

scuola universitaria di musica | C.S.I.
LIVE

lunedì 2 luglio 2012 _ 21.00
aula magna _csi

entrata libera



recital per il conseguimento del master of arts in music performance

sho kubota _percussioni

classe di percussioni di bernhard wulff

Sho Kubota



Nato nel 1985 si è diplomato presso la scuola di Musica Toho Gakuen completando nello stesso istituto il diploma di specializzazione. È schlagzeug-praktikum nell'Orchestra della Svizzera italiana e il borsista di "Japanese Government Overseas Study Programme for Artist". Ha suonato per numerosi festival e istituzioni come: Ensemble Modern Academy in Tokyo Bunka Kaikan, Hanko Music Festival Società per la Musica Contemporanea della Finlandia (Dir. Leif Segerstam), "Fusion Festival" in Giappone (Japan Society for Contemporary Music), Martha Argerich Music Festival in Svizzera. Attualmente vive a Lugano, in Svizzera.

F. Donatoni
1927 – 2000

Omar
per vibrafono

M. Wesley-Smith
*1945

For Marimba and Tape

H. Lachenmann
*1935

Interieur

pausa

B. Bartok
1881 – 1945

Sonata Sz. 110 (1937)
per due pianoforti e percussioni
I. Assai lento – Allegro troppo
II. Lento, ma non troppo
III. Allegro non troppo

con la partecipazione di
sakiko yasui _percussioni
sandro d'onofrio, roberto arosio _pianoforte

F. Donatoni

1927-2000

Omar per vibrafono

Franco Donatoni was born in Verona Italy in 1927. He started studying violin at the age of 7.

Donatoni studied music at Conservatories in Milan and Bologna.

He was a professor of composition at the Accademia Nazionale di Santa Cecilia in Rome.

His compositions have become standards for their technical complexity and intellectual density.

Franco Donatoni's Omar has rapidly become a standard in the percussion world since he composed it in 1985.

He has composed Omar \square and \square . Today only \square is played.

This piece requires very technical smooth movements of 4 mallets to the player and project all the basic attractions of vibraphone through jagged music with harsh attack and legato notes with pedaling techniques.

This piece can be divided into 5 parts. Each part appears to be composed of simple childish phrases and there is no connection between them. However, because of perfect allocation of time in composing, they are revitalized as a futuristic challenging music.

M. Wesley Smith

1945-

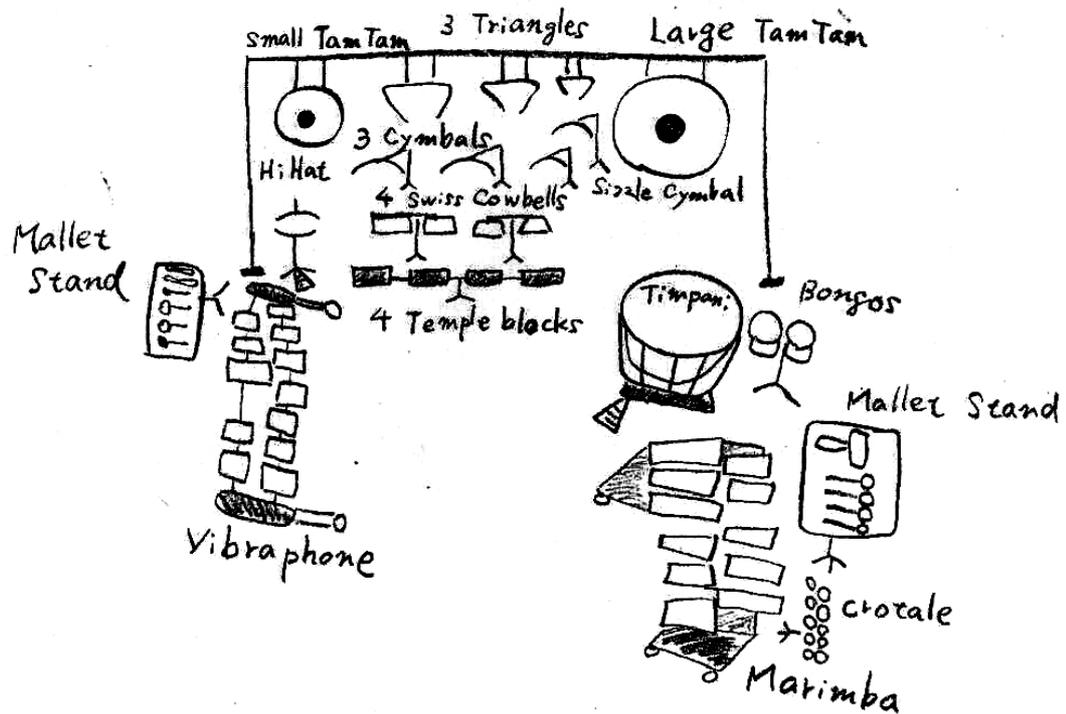
For Marimba and Tape

Wesley-Smith was born in 1945 in Adelaide (South Australia). He studied at the Universities of Adelaide and York (England) before taking up a position lecturing in composition and electronic music at the Sydney Conservatorium of Music. In 1988 he was the Australia Council's Don Banks Fellow; in 1997 and 1998 he held an Australia Council Fellowship.

In *For Marimba & Tape* (1982), by the Australian composer Martin Wesley-Smith, the tape sounds, created on Sydney's Fairlight CMI (Computer Musical Instrument), evoke a strange marimba world where instruments can skitter from side to side of the platform, glissade in chords, and sustain resonances without beating.

(excerpt from his website)

H.Lachenmann
1935-
Interieur



Helmut Lachenmann was born in Stuttgart. He studied piano at Musikhochschule Stuttgart from 1955 to 1958.

He also studied privately with Italian composer Luigi Nono in Venice from 1958 to 1960.

He worked briefly at the electronic music studio at the University of Ghent in 1965, but thereafter focused almost exclusively on purely instrumental music.

Interieur □ was composed in 1966.

According to the composer, Music is...

"in which the sound events are chosen and organized so that the manner in which they are generated is at least as important as the resultant acoustic qualities themselves.

Consequently those qualities, such as timbre, volume, etc., do not produce sounds for their own sake, but describe or denote the concrete situation: listening, you hear the conditions under

which a sound- or noise-action is carried out, you hear what materials and energies are involved and what resistance is encountered."

His philosophy has become synonymous with what is music for us in step with development of contemporary music. The sounds which are generated by being struck or scraped by numerous ways on this piece appeals to our primordial feelings.

B. Bartok

Sonata for Two Pianos and Percussion, Sz. 110, BB 115 was composed for the ISCM (International Society for Contemporary Music) in 1937 and it was premiered by him and his second wife, Ditta Pasztory-Bartok, as the pianists, and Saul Goodman and Henry Deneke at the ISCM anniversary concert of 16 January 1938.