



Ilio Volante

Italie, Rome

CONTACT

A propos de l'artiste

Ilio Volante, Italian composer of classical and jazz music. Born in Italy on 15 of May 1964, he was still a teenager when he started his music studies saxophone showing from the very beginning a particular predisposition towards music composition and Jazz music. At the age of 19 he won the audition for the Italian National Army Band stationed in Rome. He served it for 10 years under the direction of Col. Marino Bartoloni. After which, he played in the Grenadiers of Sardinias Band Rome and the Shape International Band the official NATO Band stationed in Mons Belgium. In this last post, he held the position of 1st Tenor Saxophone , for three years. Additionally he helped the Director, MSG Allen Wittig, in composing original arrangements for the Big Band. So far, in his career , he has written more than 200 tunes for several music formations. Starting from the Marching/Symphonic/Big Bands repertoire to the Symphonic Orchestra and Decimini/Quintetti/Trii, etc.

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A propos de la pièce



Titre : CONTACT

Compositeur : Volante, Ilio

Arrangeur : Volante, Ilio

Droit d'auteur : Volante Ilio © All rights reserved

Editeur : Volante, Ilio

Instrumentation : 2 Harpes (Duo)

Style : Classique moderne

Commentaire : Tune composed for the "2010 MID-ATLANTIC Harp Convention (USA)", organized by Cheryl JACOB-ROESKE. Performed by the harpists Elizabeth BLAKESLEE & Grace BROWNING.

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ILIO VOLANTE
C O N T A C T

COMPOSED FOR THE 2010 HARP CONVENTION - U.S.A.
(HARP DUET)

DURATION: 4'15"

INSTRUMENTATION

1 (HARP 1)

1 (HARP 2)

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Cheryl JACOB-ROESKE
organizer of the “MID - ATLANTIC HARP FESTIVAL”
U.S.A. - March 2010, presents:
“CONTACT”

Harp duet composed for the event by **Ilio VOLANTE**
Performer by **Elizabeth BLAKESLEE & Grace BROWNING**



Elizabeth BLAKESLEE plays second harp with the National Symphony Orchestra. Previous performing positions include principal harp with the Richmond (Virginia) Symphony Orchestra, principal harp in the Orquesta Sinfónica de Colombia. Although primarily an orchestral harpist, Elizabeth has performed many concerti with orchestra including those of Debussy, Ginastera, Mozart, Piston, and Ravel and has recorded with many Washington-area choral groups. She will be presenting the West Coast premiere of “Procession and Carols” by James BINGHAM, for women’s choir and harp, at the 2010 AHS Conference. She will also be presenting the premiere of “Fantasia” by Rachel LAURIN, for organ and harp, and 2010 American Guild of Organists Convention with French organist Jean-Baptiste ROBIN.

Elizabeth is passionate about teaching and instilling a love for music as well as a discipline to excel in all of her students. Her students have been prize-winners in local, state, and national competitions and have been accepted to top conservatories in the nation. She works closely with the American Youth Philharmonic Orchestras, directs the Maryland Classic Youth Orchestra Harp Ensemble, and works with local schools to provide opportunities and repertoire for young harpists to participate in ensembles. Additionally, Elizabeth works with many composers in an effort to help them apply the craft of composition to the harp and has developed a number of transcriptions and teaching pieces.

Elizabeth served on the AHS Board of Directors from 1995-2001, serving as Mid-Atlantic Regional Director, Secretary, and Membership Group Coordinator. She also was Publications Manager from 2000-2005, and editor of the AHS Teachers Forum from 1997-2004. She is currently developing a new format for the AHS Teachers Forum to include an online component as well as a printed publication. She has served on the Board of Directors for the Virginia String Teachers Association since 2006, and also chaired the committee to develop a harp curriculum for the Certificate Achievement Program of the American String Teachers Association.

She studied harp with Marjorie TYRE at Auburn University, graduating summa cum laude with a Bachelor of Music and an equivalent major in French literature. She earned a Master of Music at Virginia Commonwealth University, completing her studies with Marilyn COSTELLO.

Currently living in New York City, **Grace BROWNING** is a masters student at the Juilliard School studying harp performance under the direction of Nancy ALLEN.

Originally from Washington D.C., Ms BROWNING was a member of the National Orchestra Fellowship program from 2003 to 2005, during which time she studied with Elizabeth BLAKESLEE. Since then, Ms BROWNING attended both the Eastman School of Music and the University of Michigan, from which she received her Bachelor in Music in 2009.

As an orchestral harpist, she has played with such orchestras as the New World Symphony, the Juilliard Orchestra, National Repertory Orchestra, National Orchestral Institute, and the Lansing Symphony Orchestra, with whom she was principal harp for the season of 2008-2009.

Her primary solo engagements include concerto performances with the National Repertory Orchestra and the Eastman School Symphony Orchestra.

In 2008, she was a finalist in the Anne Adams Competition and the University of Michigan Concerto Competition, while in 2007 she was a prize winner in the American Harp Society Competition and the winner of the Eastman Harp Concerto Competition.

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FULL SCORE
DURATION: 4'15"

CONTACT

COMPOSED FOR THE 2010 HARP CONVENTION - U.S.A.

BY ILIO VOLANTE

MODERATO ♩ = 110

The musical score is written for two harps, HARP 1 and HARP 2, in 7/8 time. The tempo is marked 'MODERATO' with a quarter note equal to 110 beats per minute. The score is divided into two systems. The first system includes a rehearsal mark 'A' and dynamic markings like 'mf' and 'm2'. The second system includes a 'trill' instruction and a '3' (triple) marking. The score features complex rhythmic patterns and chordal textures.

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Hp. 1

Hp. 2

mf

p

p

*

Hp. 1

Hp. 2

1.

2.

$\text{♩} = 160$

p

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Hp. 1

Hp. 2

Hp. 1

Hp. 2

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Hp. 1

Hp. 2

1

p

mp

Hp. 1

Hp. 2

2

E

p

4

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Hp. 1

Hp. 2

The first system of the musical score consists of two grand staves, Hp. 1 and Hp. 2. Each grand staff contains a treble and a bass clef. Hp. 1 begins with a treble clef staff containing a series of eighth notes with accents, followed by a bass clef staff with rests. Hp. 2 begins with a treble clef staff with rests, followed by a bass clef staff with eighth notes. Both parts feature dynamic markings such as 'p' and 'f' with hairpins, and various articulation marks like accents and slurs.

Hp. 1

Hp. 2

The second system of the musical score continues the notation for Hp. 1 and Hp. 2. Both grand staves show more complex rhythmic patterns with many notes and accents. The Hp. 1 part has a treble clef staff with many beamed eighth notes and a bass clef staff with similar patterns. The Hp. 2 part also has a treble clef staff with many beamed eighth notes and a bass clef staff with similar patterns. The system concludes with a double bar line and repeat signs.

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F MODERATO ♩ = 110

The score is written for two harp parts, Hp. 1 and Hp. 2, in 7/8 time. The tempo is marked MODERATO with a quarter note equal to 110 beats per minute. The key signature has one flat (F major/D minor). The first system consists of five measures. Hp. 1 plays a melodic line with eighth and sixteenth notes, while Hp. 2 provides harmonic support with chords. The second system also consists of five measures, featuring more intricate textures and a fermata in the second measure. Dynamics range from mezzo-forte (mf) to mezzo-piano (m2). A fermata is placed over the second measure of the second system.

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Hp. 1

Hp. 2

Hp. 1

Hp. 2

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Hp. 1

Hp. 2

Hp. 1

Hp. 2