

/SUM

musica csi
LIVE

martedì 8 luglio 2014 _ 17.30
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

komugi matsukawa _percussioni

classe di percussioni di bernhard wulff

Komugi Matsukawa

Komugi Matsukawa è nata a Osaka (Giappone) nel 1986.

A 12 anni ha iniziato lo studio delle percussioni nella banda scolastica. A 16 anni ha iniziato lo studio delle percussioni sotto la guida della M^o Sumiko Ito a Kyoto.

Ha conseguito il Bachelor of Arts in Music all'Università Soai nel 2010 e ha completato il corso superiore di musica nel 2011 nella stessa Università sotto la guida dei M^o Mitsuru Nakatani, Yukiko Watanabe, Yasuko Miyamoto, Yoshimasa Horiuchi, Mutsuko Taneya, Sumire Yoshihara. Dal 2012 studia per conseguire il Master of Arts in Music Performance sotto la guida dei professori Bernhard Wulff, Johannes Fischer, Lorenzo Malacrida, Julian Belli presso il Conservatorio della Svizzera italiana.

Ha partecipato a numerosi concerti come solista, come membro di formazioni cameristiche e orchestre sinfoniche in Giappone, Svizzera, Germania, Polonia e Italia.

A seguito della vittoria nel 2011 dell'eccellente premio al concorso "The new artists concert of BEGA" a Hyogo, nel 2013 ha partecipato al festival "2 days and 2 nights" di Odessa (Ucraina).

N. Martynciow
*1957

Tchik
pour caisse claire

P. Manoury
*1952

da **Le Livre des claviers**
IV. Solo de vibraphone

I. Xenakis
1922 – 2001

Psappha
per percussioni

B. Bartók
1881 – 1945

Sonata *
per due pianoforti e percussioni
I. Assai lento
II. Lento, ma non troppo
III. Allegro non troppo

* brano eseguito l'8 giugno 2014

con la partecipazione

tatiana larionova, alice baccalini _pianoforte
andrea tiddi _percussioni

TCHIK for snare drum solo(2003) N.Martynciow

Nicolas is Snare-drum Soloist at the Paris Orchestra, composer, professor of orchestral percussion at the National Superior Conservatory of Paris and the Conservatory of Cre'teil.

This piece is rhythmical and swinging solo snare drum work incorporating vocal sounds. The spoken rhythms are to be delivered "in normal tone of voice, or mumbling at periods, at other times articulating as clearly possible".

The performer is instructed to play at different distances towards and away from the rim of the snare drum ,as well as 'Bossa Nova' style with the stick across the rim.

Le Livres des Claviers(1987-1988) **IV**(solo vibraphone) P.Manoury

Le Livres des Claviers("Book of the keyboards ") includes six relatively brief pieces designed to exploit various possibilities of turned percussion instruments laid out in the style of keyboard and played with mallets. The techniques associated with these instruments were greatly developed during the course of the 20th century. If one compares Debussy's use of the xylophone with that of Messian, and later Boulez , one observes a clear progression that brought mallet percussion(from the marimba to the xylomarimba) into a true soloist's role.

In recent years, techniques employing perpetual motion with four mallets have pushed the possibilities even further. It is not just about developing a technique, however, but rather actualizing musical configurations that would have been impossible even a few years ago, polyphony, and the succession of mallets percussion.

Moreover, the construction of new acoustic instruments like the sixes permitted me to tackle new scenarios in this sense, the nation of pitch is no longer predominant, but rather, it becomes it becomes more complex.

Psappha(1975) I.Xenakis

“Psappha” is an archaic form of “Sappho” a great Greek poetess from the Island of Lesbos, born in the 600’s BC. Her style was sensual and melodic, and she was one of the first poets to write from the first person ,describing love and loss as it affected her personally. The target of her affections was most commonly female , and today both her name and place of residence have become synonymous with woman-love.

This emotion and sentimentality does not seem to manifest in Xenakis’ interpretation.

Written for six groups of instruments, three of wood and skins and three of metal. Psappha is sharp , brittle ,and even violent at times. This intensely masculine work seems almost in contradiction to its title. The inspiration here ,however, manifests not as aesthetic, but as structure. The work’s rhythmic structures are derived from small rhythmic cell characteristic of Sappho’s poetry. These rhythms pervade the entire work and make both local and large scale appearances. Much of the specifics of instrument choice is left up to the performer. Xenakis writes, “timbre serves only to clarify the rhythmic structures” suggesting the “words” of this poem are only a secondary color to the structures that contain them.

SONATA for two pianos and percussion(1937) B.Barto'k

This piece is in three movements that move from the dark drama of the opening through the nocturnal second movement to the sunny spirits of the finale. The first movement is as long as the final two movements combined. Its slow introduction, marked *Lento assai*, begins with a quiet timpani roll, followed by a brooding, chromatic, seven-note figure in the first piano. Gradually the music accelerates into the *Allegro molto*, hammered out by the timpani and massed chords from the two pianos. This sonata-form movement offers a wealth of thematic ideas, all derived from its quiet opening figure. It also features a propulsive fugue marked *Vivo* and built on the upward leap of the sixth, before the music pounds its way to a violent conclusion. In sharp contrast, the *Lento ma non troppo* is one of Barto'k's night-music movements. In tern ally form, it opens with quiet percussion, quickly joined by the pianos. The middle section, much more animated, is full of exotic color, in contrast to the opening movement, where Barto'k used the percussion largely for emphasis and accent, here he fully exploits the range of sounds possible from those instruments. The opening material, now richly embellished, returns to close the movement out quaintly.