

musica CSI
LIVE

/SUM

**martedì 8 luglio 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

natsu nishitani _percussioni

classe di percussioni di bernhard wulff



Natsu Nishitani

Natsu Nishitani è nata a Kochi, Giappone nel 1988.

Ha iniziato a suonare la marimba quando aveva sette anni e in seguito ha iniziato ad apprendere le percussioni nella sua banda di ottoni presso la scuola media di Kochi.

Ha frequentato la Soai Musica University a Osaka dal 2008, dove ha studiato con i professori Mitsuru Nakatani, Yasuko Miyamoto, Mutsuko Taneya, Yukiko Watanabe e Yoshimasa Horiuchi. Ha frequentato corsi di specializzazione con Sumire Yoshihara. Si è laureata con il massimo dei voti ed è stata invitata dall'università ad esibirsi nel "New Performer's Concert" a Kansai.

Si laureata nel 2011. Ha vinto il primo premio alla 26° New Performers Concert for Percussionists ed è stata invitata ad esibirsi a Tokyo alla 22° Japan Classic Competition e alla 16° Cho-ko International Competition, entrambe tenute a Tokyo dove ha ricevuto il 4° premio.

Nell'2012 ha iniziato i suoi studi all'estero presso il Conservatorio della Svizzera italiana a Lugano (Svizzera) con il professor Bernhard Wulff, Lorenzo Malacrida, Julian Belli, Johannes Fischer. Ha frequentato i corsi di specializzazione di Emmanuel Sejourne e Max Rifer. Nel 2013 ha partecipato all'Odessa Music Festival in Ucraina. Durante i suoi studi al CSI Lugano ha partecipato a molti progetti di musica da camera e si è esibita come solista in molti concerti.

M. Cals
*1951

Quatre Inventions
per percussioni e pianoforte
I. Accessoires et Vibraphone
II. Xylo – Marimba
III. Caisse Claire et Batterie
IV. Timbales

G.F. Haas
*1953

Lied
per tenore e due percussionisti

A. Gerassimez
*1987

Asventuras
per snare drum

A. Jolivet
1905 – 1974

Suite en Concert – 2° Concerto
per flauto e percussioni
I. Modéré – Frémissant
II. Stable
III. Hardiment
IV. Calme – Véloce – Apaisé

P. Norgard
*1932

da **I Ching**
per percussioni sola
II.
IV.

con la partecipazione

laura faoro _flauto
marcelo marchetti _tenore
komugi matsukawa, andrea tiddi,
davide testa _percussioni
luca de gregorio _pianoforte

Quatre Inventions pour Percussion et Piano/Cals Michel (1951-)

Year composed 1974 Year (Year)

Invention cals Leduc one publication 4 comfort.

Performance form (1,3 unaccompanied, 2,4 piano accompaniment) Legend percussion solo

Use percussion: Organization is significantly different in the legend for each movement.

.1 unaccompanied:.... Vib, Claves, TB × 6, Tom × 4, Bongo, Sizzle Cym, Sus.Cym, Guiro, Maraca, Tam-tam, Tri × 2

. 2 with accompaniment:.. Xylo, Marb.

. 3 unaccompanied:.. Sus.Cym × 3, WB, CB × 2, Bongo, SD, Tom × 3, BDwith pedal, TB × 5

. 4 with accompaniment:.. Timp × 5

Instruments 1 and 3 can be shared if devising the arrangement.

About 15 minutes playing time required.

Recording CD recording library

Conductor Kazushi Ono Zabureku Philharmonic Orchestra percussion solo: Igor Reshiniku

In addition to that specified in the repertoire of song contest summary, and taken up rarely in concert.

It is composed of all four movements, following the commentary to each movement.

Use and accessories 1.Accessoires et Vibraphone Vibraphone. You hit wooden fish in the claves, etc. achieved guiro shaking the maracas, you'll have to do the dexterous. Vibraphone repellent four. Difficulty is not so high.

Movement of the marimba and xylophone accompanied by piano accompaniment Marimba - 2.Xylo. 5 octave marimba is required (at least sound Cis). High degree of difficulty considerably dialogue with the piano.

Movement of the percussion group and the 3.Caisse Claire et Batterie Tabor. On rare occasions also be played in this movement alone. There is a part of the snare drum solo in the middle section, I will be a chance to show a sense of tone and technique of the player. Since such long sometimes 1 year on-die is used in the test, the difficulty is not so high.

Movement of timpani accompanied by 4.Timbales piano accompaniment. I suspect there must be a pedal timpani all five, five eyes and desirable piccolo timpani. Ensemble such as footwork, with piano, difficulty where very high, it is one piece worthwhile.

In addition, this song is dedicated to Mr. Jacques DELECLUSE.

Lied for ein Tenor und zwei Schlagzeuger/Georg Friedrich Haas(1953-)

Georg Friedrich Haas grew up in Tschagguns (Vorarlberg) and studied composition with Gösta Neuwirth (de), Iván Erőd, and piano with Doris Wolf at the Musikhochschule in Graz, the capital of the Austrian federal state of Styria. Since 1978, he has been teaching at the Hochschule as an instructor, and since 1989 as an associate professor in counterpoint, contemporary composition techniques, analysis, and introduction to microtonal music. Haas is a founding member of the Graz composers' collective *Die andere Seite*. He composes in a cottage in Fischbach, Styria.

Haas completed two years of postgraduate studies at the Hochschule für Musik in Vienna with Friedrich Cerha, participated in the Darmstädter Ferienkurse (1980, 1988 and 1990), and the computer music course at IRCAM (1991). He received a fellowship from the Salzburg Festival (1992–93), was awarded the Sandoz Prize (1992) and a music grant from the National Ministry of Science, Research, and Culture (1995). Works by Haas have been on the programs of the following festivals: Wien Modern (Vienna), Musikprotokoll (Graz), Witten, Huddersfield, Royaumont, Venice Biennale, Festival d'Automne (Paris), as well as at the Darmstädter Ferienkurse and the Salzburg Festival 2011. Since 2005, he has lectured at the Hochschule in Basel, Switzerland; from September 2013 on, Haas has been a Professor of Composition at Columbia University, New York.

Das *lied* nach Texten des Minnesängers Süßkind von Trimberg entstand 2000 auf Anregung von Richard Ames anlässlich der Wiederrichtung der Synagoge in Graz.

"und selten ine gesingen hovelichen sank, sit mich die herren scheident von ir guote... ir milten, helfet mir des boese wichtes abe, er swechet mich... vil manik man at guot gemach, den man siht valscheit triben... des boese wichtes...er shwehet mich... den man siht falscheit triben... wer adeligen tuot, den wil ich han vür edel... wa soll ich nu beliben? wa soll ich nu beliben? a heb' uf unt niht envint tuot mir vil dikke leide... wa soll ich...? wenne ich gedenke, waz ich was, ald waz ich bin, ald waz ich werden muoz, so ist alle min vröude, alle min vröude, alle min vröude dahin. wa soll ich nu beliben? ...unt vinsterst mit der naht, du liuhtest mit dem tage, unt vinsterst mit der naht, du liuhtest mit dem tage, liuhtest mit dem tage, liuhtest..."

Asventuras for Snare Drum/Alexej Grassimez(1987-)

Alexej Gerassimez was born in Essen. He received 1st in TROMP Percussion Competition. As any composer or percussionist can attest to, the snare drum offers many compositional challenges. In lieu of traditional devices used with other instruments, such as melody and harmony, composers must venture into nontraditional techniques in order to establish a musical language for the instrument. This often includes complex rhythms, spectacles of technical mastery,

and the use of various sticking implements and surfaces on the snare drum. While many composers have tried their hand at such techniques, relatively few have been successful in fusing them into music that can be appreciated and respected by both performers and audience members. "Asventuras" is the exception. Each section of the piece features a unique combination of sounds that is achieved through various playing implements, playing surfaces, and rhythmic language. The piece opens with driving eighth and sixteenth rhythms performed with stick clicks, rim, and shell sounds. By the time the drumhead is actually struck (toward the end of the first page), the sound is refreshing and new. The next two pages consist of "groove-like" syncopations, juxtaposed with rudimental-style sextuplet rolls and precise dynamic contrasts that aid in bringing clarity to the phrases. The following page would constitute the "mixed mallet" section of the piece. Here, with snares turned off, the performer begins with fingernail, palm, and knuckle sounds. This quickly expands into the simultaneous use of a timpani mallet, drumstick, and wire brush. After a brief opportunity for improvisation, the snares are turned back on and the piece ends with a tour de force of rudimental-style rolls. While many snare drum solos incorporate similar techniques, few do so with such intuitiveness and seamlessness. It is technical without seeming aloof, and uses a variety of sounds without being gimmicky. All of the elements the composer uses are put in place for one reason: to serve the music.

Concert pour Flute et Percussion/Andre Jolivet (1905-1974)

Duration: 16'

I - Modéré - Frémissant

II - Stable

III - Hardiment

IV - Calme - Véloce - Apaisé

Premiere : 23rd february 1966 by the Percussionists of the French National Radio Orchestra, conductor : Daniel Chabrun, solist : Jean-Pierre Rampal

Instruments :Flute and 4 Percussions

5 TBl., Guiro, Hi-Hat, 2 SD., Tamb M., 2 BD., 3 Cowbells, Claves, 2 Tambourines., 3 Tomtoms, 2 Pair Maracas, 3 Triangels, 2 WBl., Jingle Bells, Bongos, 3 Cymbals, Tamtam, Whip, Castagn.

André Jolivet's

Suite en Concert for Flute and Percussion was the composer's second concerto for flute. A prolific French composer, Jolivet's works are regularly performed worldwide. Jolivet's reputation as a staunch individualist is demonstrated by his vast compositional output of more than 200 works, many of which were groundbreaking for their time. Jolivet sought "to give back to music its original ancient meaning, when it was the magical, the incantatory expression of the religious beliefs of human groups." Suite en Concert achieves this in no small way by combining the earthly ancient sounds of drums and flute, some of the earliest instruments known in existence. In four movements, Suite en Concert is a

jewel of melodic beauty, virtuosic flute composition and sensitive percussion composition. The four percussionists rapidly navigate a battery of drums, woodblocks, cymbals and rattles to accompany the sustained and often melodically disjunct flute part.

I CHING (1982) for Percussion Solo /Per Nørgård (1982)

I. Thunder Repeated: The Image of Shock (hexagram no. 51)

II. The Taming Power of the Small - 9 sounds (hexagram no. 9)

III. The Gentle, the Penetrating (hexagram no. 57)

IV. Towards Completion: Fire over Water (hexagram no. 64)

I Ching (The Book of Changes), four movements for solo percussion, was written in 1982 and dedicated to the Danish percussionist Gert Mortensen. I Ching is the thousand-year-old Chinese oracle book, whose 64 combinations of six "Yang" or "Yin" lines (bright or dark) represent 64 different states of being for all living things including human beings. The 64 states of being should be thought of as an eternal, hidden cycle which lies behind everything that we do: for example the supreme, the enthusiastic, initiative (combination or "hexagram" no. 1, the creative) or the despair of the moment, the warm and friendly, and so on. The states of being exist on all levels - the official, the private etc. - at the same time in many speeds. From these I selected four, the sequence of which progresses from a situation from which there is apparently no solution, to a (temporary) relief.

In the first movement 'Thunder repeated, the Image of Shock', a vicious circle of claustrophobic, closed circuits is represented by the tom-tom part. This is followed by tam-tams and wood sounds, but returns full-circle to the tom-toms.

The second movement 'The taming Power of the small' has its origins in the violence of the first movement, but this time lets it resolve in a long glide upwards which starts with voice sounds 'borrowed' from the Beatles' 'Revolution no 9' which are then transmitted to the other instruments.

The third movement is 'The Gentle, The Penetrating' in which lyrical poetry dominates with gentle bell-like sounds and delicate tunes.

Finally the sovereign, many-layered world of rhythm triumphs in the fourth movement: 'Towards Completion. Fire over Water', the main movement of the work.

Over a period of six years, since 1975, I have in about 10 works worked with a percussion version of my "infinity series", which has since 1960 been the basis of my compositional method. Since it was precisely bright and dark sounds (yang and yin) that permeated these percussion pieces in a multitude of layers in tempo and texture, the concept of I Ching was a natural source of inspiration for me, when Gert Mortensen prompted me to write my second piece for solo percussion ("Waves" from 1969 being the first).

Even if the composer recommends a total performance in the shown order, choice is left up to the musician in connection with performance of the four movements.