

TOMMASO ZILIANI

Born in Brescia, he graduated in Choral music and Choir conduction. He studied Composition with maestro Giancarlo Facchinetti and Computer Composition with Alvisè Vidolin. As a composer, he has written music (vocal and instrumental) both for chambre-music bands and choirs. He has worked as stand-in maestro in the staging of "*Histoire du Soldat*" by I. Stravinskij (conductor M^o Vittorio Parisi) in the performances at Villa Alba in Gardone Riviera and has transcribed and revised the original score of the opera "*Sogno di un tramonto d'autunno*" by G.F. Malipiero first performed as world premiere in October 1988 at Teatro Sociale in Mantua (conductor Vittorio Parisi).

He has curated the composition and music elaboration of the theatrical "*Minima lunaria*", from a text by Vincenzo Consolo, performed in March 1993 at the Conservatoire G. Verdi in Turin and in the August of the same year at "Festival di Castiglioncello" (Leghorn). In Summer 1994 he wrote the stage music for the theatrical action "*The blind*" by M. Maeterlinck, performed in Brescia and at the Festival di Chieri directed by Mauro Avogadro and "*Il Cavaliere e la Dama*" by C. Goldoni, interpreted by Anna Maria Guarnieri and Luciano Virgilio, directed by Mauro Avogadro, on the occasion of the "Festival di Borgio Verezzi" (Savona) and of Ostia Antica (Rome). In 1996 he participated in the festival "Porto d'Arte" in the town of Portofino, with the works "*Fuochi freddi*" and "*Minima Lunaria*" from texts by Vincenzo Consolo directed by Mauro Avogadro. He has composed the stage music for the play inspired to Hermann Hesse's "...about Nostalgia" curated by Roberto Savoldi, for the work "*Don Tadini - Io servitore di Dio*", by Giorgio Scroffi, for "*Autunno, partenza di parole*" by Giorgio Scroffi and for "*Che Dio mi perdoni*" by Roberto Savoldi e Milena Moneta about Padre Marcolini, all directed by Roberto Savoldi. In 1999 he set to music the fairy tale by Giorgio Scroffi "*Nonna Bigia in bicicletta*", performed in Brescia and La Spezia and directed by Roberto Savoldi and Simona Caucia. For the Choral of S. Giulia in Paitone, conducted by M^o Enzo Loda, he wrote two oratorios for solos, choir, small orchestra and narrators: "*Il Cantico dei Cantici*" and "*Le Beatitudini*" first performed in the Church of S. Agata in Brescia in March 2011 and March 2013 respectively. In 2015 it has been first performed the oratorio "Le Sette Parole di Cristo in Croce" for solo, children's choir, mixed choir and instrumental ensemble: text by Alberto Anelli, choir "Carminis Cantores" of Puegnago del Garda, conductor M^o Ennio Bertolotti.

He conducted for six years, from 1979 to 1984, the Choir "Valverde" of Botticino (BS). Since 1989 he has been conducting the Choir "Il Labirinto" of Brescia; from 1991 to 1999 he was choirmaster at the church of S. Maria della Pace in Brescia. He conducted the Choir of Centro Universitario Diocesano (CUD) of the Università degli Studi in Brescia during the school years 1993-94 and 1994-95. In September 1998, during the occasion of the visit of Pope John Paul II in Brescia, he conducted the great choir of about 4000 singers in Mompiano Stadium. Since 1987 he has taught at the Conservatoires in Milan, Venice, Darfo, Brescia, Vicenza, Piacenza, Monopoli, Cagliari, Florence, La Spezia and Vibo Valentia. Currently he is tenured teacher at the Conservatoire "Arrigo Boito" in

Parma where he teaches choral practice and choral composition. From 2002 to 2008 he took part in the listening committee for U.S.C.I. in Milan.

During the years, he has collaborated with instrumentalists, singers, directors, actors, together with his Choral group “Il Labirinto”. Among these: the Zelig quartet from Genoa, organ-grinder Riccardo Tesi from Pistoia, guitarists Massimo Felici, Luca Lucini, Alessandro Bono, Romina Brentan and Giorgio Cordini, drummer Massimo Carrano, violinist Daniele Richiedei, harpist Barbara Da Paré, accordionist Mario Stefano Pietrodarchi, pianist Gerardo Chimini, composer Martin Palmeri, singer Patrizia Patelmo, Gloria Busi, Chiara Chialli, Francesca Gerbasi, actors-directors Mauro Avogadro, Ola Cavagna and Roberto Savoldi, actresses Lella Costa, Paola Bigatto and Viola Costa.

As for the Conservatoires he has collaborated with Mauro Pagani, (transcriptions for ensembles of cellos, double bass, harp and piano, 2009, Conservatoire of Brescia); Lucilla Galeazzi, (transcriptions for various instrumental ensembles, 2010, Conservatoire of Vibo Valentia); Lella Costa, (narrating voice in “*La Buona Novella*” by Fabrizio De André, in the 2002 Ziliani’s version for choir, instruments, solo vocals, narrating voice and small orchestra, 2013, Conservatoire of Parma).

He has devoted himself to the revision and publication of the Holy Choral works by maestro Giulio Tonelli who was a composer, choir conductor and head of Brescia Conservatoire for many years (five volumes published by “Eufonia”). In 2011 and in 2013, in collaboration with M^o Ennio Bertolotti, he published two collections of “Brescian popular songs” for U.S.C.I.” (Italian (Choral Association)). In 2012 he reconstructed with seven instruments, choir and narrating voice “*La nuova Betlem*” by Franco Margola, an unfinished work from 1957. This latter was premiered with the soloists of Brescia Chamber Orchestra and the Choir “Carminis Cantores” of Puegnago del Garda conducted by M^o Ennio Bertolotti, at Basilica delle Grazie in Brescia on 28th December 2012. Since 2007 he has been the composer and arranger for the Ensemble “Silenus” of Brescia Conservatoire, an instrumental group formed by cellos, double bass, harp, piano and voices conducted by M^o Claudio Marini, professor of cello at the Conservatoire itself. Lately he focused the most of his energies on the preparation of “Misatango” by Martin Palmeri, first performed in Brescia on December 2015 and after in Casalbordino and in Parma with the collaboration of Martin Palmeri himself at the piano and Mario Stefano Pietrodarchi at the bandoneon.

After the death of Maestro Giancarlo Facchinetti he published a collection of his choral compositions called “La bellezza” and, on suggestion of Maestro Facchinetti himself, he worked on the revision of his last work “Viaggio musicale all’inferno” published by Sonitus and performed in Brescia’s Teatro Grande on October 2018.

He was the founder and president of the cultural association “Isola” in Brescia and now he is part of the scientific committee of “Giancarlo Facchinetti” association in Brescia.