

musica CSI  
**LIVE**

# /SUM

mercoledì 11 giugno 2014 \_20.30  
aula magna \_csi

**entrata libera**



**conservatorio della svizzera italiana**  
scuola universitaria di musica | musikhochschule | haute école de musique

**SUPSI**

Scuola universitaria professionale  
della Svizzera italiana

recital per il conseguimento del master of arts in music performance

**christopher moy** \_chitarra

classe di chitarra di lorenzo micheli

# Christopher Moy

Christopher Moy, chitarrista americano proveniente dallo stato del Maryland, ha iniziato gli studi musicali all'età di 4 con il violino al Peabody Preparatory di Baltimore. Al liceo ha iniziato a suonare la chitarra, sia classica che jazz. Christopher ha ricevuto la sua formazione come chitarrista classico da Franco Platino presso la Levine School of Music a Washington DC e dal M° Julian Gray al Peabody Institute of the Johns Hopkins University a Baltimore, dove ha ricevuto una borsa di studio per completare la sua laurea bachelor. Attualmente studia con il M° Lorenzo Micheli, presso il Conservatorio della Svizzera italiana a Lugano, per il conseguimento del Master of Arts in Music Performance. La sua attività concertistica include recentemente uno spettacolo di orchestra di chitarre del pezzo "Concierto de Los Angeles" scritto dal compositore Shingo Fuji sotto la direzione di Julian Gray e con William Kanengiser come solista a Bethesda, Maryland nel 2010; una performance in quartetto di chitarre di "Canciones Remotas" di Leo Brouwer al Künstlerhaus Boswil, Svizzera nel 2013; concerti a Boswil, Lugano, Basilea, e Ftan, Svizzera come chitarrista elettrico con l'Ensemble Boswil, ensemble di musica contemporanea nel 2013; una performance in quartetto di chitarre di "Quartett für vier Gitarren" di Georg Friedrich Hass per la 900esima serie di concerti a Lugano nel 2013; e il concerto "4+6 Maestri ed Allievi in Concerto" a CSI nel 2014. Christopher ha vinto i primi premi dei concorsi Marlin-Engel Music Competition nel 2007 e John and Susie Beatty Classical Guitar Competition nel 2008, entrambi a Washington DC. Christopher ha anche studiato jazz presso il Peabody Conservatory di Baltimore con il chitarrista Paul Bollenback e il sassofonista Gary Thomas, e come chitarrista nel Maryland All-State Jazz Band nel 2008.

**H.W. Henze**  
1926 – 2012

**Drei Tentos**  
*I. Du Schönes Bächlein*  
*II. Es Findet Das Aug Oft*  
*III. Sohn Laios*

**F. Martin**  
1890 – 1974

**Quatre pièces brèves**  
*I. Prélude*  
*II. Air*  
*III. Plainte*  
*IV. Comme une gigue*

**J. Hétu**  
1938 – 2010

**Suite**  
pour guitare  
*I. Prélude*  
*II. Nocturne*  
*III. Ballade*  
*IV. Rêverie*  
*IV. Final*

**G. F. Haas**  
\*1953

**Quartett**  
für vier Gitarren

**S. Jemnitz**  
1890 – 1963

**Trio op. 33**  
per chitarra, violino e viola  
*I. Allegretto*  
*II. Lento*  
*III. Molto vivo*

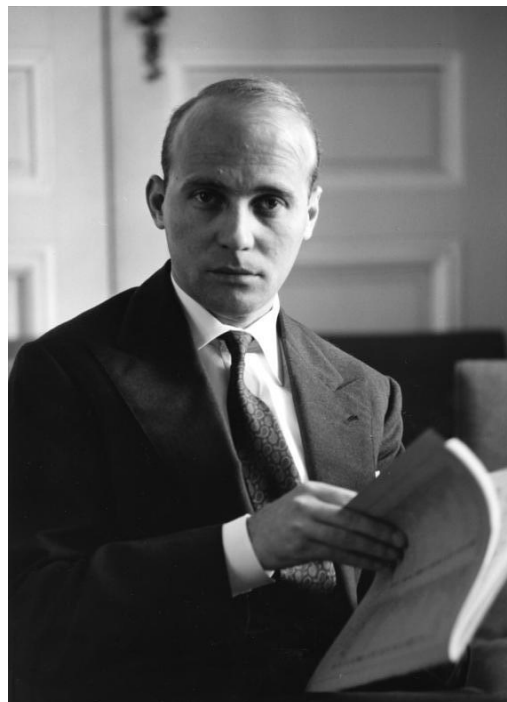
**D. Lang**  
\*1957

**Warmth**

con la partecipazione di

graham banfield, marlène demers-lemay, luciano monaco \_chitarra  
désirée albicker \_violino  
sara martínez martínez \_viola

**Hans Werner Henze** (1926-2012) was an extremely prolific German composer of varied stylistic influences. Raised in a society controlled by the oppressive order of the Nazi party, he was unable to explore contemporary music outside of Germany as a young student in Braunschweig. Therefore, he initially became well acquainted with the music of Mozart and J.S. Bach, as well as the literature of authors such as Trakl, Wedekind, Werfel, Hofmannsthal, Mann, Zweig, and Brecht. However, after being conscripted and then held in a British prisoner-of-war camp in the mid 1940s, Henze eagerly studied modern works and developed a neo-classical style heavily influenced by the music of Hindemith, Bartók, and Stravinsky. He soon began to explore twelve-tone composition, first incorporating it into his First Violin Concerto in 1947. For the next six years Henze composed primarily for the stage, incorporating diverse musical elements with his lyrical twelve-tone idiom in musical theatre, ballet, and opera. Upon moving to the island of Ischia in Italy in 1953, he began to stray from his twelve-tone technique and his music became more vocally and tonally oriented as he grew to be more concerned with melody. Starting in the late 1960s, Henze directed his attention to musical activism, integrating antifascist, socialist, and communist texts into his music. While involving many different musical genres in his compositional style throughout his career, he is perhaps best known for his premise that "Everything moves towards theatre, and thence returns again."



**Drei Tentos** (1958) is a piece in three movements for solo guitar composed as part of a set of twelve movements and a final Adagio called *Kammermusik 1958* for tenor, guitar, and octet. *Kammermusik 1958* is a setting of an ode by Friedrich Hölderlin called "In lieblicher Bläue blühet," or "In Lovely Blue." In his autobiography, Henze wrote that the *Drei Tentos* "sound as much as [he] imagined Greek music must have sounded," drawing influences from the Greek-inspired orchestral music of Stravinsky as well as a Baroque or Renaissance "ricercare" style. The first movement, entitled "Du schönes Bächlein," has a quiet, crystalline flow, and is based on simple intervallic relationships as recurring motives. Although there are several digressions into new melodic material, the same primary motives of an ascending whole step starting on F# and the staccato A, B, and F# resolving to the perfect fifth of F# and C# are constantly reiterated. "Beautiful little brook, so touching you seem as you roll so clear, like the eye of God, through the Milky Way." The second tento, "Es findet das Aug' oft," is a strikingly dissonant movement characterized by a fragmented, hesitant opening that coalesces into an intense blend of its introductory harmonies, cresting with a powerful E minor triad at which the momentum finally topples. "In life, the eye often finds creatures to call more beautiful still than flowers." The final movement, "Sohn Laios," is in essence a juxtaposition of lyrical "cantabile" sections and light, quicker "scorrevole" sections. The "cantabile" melodies are simple and consonant, reappearing in modulation, reharmonization, and retrograde, while the "scorrevole" passages of alternating sixteenth notes seem to be of an entirely different mood, almost parenthetical. "Son Laios, poor stranger in Greece. Life is death, and death is also a life."

**Frank Martin** (1890-1974) was a Swiss composer born in Geneva into a Calvinist family. Although he began composing at a young age, he never attended a conservatory. At twelve years old, a performance of J.S. Bach's *St. Matthew Passion* made a profound impression on him, and for most of his career as a composer the music of Bach remained a strong harmonic and stylistic influence. While the tonal gravitation of classical and romantic harmony motivated his early approach, Martin moved away from these characteristics after discovering the music of Ravel and Debussy in the early 1920s and began composing in a more linear, consciously primitive style restricted to modal melody and simple triads. He started incorporating elements of eastern rhythms and folk music. However, sensing a lack of chromaticism and dissonance, Martin turned to the new twelve-tone technique in 1933 influenced by Arnold Schoenberg.



He personalized Schoenberg's technique by integrating serial components into tonal music while dismissing completely Schoenberg's aesthetics, providing some of the strict order of dodecaphonism while preserving coherence and accessibility in his music. In 1938 he composed an oratorio entitled *Le vin herbé* using his new style with his own "gliding tonality," with which a movement rarely ends in its initial key. These features remained in his music from then onward. Martin became known for his ability to move between stylistic extremes, as seen in his 1964 oratorio *Pilate*, in which the stage is divided into three levels – hell, earth, and heaven – each with a corresponding musical style. He also drew inspiration from his children, who introduced him to the sounds of electric guitar and flamenco rhythms.

**Quatre pièces brèves** (1933) was written for Andrés Segovia, who unfortunately, given his distaste for modernist music, showed little interest in the piece and never recorded it. Martin, like Schoenberg, felt as though serialism was exactly what modern music needed to break through the limits set by chromaticism and free atonality. However, Martin was not convinced that he must completely dismiss the previous ideas of formal and harmonic beauty. "I had found with Schönberg an iron jacket, from which I took only that which suited me, that which allowed me to fashion my true manner of writing." Martin concerned himself with writing music that he felt would be understood by a listener, and asserted that due to a listener's inherent inability to recognize all of the events in a purely serial piece of music, "serialism can not, by itself, impart unity to a work." Therefore, Martin found a middle ground on which he succeeded in using Schoenberg's twelve-tone technique while maintaining a relatively tonal hierarchy between notes. *Quatre pièces brèves* is the first example of Martin's personalized twelve-tone technique. The two dodecaphonic outer movements, "Prélude" and "Comme une gigue," exemplify his unique tonally serialist style. However, the two inner movements, "Air" and "Plainte," although freely chromatic at times, are not serialized at all – with the exception of the last three lines of the third movement, which recycle material from the prelude. Although *Quatre pièces brèves* was composed with modern techniques and harmonies, there is a strong baroque stylistic element probably influenced by Martin's early infatuation with the music of Bach. While the title implies four separate pieces, there is a baroque suite-like unity to the piece as a whole. The movements bleed into each other melodically; the last chords of the first and second movements match the first chords of the second and third movements respectively. Also, the movement titles "prélude" and "comme une gigue" are in direct reference to those of a baroque suite. Finally, the melodies in the second and third movements and in parts of the first have a freely improvisatory ornamental feel, as is common in the music of Bach.

**Jacques Hétu** (1938-2010) was a Canadian composer born in Trois-Rivières, Quebec. At the age of eight, Hétu heard Schubert's Eighth Symphony, which made a lasting impression on him and fueled his desire to become a composer. He studied first at the University of Ottawa, followed by the Conservatoire de Musique de Montréal. In the early 1960s, he travelled to Paris to study with Henri Dutilleux and Olivier Messiaen, both of whom were strong influences on his compositional style. While Hétu enjoyed success in the form of frequent commissions, performances, and awards, his career was perhaps propelled the most by Glenn Gould's 1967 recording of his *Variations pour piano*, op.8, a twelve-tone composition written in 1964. While no particular "-ism" seemed to take hold, he considered himself a melodist. "I always begin a new composition with a melodic idea, establishing that before thinking about rhythm or harmony. Melody is the most important element of my style. I see myself as basically a lyrical composer. If I could, I would write nothing more but operas for the rest of my life." Though his earlier works boasted harsh dissonance, his music never entered the realm of avant-garde. Much like Frank Martin, Hétu managed to incorporate modern techniques into his style without sacrificing accessibility. Even while flirting with serialism, he retained a sense of tonic or pitch centrality.



**Suite pour guitare, op. 41** (1986) is a piece in five movements written for guitarist Alvaro Pierri. Although modern, the suite is heavily pitch centered and strangely consonant. While each movement differs greatly in mood and texture, common intervallic relationships tie the suite together as a whole. The intervals of a minor second and a major seventh appear constantly in the form of chords having both the root and the minor second scale degree, the minor third and the major third, or the perfect fifth and the minor sixth. The "Prélude" consists of a single texture; rising and falling sixteenth note phrases outlining somewhat hidden major triads with an added minor sixth scale degree produce an eerie breathing quality. The "Nocturne" begins with a tender melody played in canon that resolves to a pure E major chord in open position, which introduces a new texture characterized by a simple repeated melodic tracing of the same major chord with the again added minor sixth. This movement recapitulates with the initial melody retextured in octaves and chords, with harmonics of the root and minor second marking the end of each phrase. The "Ballade" introduces a syncopated melodic pattern full of leaps and instability, which is interrupted by chromatic triplet runs that foreshadow the dynamic and unyielding middle section. The "Rêverie" is a bit peculiar due to its use of stacked perfect fourths, both in melody and bass. However, like the other movements, it uses melodic and rhythmic repetition to build a musical arc. The "Finale" is the fastest and most lively movement, made up of repetitive pianissimo sixteenth note figures with glaring accents jumping out of the foundation. In this final movement, the well-known major triad with the added minor sixth makes many conspicuous appearances.

**Georg Friedrich Haas** (b. 1953) is an Austrian composer who studied at the Graz Hochschule für Musik with Gösta Neuwirth and Iván Erőd, and in Vienna with Friedrich Cerha. Haas is part of the French spectralist school, which draws musical material from a close computer analysis of timbre. Also using microtonality, the division of the octave into more than twelve pitches, he has managed to connect the European and American experimental music communities in a new way. Haas also integrates a theatrical element in his compositions. For example, his third string quartet, entitled *In iij. Noct.*, creates a tomb-like effect in the concert hall by requiring complete darkness. Another work entitled *In vain* calls for a gradual dimming of the lights as the instrumentalists switch from equal tempered tuning to another tuning based on the natural resonances of the overtone series. Haas is currently a professor of composition at Columbia University in New York.



**Quartett für vier Gitarren** (2007) makes use of a scordatura combining microtonality with the overtone series. Each guitar is tuned in a natural tuning to the same intervals, but the second guitar is tuned slightly lower than the first, the third lower still, and the fourth lowest. The fourth guitar is tuned to a full quarter tone lower than the first. The piece exploits the microtonality of the tuning in different ways: having each guitarist play the same chord one after the other, creating a rising or falling effect; passing individual tones from one guitarist to the next to create descending microtonal scales in a single voice; and unisons in which the difference in tuning produces a chaotic, hairy effect. However, harmonics and strumming of the open strings dominate the final part of the piece, allowing the naturalness of the open tuning to be heard.

	1. Gitarre	2. Gitarre	3. Gitarre	4. Gitarre
I. Saite	+4 Cent	-13 Cent	-29 Cent	-46 Cent
II. Saite	-31 Cent	-48 Cent	+36 Cent	+19 Cent
III. Saite	-14 Cent	-31 Cent	-48 Cent	+36 Cent
IV. Saite	+/- 0 Cent	-17 Cent	-33 Cent	-50 Cent
V. Saite	+2 Cent	-15 Cent	-31 Cent	-48 Cent
VI. Saite	+/- 0 Cent	-17 Cent	-33 Cent	-50 Cent



**Sándor Jemnitz** (1890-1963) was a Hungarian composer, critic, and conductor. Jemnitz began studying composition with Max Reger at the Leipzig Conservatory in 1908, then moved to Berlin in 1913 and took further composition lessons with Arnold Schoenberg. Regerian counterpoint and Schoenberg's expressionism were the two greatest influences on his compositional style. While Jemnitz was a composer of considerable reputation in western Europe, he is best known for his career as a music critic and advocate for contemporary ideas. After returning to Hungary, he established himself as one of the most respected Hungarian critics of his time, becoming the musical voice of the progressive Left. A contemporary of Bartók and Kodály, Jemnitz managed to find his own way as a discriminating critic ready to fight against a public opinion not necessarily opposed to but simply ignorant of advanced, contemporary ideas in music and other arts.



**Trio for violin, viola, and guitar, op. 33** (1932), one of the few pieces written for this instrumentation, is an expressionist work containing influences of Schoenberg, Bartók, and Stravinsky. This trio was never published, so it exists only in manuscript form. Although the piece is virtually impossible to play exactly as written due to the extensive use of grace notes and ambitious tempo markings, *Trio op. 33* is very well written for the guitar. Balance is usually an issue with chamber music involving guitar due to its low volume and lack of projection, but in *Trio op. 33* Jemnitz cleverly takes advantage of idiomatic techniques such as thumb sweeps while writing sparsely for the strings when the guitar has an important passage.



The first movement, "Allegretto," has the character of a light Scherzo given the jovial tempo, bouncy staccati, pizzicati, and almost comical glissandi. The structure of this movement is also quite similar to that of sonata form; the primary and subsidiary themes return in recapitulation after an energetic development section, and the subsidiary theme is modulated. The second movement, "Lento," takes on a romantic quality both with the guitar's arpeggiated introduction and interludes and the violin's lyrical melody over a soft accompaniment passed back and forth between the viola and guitar. The third movement, "Molto vivo," is quick and lively, full of sforzandi, syncopation, metric displacement, and tempo changes. None of the three movements have a satisfying, theatrical ending; the first movement fades to nothing without rallentando, the second delicately loses itself into the start of the next movement, and the third seems to just fall apart as if Jemnitz suddenly lost interest in the piece and decided to stop writing.

**David Lang** (b. 1957), an American composer from Los Angeles, has studied with Lou Harrison, Martin Bresnick, Jacob Druckman, and Hans Werner Henze. His music could be best described as postminimalist, with influences from modernism and rock. In response to the overly erratic emotional trajectories of most classical music, he is known for composing music in homogeneous textures with often glacially slow development. However, although his music is immediately accessible to the ear, his works are derived from intensely detailed and mathematical structures. For example, for *The Passing Measures* (2001), he developed an algorithm by hand that allowed him to write a 45 minute piece in which the chord never changes yet the music never repeats itself. Additionally, he sometimes incorporates an overarching dramatic element in his music. *Are You Experienced?*, named after the Jimi Hendrix tune, includes narration speaking directly to the listener: "I know you were looking forward to hearing this piece, but something terrible has just happened. While we were busy setting up, someone crept up silently behind you and dealt a quick blow to the side of your head." The narration then proceeds to simulate your following stream of consciousness, while the music throbs like a head wound. In 1987, Lang co-founded Bang on a Can, a multi-faceted contemporary classical music organization in New York City with his Yale University friends Michael Gordon and Julia Wolfe. Bang on a Can was created under the idea that all music is created equal. "What's it like if you listen to all music the same way? How do you convince people that, once they've used their ears for some music someplace, they know enough to use their ears for *all* music *anyplace*?"



**Warmth** (2006) is a postminimal piece that explores the sound of two electric guitars playing the same solo at almost exactly the same time. The result is simple and understandable; when one guitar plays almost the same thing as the other but with slight rhythmic imperfections, an interesting sense of friction arises. However, although the effect is transparent and the texture



does not ever change, the rhythmic notation is actually quite technical.

The interplay between the two guitars is based on a three over four polyrhythm (the result of one guitar playing three quarter notes while the other plays four dotted eighth notes) but with constant interruptions thrown in so as to prevent the polyrhythm from taking hold in the listener's ear rather than the intended sense of lazy unity. The notes used are very regular and only evolve slightly throughout the piece. The measures increase in length at a certain point in the piece (from all 3/8, 2/4, 5/8, and 3/4 measures to all 3/4, 7/8, and 4/4 measures), creating a more regular feel at the end. There is also a steady crescendo and increase in distortion throughout, providing yet another way in which the piece develops slowly from start to finish.