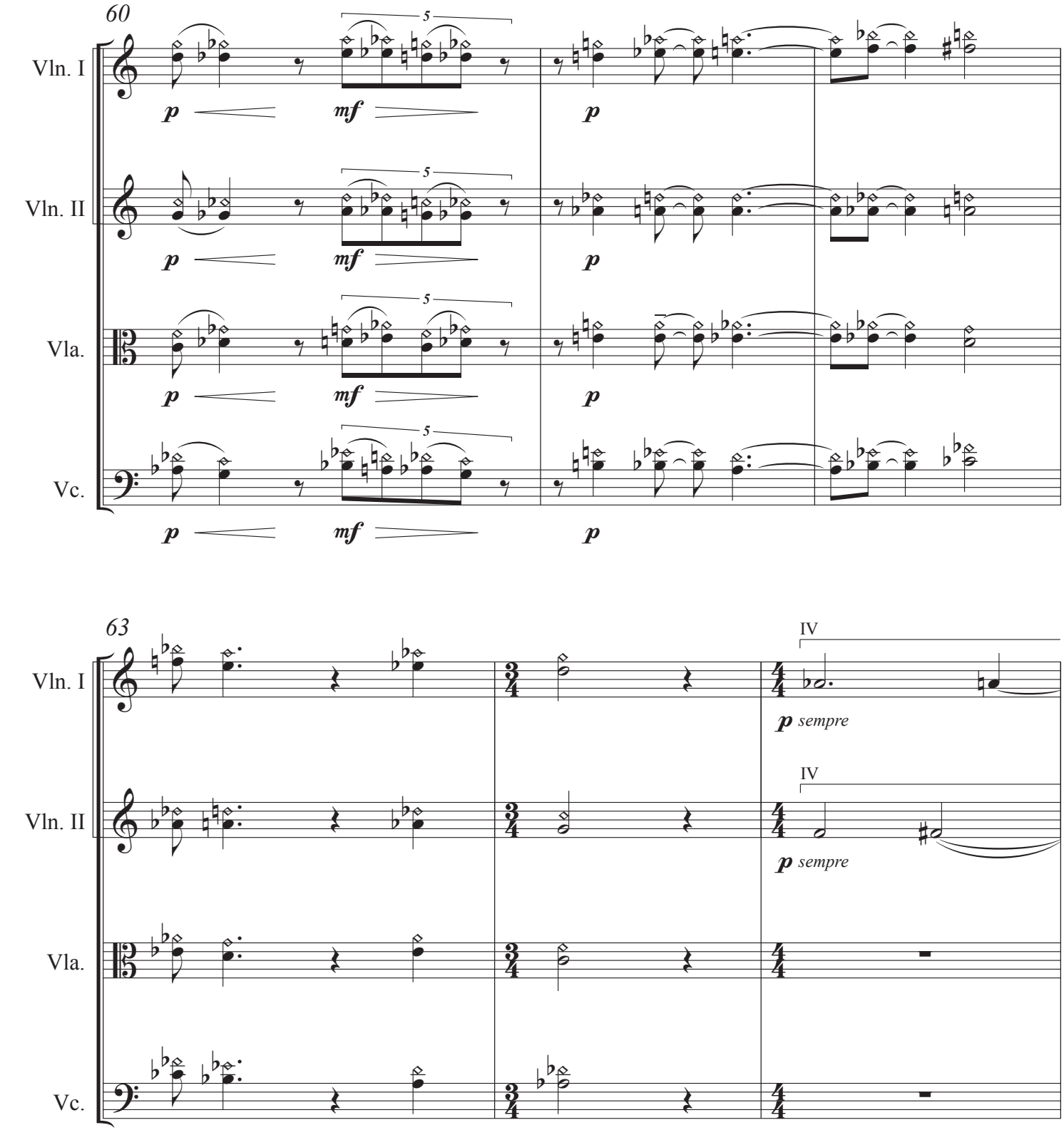
Vln. II

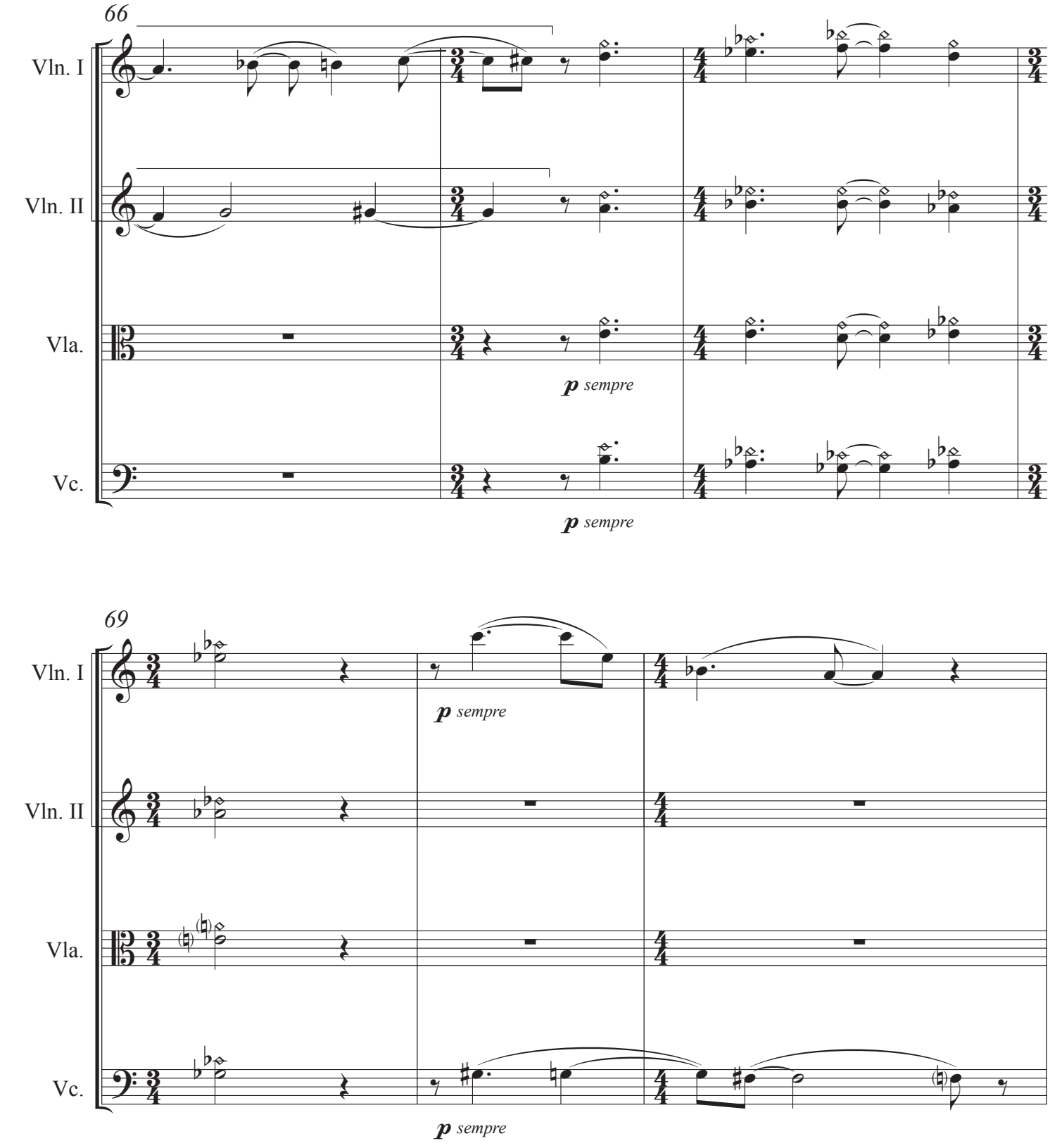
Vla.

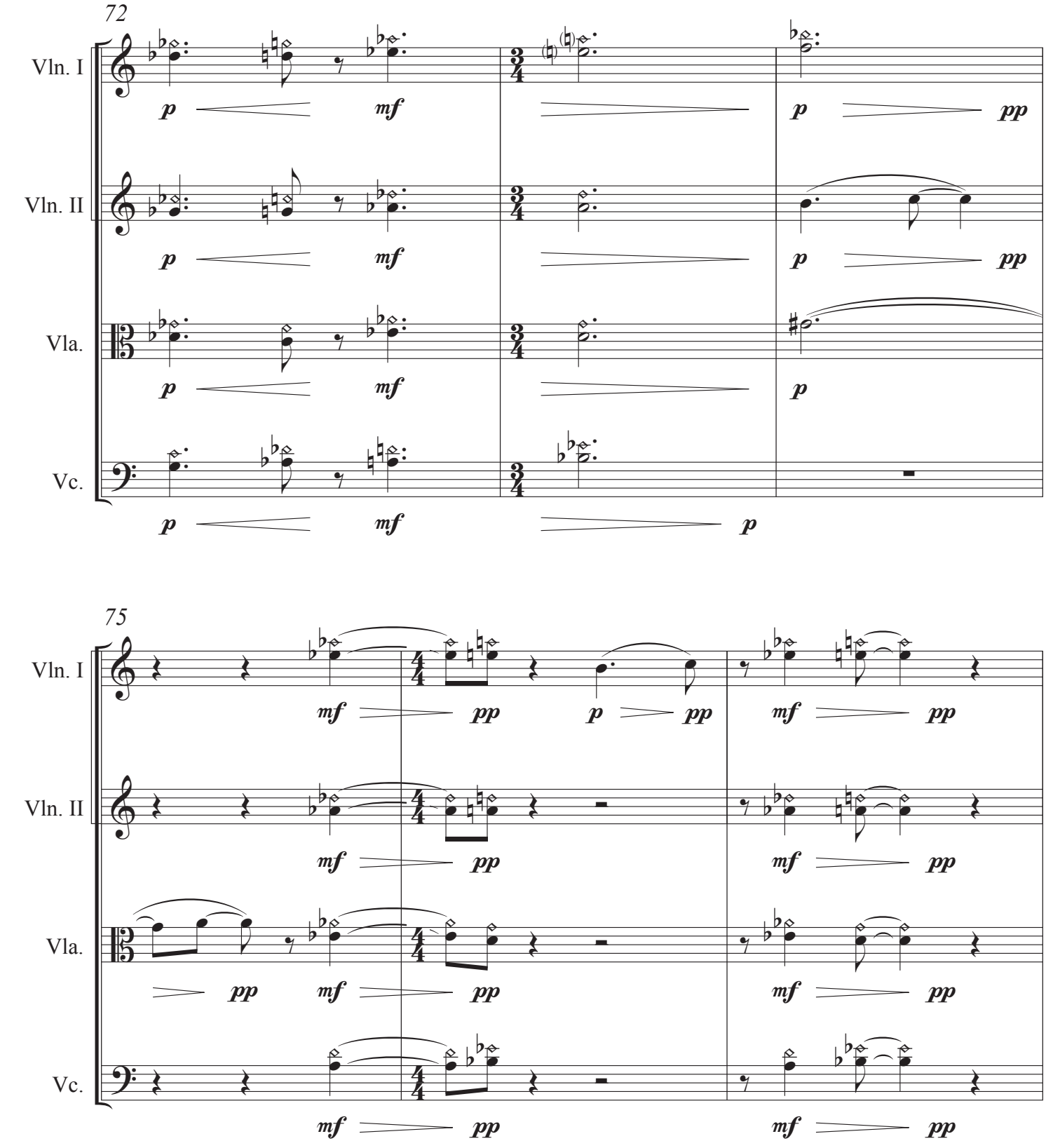
Vc.

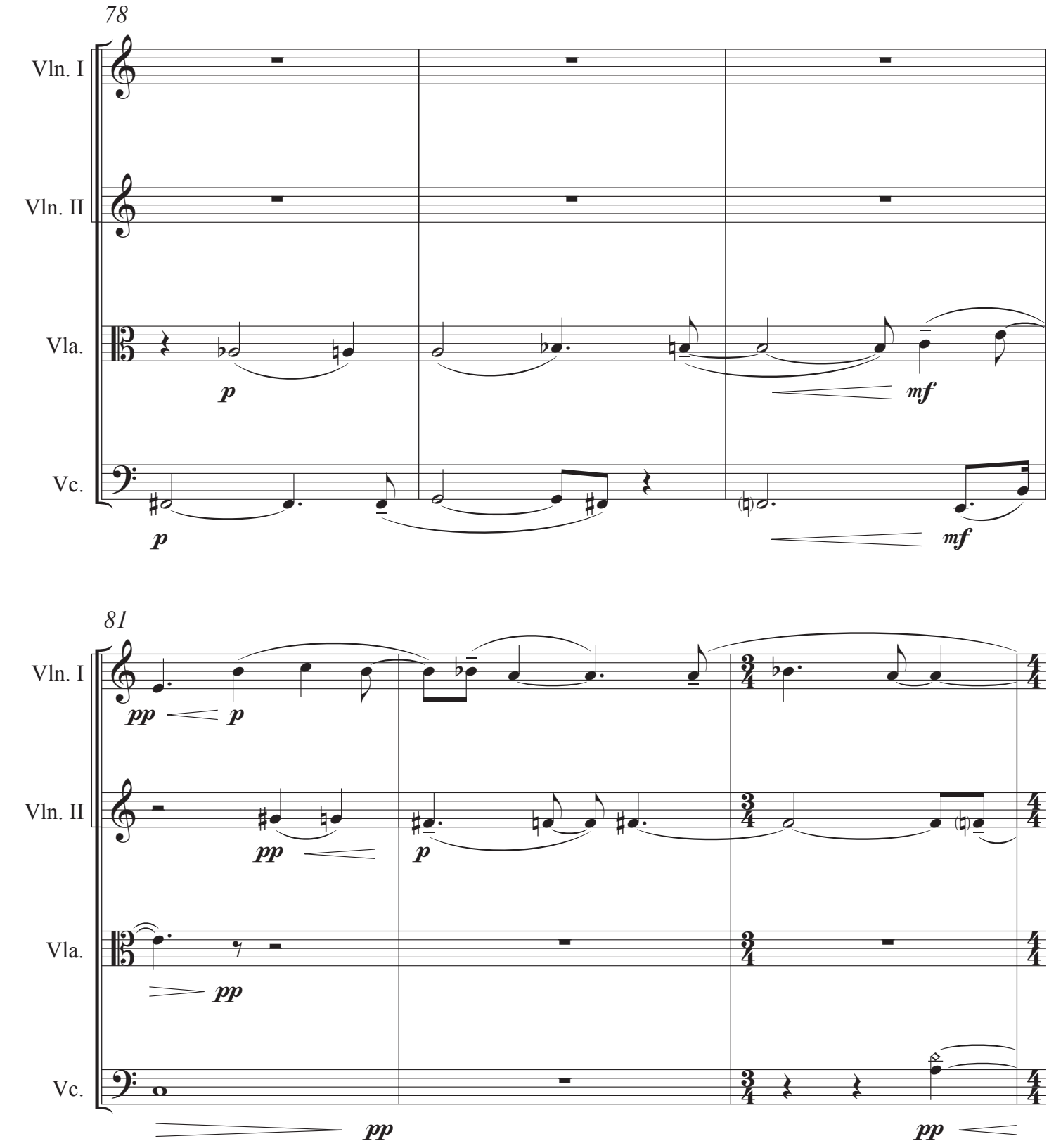

49
Vln. I
Vln. II
Vla.
Vc.
pp
mf espressivo
51
Vln. I
Vln. II
Vla.
Vc.
pp
p
pp
pp
f
mp
p

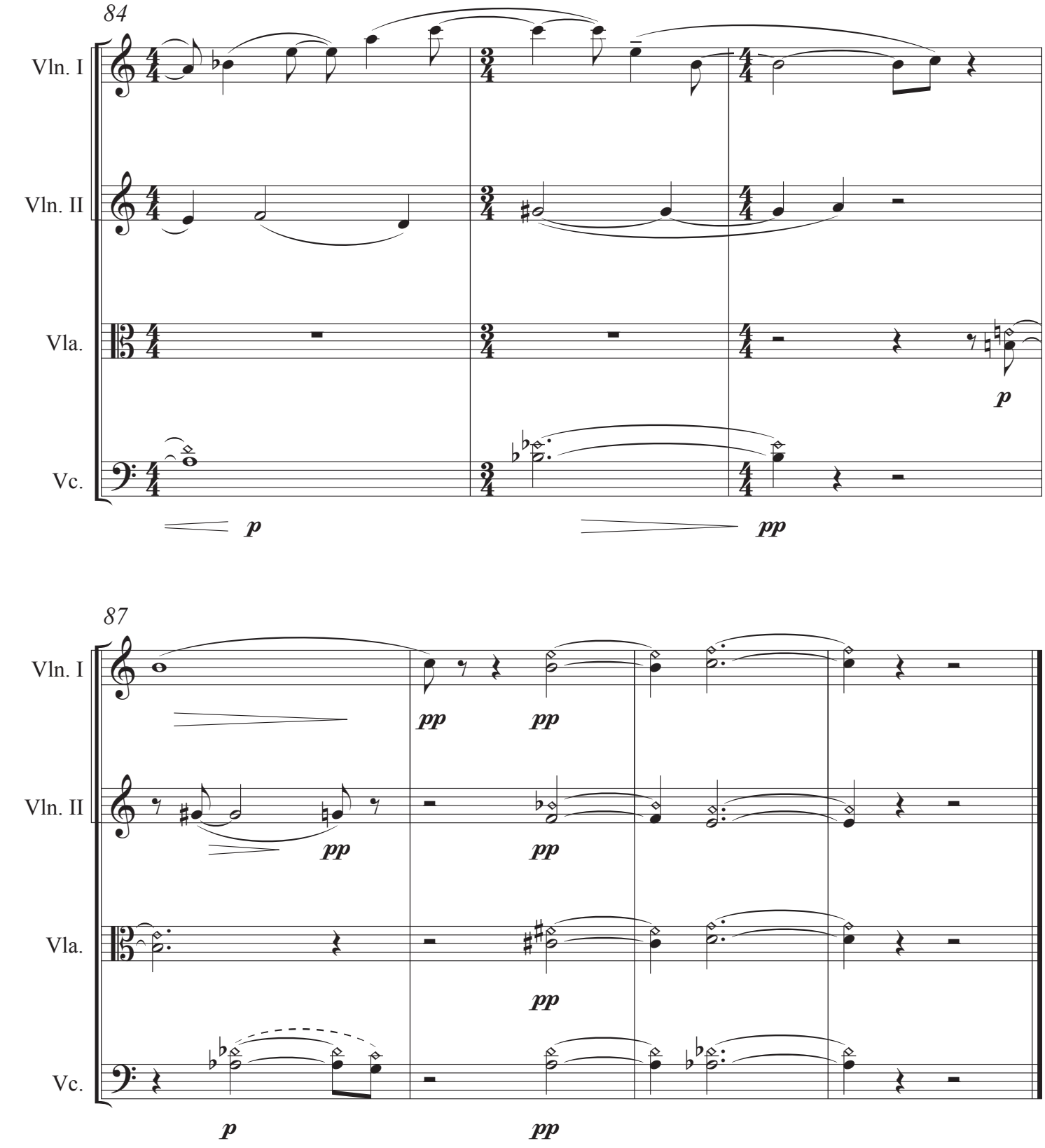

54
Vln. I
Vln. II
Vla.
Vc.
pp
pp
p
pp
p
pp
mf
3
3
p
57
Vln. I
Vln. II
Vla.
Vc.
pp
p
pp
pp
mf
3
pp


60
Vln. I
Vln. II
Vla.
Vc.
p
mf
5
63
IV
p sempre


66
Vln. I
Vln. II
Vla.
Vc.
p sempre
p sempre
69
Vln. I
Vln. II
Vla.
Vc.
p sempre
p sempre


72
Vln. I
Vln. II
Vla.
Vc.
p
mf
p
pp
75
mf
pp
p
pp


78
Vln. I
Vln. II
Vla.
Vc.
p
p
mf
mf
81
Vln. I
Vln. II
Vla.
Vc.
pp
p
pp
p
pp
pp
pp


84
Vln. I
Vln. II
Vla.
Vc.
p
pp
87
Vln. I
Vln. II
Vla.
Vc.
pp
pp
pp
pp
pp
p
pp