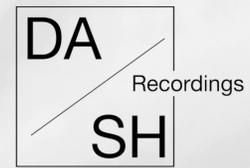


Reflections II

Contemporary Works for Piano Solo



Duncan Gifford
Piano

Sillato

Lee

Fonseca

Giner

Feldman

Dimitri Sillato

1 *Interiors for solo prepared piano* (04:03)

JiSeon Lee

2 *Snowflake for piano and live electronics* (05:34)

Luis Fonseca

Re-formed for piano solo

3 *Prelude* (01:52)

4 *Ricercare* (01:11)

5 *Passacaglia* (02:22)

6 *Bourrée* (01:33)

Bruno Giner

Piano traces for piano solo

7 *Récit* (02:40)

8 *Mécanisme à “cinq-huit”* (01:18)

9 *Harmoni(qu)es Sympathi(qu)es* (01:36)

10 *Valse esqui(s)se* (02:12)

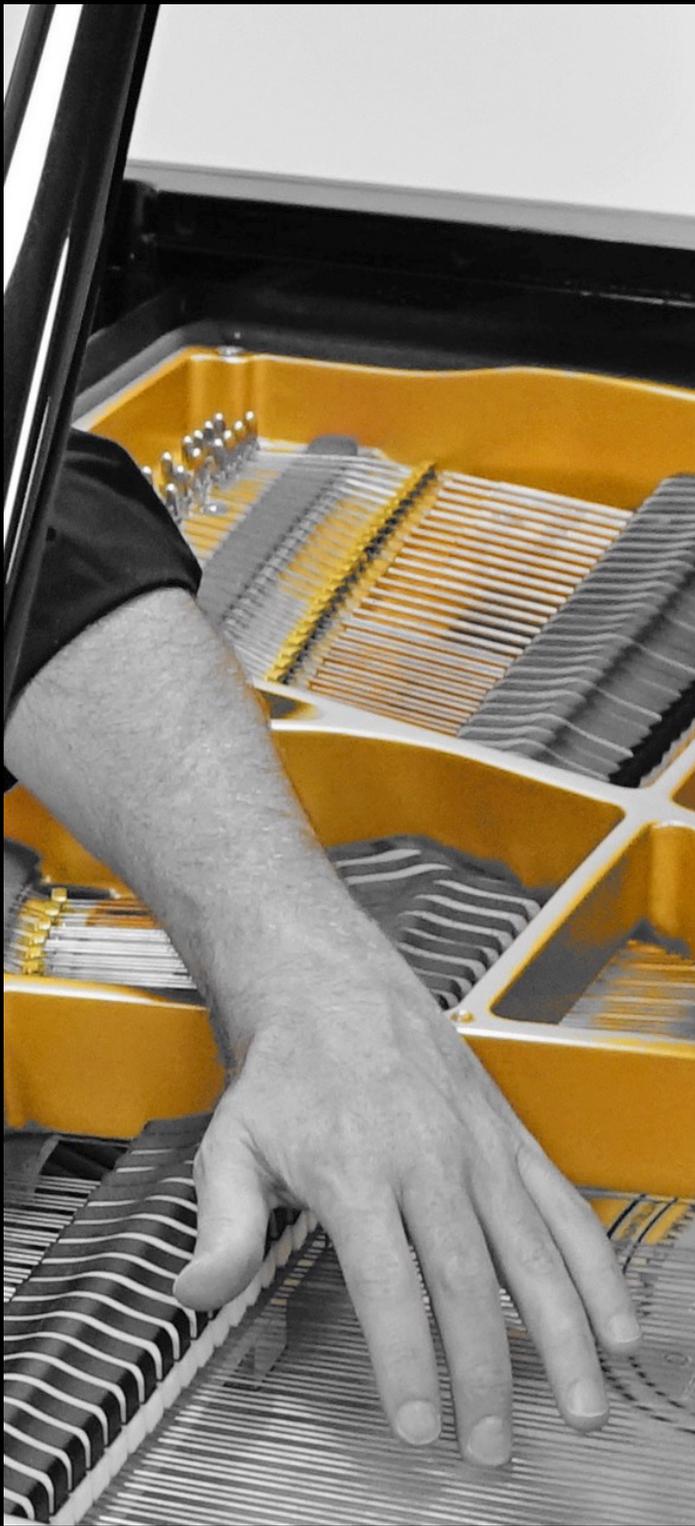
11 *D'une gondole oubliée* (02:44)

12 *(Des) accords* (01:19)

Morton Feldman

13 *Palais de Mari* (25:47)

Total time: (53:59)



“Reflections is a collection of recordings that combine pieces for solo instruments from major composers of the 20th and 21st centuries. Composers that have marked or changed the history of music or are about to do it, through the quality and brightness of their works. These works are the reflections of their music seen through the perspective of an unaccompanied instrument.”

Dimitri Sillato - Italy (1972 -)

Interiors for solo prepared piano (2019)

“Interiors is a piece that belongs to a book of piano pieces entitled Book of Bab-Ilani. The name Babilonia derives from Bab-llani, an Akkadian term which means "door of the gods". Babylon, symbol of a city where chaos reigns and where any attempt to communicate seems impossible, a place where multiple languages seem unable to interact with each other. The attempt in this series of pieces, which will gradually be completed over time, is on the contrary, to communicate the different musical languages that I have experienced in my life as a musician: minimalism, improvisational practices, "cultivated" European music and popular music. The title Interiors wants to describe the tumultuous and hidden movements of our unconscious.”

- Dimitri Sillato

Interiors is the winner of the 1st Da_sh editions composition competition.

Published by Da_sh editions.

World première recording.

JiSeon Lee - South Korea (1992 -)

Snowflake for piano and live electronics (2020)

*“ The music is composed based on the idea of snowflakes
shattering into pieces and changing its shape provoked by the environment.*

*As reverberation is the main concept of the piece, shattered pieces of these snowflakes
are expressed initially by the piano pitch C8, and pitchshifters are used for phonetically grounded changes.
These changes are expressed by the piano interaction with real-time electronic music.”*

- JiSeon Lee

*Snowflake has won the second prize in the 1st Da_sh editions composition competition.
World première recording.*

Luis Fonseca - Brazil (1974 -)

Re-formed for piano solo (2020)

“Re-formed for piano solo is a piece composed with the central idea of searching for new connections through different meanings of traditional forms, to create completely new structures and ideas, thereby changing its common compositional tradition.

A prelude opens the piece; if a prelude is a kind of free improvisation to warm up in its original context, it will be changed to an inside-piano introduction to the piece, searching for an environment made of different timbres inside a harmonic structure.

Instead of the fingers warming up, it will be used to create a warm-up-atmosphere to the whole piece.

The second movement is a Ricercare, which translated from Italian could be “search again or several times”. If a Ricercare traditionally would search for a tonal affirmation at the beginning of a piece, the idea in this movement would be to connect it to a center-tone. This center-tone will be searched for again and again with different gestures, such as surrounding it, using a distribution calculation or gestures like going away and returning again, among others.

The third movement is a Passacaglia, which in Italian would be “crossing the street” or “walking on the street” and its origin in the 17th century. If we compare the walking on a large street in a big city in modern days to what it was in the 17th century, we would instantly find the difference in the presence of cars, with their chaotic passing patterns. The sirens from ambulances and other vehicles passing by are also something present while walking nowadays, discovering the changing pitch perception of these sirens as they move away or come closer. All these differences are symbolized in the music, using interference to generate patterns and doppler effect to modulate notes.

The fourth and last movement is a Bourrée, whose meaning in French could also be “small branches with which we stuff a bundle”. Using these branches as the central idea, there are two characteristics that will be used to construct the movement: the fractal disposal of a branch and the wood of its constitution.”

- Luis Fonseca

Published by Da_sh editions.

World première recording.

Bruno Giner - France (1960 -)

Piano-Traces for piano solo (2008)

“Piano-traces is a collection of six small piano pieces, each of which explores the keyboard in several aspects:

Récit (Story) is a sort of recitative, calm and stripped down, streaked by two violent and rapid lines. Mécanisme à 5/8 (Mechanism in 5/8) is an essentially rhythmic piece, like a relentless and haunting pulsation punctuated by a few bursts of notes.

Harmoniques sympathiques (Sympathetic harmonics) features some resonances produced by natural harmonic effects in the piano strings.

Valse esqui(s)e (Exquisite waltz) uses a maraca that marks the rhythm in the right hand while the left hand plays a simple waltz theme.

In D'une gondole oubliée (From a forgotten gondola) Venice is remembered and the calm of its backwaters (initial chorale). Then comes a stroll, a walk to get lost in the alleys of the city. Towards the end of the piece, we can hear the Tristan chord: Wagner died in Venice on February 13, 1883 ...

(Des) chords (Agreements / disagreements) is the fastest piece in the collection and has fun with a few repeated split-note ostinati.”

- Bruno Giner

World première recording.

Morton Feldman - USA (1926 - 1987)

Palais de Mari for piano solo (1986)

“Palais de Mari is the last work for piano solo composed by Morton Feldman, commissioned by his close friend and former student Bunita Marcus, who premièred the piece in 1986 in the loft of the painter Francesco Clemente, to whom the piece is dedicated. The music is inspired in a picture of the ruins of the ancient Babylonian Palais de Mari, which Morton Feldman saw during a visit of the Louvre museum in Paris.”

Duncan Gifford

Piano





Australian pianist Duncan Gifford firmly established himself as a major artist of his generation with international successes of 1st Prize in the Maria Callas Grand Prix de Piano in Athens, Greece (2000), 1st Prize in the Concours Prix Mozart in Lausanne, Switzerland (1999) and 1st Prize in the prestigious Jose Iturbi International Piano Competition in Spain (1998). Other competition successes included 3rd Prize in the Sydney International Piano Competition (1992), 3rd Prize in the Montreal International Piano Competition (1996), and 4th Prize in the Dublin International Piano Competition (1994).

Duncan Gifford was a student of Margaret Hair at the Sydney Conservatorium of Music. In 1991 he commenced study at the Moscow State Conservatory in the class of Professor Lev Vlassenko, graduating with a Master's Degree in Piano Performance.

Gifford later completed his postgraduate studies with Professor Joaquin Soriano in Madrid, where he currently resides.

Duncan Gifford has performed in recital throughout Europe, Asia, Russia, and Australia. As soloist he has appeared with all the major Australian symphony orchestras, Australian Chamber Orchestra, Orchestre de la Camerata Mozart of Rome, Czech National Orchestra, National Orchestra of Ireland, Metropolitan Orchestra of Montreal, Radio Orchestra of Rumania, Russian State Chamber Orchestra, the Orchestra of Valencia, the Malaga Philharmonic Orchestra and the Madrid Community Orchestra.

In 1999 he made his US debut, performing in Carnegie Hall in New York and the Cerritos Center for the Performing Arts in Los Angeles.

In February 2003 he made his Viennese debut, performing with the Vienna Chamber

Orchestra in the Vienna Konzerthaus. In October 2003 he appeared for the first time in China, playing with the Shanghai Symphony Orchestra. In 1993 Duncan Gifford released his first CD featuring the music of Tchaikovsky and Rachmaninov. His 1995 CD recording of the complete Debussy Preludes received great critical acclaim in Australia and the United States and was nominated for 'Australian Classical Record of the Year'. In 2004 he released his third CD of works for piano and orchestra by

Saint-Saens, Franck and D'Indy, together with the Tasmanian Symphony Orchestra. Gifford's latest recordings are of the complete Schumann Piano Trios (ABC classics) with the Kingfisher Trio, and a world premiere recording of Jose Luis Greco's piano concerto "Geographies of Silence" with the Czech National Symphony Orchestra, released in 2017 on the Naxos label.

Duncan Gifford has been based in Madrid, Spain since 1997 where he maintains a busy performing and teaching schedule.

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