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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

joel sharbaugh _chitarra

classe di chitarra di lorenzo micheli

Joel Sharbaugh

Nato il 16 Marzo 1990 a Bowie, Maryland (USA), Joel Owen Sharbaugh decide di intraprendere la carriera di chitarrista classico all'età di 14 anni.

Nel 2008 viene ammesso al Schwob School of Music of Columbus State University, dove studia col Dr. Andrew Zohn e consegue un Bachelor in Performance; nel 2013 inizia il Master of Arts in Music Performance con Lorenzo Micheli presso il Conservatorio della Svizzera italiana di Lugano (CH), dove riceve una borsa di studio.

Partecipa a diverse masterclass con alcuni dei più famosi chitarristi del momento, tra cui David Russell, Manuel Barrueco, Roland Dyens, Jason Vieaux, Matteo Mela, Xuefei Yang, Yi Chen, Julian Gray, Massimo Lonardi, Joey Ikner, Boško Radojković, Joseph Hagedorn, Nathan Fischer, Paolo Pegoraro, Zoran Anic, Mary Akerman, Adam Holzman, Bruce Holzman, Paul Galbraith, Goran Krivokapic, Carlos Perez, Ricardo Cobo, Elliot Frank, Jeffery McFadden, Steve Aaron, Sergio Assad, William Kanengiser, Marko Feri e Gilbert Imperial.

Si qualifica nei primi ranghi di numerosi concorsi, tra i quali Southern Guitar Festival and Competition (South Carolina, USA), Festival della Chitarra Pordenone (IT,) Tirana Guitar Festival (AL), Torneo Internazionale di Musica (FR). È stato invitato a partecipare a svariate rassegne chitarristiche in tutto il mondo, tra queste il Festival Mediterraneo della Chitarra di Cervo (IT), Gitaristički Vikend a Supertar (HR), Guitarrenfestival Boswil (CH), National Masonic Lodge di Alexandria (Virginia, USA), Belmont Abbey (North Carolina, USA).

Collabora con diverse formazioni cameristiche, tra le quali il quartetto d'archi Roxane, il Votive Ensemble con il tenore Lawrence Abernathy, il Quartetto chitarristico luganese.

R. Smith Brindle
1917 – 2003

The Prince of Venosa
Variazioni su un frammento di Gesualdo da Venosa

V. Shebalin
1902 – 1963

Preludio in Mi minore

Sonatina in Sol Maggiore op. 60
per chitarra

I. Allegro

II. Andante

III. Allegro assai

A. Hovanness
1911 – 2000

Sonata per chitarra n°2 op. 329

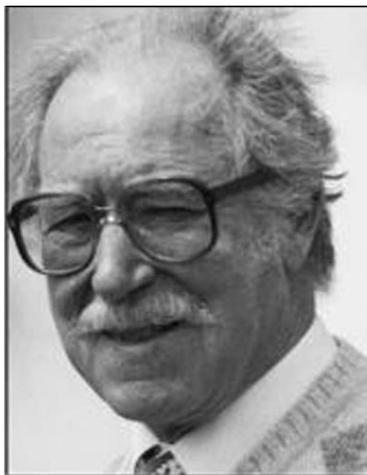
V. Asencio
1908 – 1979

Suite Mística

I. Getsemaní

II. Dipsô

III. Pentecostés



Reginald Smith-Brindle (1917-2003) *"The guitar is the only instrument that is easy to transport and capable of containing within it all of the musical elements; melody, harmony, and counterpoint. You can also carry it on your back without too much force and still use a machinegun!"*(a wartime recollection from "Fifty Years with the Guitar" featured in the classical guitar review 'Il Fronimo')

Reginald Smith-Brindle was one of the guitar's most prolific 20th century composers, and only until recently has his music been rescued after decades of obscurity.

He was born on January 5, 1917 in Cuerdon, England. Despite having a musical proclivity from an early age, at his parent's behest he entered university to become an architect. At the outbreak of WWII however he was forced to abandon his studies and soon found himself stationed in North Africa working as a sapper in the engineer corps. He aided in the allied invasion of Italy in 1943 and as fate would have it, traded a pack of cigarettes for a guitar with an Italian prisoner of war. As the allied forces pushed north through Italy, Smith-Brindle began developing a certain musical network with every player or guitar maker he happened to come across as well as collecting and transcribing any sheet music (mainly renaissance lute tablature) and any recording he was able to find. When the war finished he returned to England where, instead of finishing his studies in architecture, obtained a Bachelors in Music. In 1952 he found himself back in Italy, not for war but in the composition class of Luigi Dallapiccola (1904-1975) in Florence. Along with his new professor, Smith-Brindle and his colleagues founded the 'Schola Fiorentina,' which was to become one of the leading bodies of the new dodecaphonic avant-garde in the 2nd half of the 20th century. Although remembered mainly as a composition professor and for his books on music, Smith-Brindle produced an impressive catalogue of music in every genre, including a plethora of music for solo guitar, guitar ensemble, and even a concerto. He died on September 9, 2003 in Surrey, England.

Smith-Brindle was a man of constant creation and development and generally considered any previously written piece as an "old hat," making it a challenge to place his work in a single genre. His early pieces bear the marks of his passion for Django Reinhardt and the music of the Catalan guitar composer Emilio Pujol, whereas latter periods show a constant experimentation with other idioms. Regardless of the genre used, a common factor in all of Smith-Brindle's guitar music is a very intimate knowledge of the instrument's idiosyncrasies allowing for a complete exploit of the instrument's color palette to a height unrivaled by many of his contemporaries. **The Prince of Venosa: *Variazioni su un frammento di Gesualdo di Venosa*** was written for Norwegian guitarist Jan Erik Pettersen and published by Edizioni Zerboni in 1994. This set of variations is the last guitar piece that Smith-Brindle wrote, and shows the composer at his most mature stage

of composition. Often the lines between polytonality and atonality (serialism) are blurred while structurally and formally speaking the listener will find many examples of renaissance and baroque techniques such as the inverted canon in variation 3 and other elements of polyphonic writing that is characteristic of nearly all of Smith-Brindle's music.



Vissarion Shebalin (1902-1963) *"Bach lived for God and music, and nothing more, whereas we've lost all our gods and music is as hard to grasp as a sparrow's tail."* (excerpt from a letter to his wife- March, 1926)

Vissarion Yakovlevich Shebalin was a Soviet composer of considerable renown who remains largely forgotten today. He was born to a family of farmers in the Siberian city of Omsk on May 29, 1902. He initially began his studies at the Omsk Academy of Agriculture but a severe illness forced him to end his schooling in 1919. Desperate for work, he became a librarian at the Siberian State Opera where he received his first real exposure to music. He soon decided to become a composer and entered the Moscow Conservatory in 1923 under the tutelage of Nikolai Myaskovsky (1881-1950). During the 1920's and 30's, Shebalin began to make a name for himself writing in every musical genre; chamber music, symphonies, operas, and film scores and gained the friendship and respect of his contemporaries, most notably Dimitri Shostakovich. In 1942 he became director of the Moscow Conservatory where he had been teaching since 1928. This series of good fortune came to a sudden halt however when in 1948, along with many fellow artists and composers, he fell victim to the Zhdanov Doctrine; a campaign launched by the Central Committee (the main Soviet ruling body) intended to purge any medium of artistic expression that did not conform to State requirements. He was ejected from his administrative position at the Conservatory and despite continuing to teach and compose he spent the remainder of his life in obscurity before dying of a series of stress related strokes on his 61st birthday in 1963.

Shebalin's output for guitar is significant because it is one of only a handful of examples of a major mainstream Soviet composer writing for the instrument. Indeed when one thinks of the output of a Soviet composer one does not think about the guitar, and rightly so when at the outbreak of the Spanish Civil War (1936-39) Andrés Segovia voiced his ardent support of the fascist regime of Francisco Franco; not only labeling the Spanish guitarist as an enemy of the State (Segovia gave a series of tours in the USSR from 1926 onward and as a result of his success the name and instrument became inseparable) but anyone affiliated with his instrument. This, along with the aforementioned Zhdanov Doctrine made writing for the guitar a risky activity and a certain way for a composer to find his name on a list of political dissenters. 'Zhdanovism' as it became known was

abolished as part of the 'De-Stalinization' policies of Nikita Khrushchev in 1953, an event that corresponds to renewed artistic liberties as well as significant growth in the 'Red Guitar's' catalogue. Shebalin composed the **Prelude in e minor** in 1951 and published it in 1954 along with a second prelude in c major. While the piece is certainly a miniature, it still shows the composer's rich harmonic language and tendency toward modal sonorities. The **Sonatina in G major, op. 60** was written just shortly before the composer's death in 1963 and was dedicated to the famous Russian guitarist and pedagogue Alexander Ivanov-Kramskoy (1912-1973) who published it in 1966 with Muzyka Publishers in Volume 1 of *Pedagogicheskii Repertuar Gitarist*. The **Allegro** is in a brisk 6/4 time and despite being scored in the key of G major suggests more of a Lydian sensibility with the continual use of C#'s and lack of any dominant harmony until the beginning of the 2nd page. A recap and brief coda bring the movement to an abrupt, albeit unsatisfied end.

The **Andante** with its continual alberti bass patterns provides a calm repose before the short final **Allegro**, whose monodic writing and implied counterpoint almost resembles a piece for solo violin rather than guitar brings the work to an end.



Alan Hovhaness (1911-2000) *"It is best that no mention be made of my scholarships or education because my direction is completely away from the approved path of any of my teachers - thus the responsibility [for attitudes toward my music] will be inflicted on no one but myself."* (from the American Composers Biographical Survey -1949)

Alan Hovhaness was born in Somerville, Massachusetts (USA) on March 8, 1911 to an American mother and an Armenian father. Deciding on a career in music at an early age, he began studying composition at the New England Conservatory in Boston in 1932. An eclectic musical education brought him into contact with the most important contemporaries of his day including Jean Sibelius who had an enormous influence on Hovhaness' early works. This musical mentor developed into a lifelong friend and was even the godfather to the daughter of his 1st wife. A pivotal turning point in Hovhaness' life came in 1940 when he became the organist at St. James Armenian Church in Watertown, Massachusetts. Biographer Marco Shirodkar states that, "Here Hovhaness was exposed to the modes and monody of the Armenian liturgy as well as the works of the composer-priest Komitas Vartabed which veered Hovhaness' musical thinking away from predominantly Western modes of expression towards his 'musical destiny', a highly personalized, almost seamless alchemy of Occident and Orient." This last point remains a constant factor through the ever-changing stylistic periods the composer was to experience throughout his career. After a lifetime working as a freelance composer, he died on June 21, 2000 in Seattle, Washington.

Hovhaness wrote his **Guitar Sonata No.2, Op.329** for American guitarist Michael Lorimer in 1979 and published it in manuscript form (like most of his works) with Hinako, a publishing house run by his wife. Despite being composed in the 1970's in what Hovhaness himself called his "Romantic Period," it bears a closer resemblance to the music he was writing a decade before. The **Allegretto** is based entirely on modes found in the Armenian Orthodox liturgy usually supported by no more than a drone with "repetition and elaboration of material completely replacing any development" (Shirodkar). The **Dance and Jahla** is inspired from the composer's interest in Hindustani music. A slow, simple folk-like dance is followed by a Jahla, an improvisatory sitar piece used to close a raga all the while making full use of the instrument's resonance by "...a rapid rhythmic style which fills out the rhythm with rapid repeated notes played by the plectrum" (Hovhaness).



Vicente Asencio (1908-1979) *"We strive for the realization of a powerful and rich Valencian art music ...which gives universal expression to the psychological subtlety and the emotional world of our people and our landscape."* (Credo of the 'Grupo de los Jóvenes', a movement of Valencian composers of which Asencio was a leading member- 1934)

Vicente Asencio was born on October, 29 1908 in Valencia, Spain. Despite being a prolific composer he remains relatively obscure today, remembered almost entirely from his output for guitar. His career as a teacher and composer never brought him beyond the confines of his home city but he nevertheless enjoyed a considerable popularity among the higher echelons of Valencian society. Asencio died on April, 4 1979.

The **Suite Mística** was written for Andrés Segovia and published by Berbèn in 1975. It is a very unique piece in the guitar's repertoire in that it is only one in a handful of pieces based on a sacred theme. The Suite's opening movement '**Getsemaní**' demonstrates immediately Asencio's unique harmonic language and use of the guitar's color palette, immersing the listener, through the use of higher tertian harmonies and often ambiguous harmonic relationships, into Christ's final hours of prayer before ultimately submitting to the will of God. **Dipsô**, "I thirst," with its strange and unresolved dissonances, long silences, and rhythmic 'palpitations' lead the listener to reflect upon Christ's agony and death on the cross. The final movement '**Pentecostés**' recounts the descent of the Holy Spirit following Christ's crucifixion. Certainly to be noted is that while the preceding movements are in E minor, Pentecostés is in G minor, the intervallic distance of a 3rd further emphasizing the 3rd person of the Trinity. A transparent, and ethereal drone of the G tonic pervades the entire work and flickers like a 'tongue of fire' while complex harmonies propel the piece to a reflective and imperceptible end.