

Projecto GALINA ULSTVOSKAYA - COMPOSITION Nº 2 - Calendario de Ensaios ESMAE – Curso de Contrabaixo 2010/2011

Projecto I

Ensemble:

GALINA ULSTVOSKAYA - COMPOSITION Nº 2 (8 CB, PERC, PIANO)		Sikorski	17'
1.	João Pedro Fernandes		Partituras, Partes e Gravação: <a href="http://www.netbass.eu/218,0,berlin2010,index,0.php">http://www.netbass.eu/218,0,berlin2010,index,0.php</a>  Username: Berlin2010 Password: 123
2.	Denis Ferreira		
3.	Cláudia Carneiro		
4.	Tiago Peixoto		
5.	Joana Lopes		
6.	Marcio Domingues		
7.	Samuel Abreu		
8.	Joel Azevedo		
Piano : Pedro Costa / Philipe Cequeira			
Perc: Rodrigo Cordeiro			

Calendário

Dia	Data	Hora	Sala		
2ª	13.9.	14h00-17h00	208	CB + Piano	Leitura I
Sáb	18.9.	10h00-13h00		Tutti	Leitura II
2ª	20.9.	10h00-13h00		Tutti	Ensaio I
Sáb	25.9.	10h00-13h00		Tutti	Gravação I
Seg	27.9.	10h00-13h00		Tutti	Ensaio II
Sáb	2.10	11h00-13h00	210	Tutti	Gravação II



Galina Ustvolskaya (1919– 2006)

Komposition n° 2 Dies Irae  
für 8 Kontrabässe  
Klavier und Holzwürfel  
1972/1973

... It is better not to write anything about my music..

Galina Ustvolskaya

Composed in 1972 - 73, this is the second part of a triptych comprising a kind of instrumental version of the mass, evocative like ancient Coptic Christian music, and is scored for 8 double basses, a 43 x 43 centimetre cubical drum and piano. The contrabasses are to the left, the piano to stage right, and the percussion in the centre. There are church bell tones on the piano throughout Part I, imitated in unison or extended in resonance by the basses. Part II introduces simple, even beats as a call from the drum in solo as material from Part I is developed by the piano and basses. Part III combines the ensemble in steady, aggressive beats on the chant pattern, orchestrated in many combinations. Parts IV - VII are variations on the same insistent rhythmic mode, and the orchestral combinations, at times almost brutal with prehistoric vigour and punctuation, are highly evocative. Part VIII moves the chant to the high notes of the piano, with accented sustained basses beneath. Part IX brings this combination down several octaves, the two parts covering a range of human frequency experience (thought, gut feeling). Part X alternates between very peaceful quiet notes, the insistent chant pattern, and loud (judgement?) knocks on the drum. The effect is deeply shocking and undeniable. The piece ends pianissimo. (Source : All Music Guide)