



Conservatorio
di Milano

GIOVEDÌ 13 LUGLIO 2023
SALA CONFERENZE DELLA BIBLIOTECA
ORE 19.00

WORKSHOP FOR COMPOSERS AND PERFORMERS

SOLO SAX

Jonathan Chazan
saxofoni



This concert consists of solo pieces for soprano, alto, tenor, and baritone saxophone, with and without electronics - the results of successful collaborations with different composers during the last few years. The drive for those co-workings lies in a mutual passion for exploring new ways of artistic expression and the will to shape and hone the final result until it becomes identifiable and an object of clear artistic value. These shared values find their way into the work process and for mutual trust, usually leading to more "open" scores that allow more spontaneous discourse while playing, hopefully leading to an authentic encounter with the artistic core of the piece and its interpretation.

Through these new pieces and concerts, I hope to promote the creation of repertoire and shows that will be enjoyable for broad audiences, inclusive, and without compromising my artistic integrity.

I want to thank the composers for their fabulous work and the many other supporters of this project. (*Jonathan Chazan*)

Jonathan Chazan is a musician devoted to interpreting original saxophone repertoire and self-arranged pieces from different epochs, commissioning, co-working, and promoting new music by many prominent composers. In Addition to his solo concerts, Jonathan regularly played chamber music with many leading ensembles (ensemble Nikel) and orchestras (Israeli Philharmonic Orchestra), and he is also a founding member of the Tel-Aviv saxophone quartet and ensemble SEV. Jonathan trained in classical, jazz, and ancient music; among his teachers are: Prof. Gersh Geller (academy's high-school Jerusalem graduate with honorary), Gan Lev, Dudu Carmel (Master of music and pedagogy, Tel-Aviv University), Pierre-Stéphane Meugé (Bachelor, Lausanne conservatoire), and Drora Bruck (ancient music). Among his awards are: AICF scholarships of excellency, 1st place contemporary music competition of Tel-Aviv University, and various grants mainly in contemporary music.

Alongside his musical contribution, Jonathan believes that the musician is an essential part of the community; thus, he initiated and curated new and experimental music concerts and various educational activities through music: workshops and masterclasses, and for the last twenty years, teaching saxophone, chamber music, Theory, and improvisation at the Israeli conservatory of music, Tel-Aviv.

Jonathan Chazan Website: www.jonathanchazan.com

Rachel Beja

Millimetrim

for soprano saxophone and electronics (2022)

Igal Myrtenbaum

Inner Bird

for alto saxophone and drum set (2018)

(arrangement for solo alto saxophone by Jonathan Chazan 2021)

Mateo Servián Sforza

[K]

per saxofono tenore (2021)

Ophir Ilzetzki

Small Lies (or ABA')

*for an interpreter, baritone saxophone,
tape and live electronics (2018-2019)*

Jonathan Chazan

saxofoni

Rachel Beja

Millimetrism for soprano saxophone and electronics (2022)

«...Le cose minime, non avendo assolutamente nessuna importanza sociale o pratica, hanno, proprio per questa essenza, una totale indipendenza da entità contaminate dalla realtà. Per me le cose minime fanno di irrealità. L'inutile è bello perché è meno reale dell'utile, che continua e si prolunga; mentre il meraviglioso futile, il glorioso infinitesimale rimane dove è, non è altro di quello che è, vive libero e indipendente...» Durante la scrittura di "Millimetrism" leggevo continuamente questo testo di Fernando Pessoa e quando ho scelto il titolo non avevo l'intenzione di indicare una tecnica compositiva (intervalli vicini, microtonalità o piccoli movimenti di melodia); volevo, invece, trascinare l'ascoltatore verso un rapporto intimo con la musica, quasi minimale, antico ed essenziale, che avesse un'importanza immensa, ma, allo stesso tempo, temporale ed effimera."

Nata nel 1984, Rachel Beja ha studiato composizione presso il Conservatorio G. Verdi di Milano sotto la guida del maestro Gabriele Manca. Suoi lavori sono stati eseguiti in Europa, nelle Americhe e in Medio Oriente da gruppi come l'Orchestra UniMi, Divertimento Ensemble, Internationale Ensemble Moderne Academie, Riot Ensemble di Londra, Schallfeld Ensemble di Graz, Ensemble Multilatérale di France, Tana Quartet, Quartet 121, Zöllner/Roche duo di Svezia, The Israel Contemporary Players, Mdi Ensemble and Mise-en Ensemble di New York. Ha partecipato a numerosi festival tra cui ManiFeste di Parigi, Huddersfield Contemporary Music Festival, Impuls Festival Graz (A), Potries Music Fest (ES), Mise-En Music Festival (NYC) e Milano Musica Festival. Ha ricevuto commissioni da importanti istituzioni tra le quali spiccano l'IRCAM-Center Pompidou con il sostegno dell'ULYSSES Network, l'Unione Europea, attraverso il programma Europa Creativa, Milano Musica Festival, Divertimento Ensemble, l'Orchestra Sinfonica del Conservatorio di Milano (OSCoM), l'orchestra Uni-Mi, l'Ensemble Schallfeld, l'Ensemble Mise-En, il Quartetto 121 e il Duo Zöllner/Roche. Collabora con numerosi interpreti di valore, tra i quali Manuel Alcaraz Clemente, Heather Roche, Eva Zöllner, Jonathan Chazan, Simone Moschitz e Irina Ghivier. Ha collaborato con diversi direttori, tra i quali Sandro Gorli, Ilan Volkov, Mauro Bonifacio, Marco Bossi, Andreas Gies e Alessandro Bombonati.

Igal Myrtenbaum

Inner Bird for alto saxophone and drum set (2018)
(arrangement for solo alto saxophone by Jonathan Chazan 2021)

I often wonder questioning what happens deep inside the musical soul while improvising. To which extent the action-reaction instincts are eternal, are coded with primal gestures which are only dressed with "fashionable clothing" or are styled by nature. Even without a conclusive answer, the question alone raises interesting comparison points between musicians from different Epoque and distanced corners of the musical realms, not only in the improvisation context. For example, who would be the soulmate (living in the 20th century) of Monteverdi? If Paul McCartney would be sent back (in time) to an earlier period, to who's music his music would be like? Can we even speak of such transcendental characteristics – beyond time and culture?

The inner Bird is an observation on the music of Charlie Parker, an attempt to undress the gestures to see the raw material they conceal – and then redress them, in another context. The way this score is written is inspired by the Omnibook (the collection of Parker's solos), its graphics, and the freedom and flexibility given to the players create a chain of interpretations. A chain initiated by Parker's recordings, which in their turn are interpretations of existing songs, throughout this piece and to the interpretational dimension added by its performers.

Dr. Igal Myrtenbaum is a composer, lecturer and educator. His work and passion ranges from synchronizing sounds to studying how people synchronize, through learning communities and multi-cultural environments. Composing both electronic and music for acoustic instruments, his projects and works are performed world-wide, and he is giving lectures and clinics to a variety of audiences from different cultures and backgrounds. His workshops mostly deal with emergent properties as manifested in natural phenomena and dramatic expression, often aided by digital tools. He is a co-founder of the 'Music and Technology Studies' at the Bar-Ilan University and has been researching and developing tools for music educators. Committed to explore music in creating cultural bridges, he was invited to lead projects dedicated to cultural preservation and empowerment ("Izozo" Yangareko foundation", the Guarani indigenous community, Bolivia), and art education ventures (Foundation for Indian Contemporary Art, FICA - India).

Igal Myrtenbaum is the recipient of the 'Landau Prize' for Electronic Music (2019), and the Prime Minister's prize for composers (2021).

Mateo Servián Sforza

[K] per saxofono tenore (2021)

Le nostre parole per descrivere i suoni che ascoltiamo sono fuorvianti e insufficienti quanto i termini che usiamo per descrivere i colori da cui è fatta la nostra percezione visiva. Il timbro del suono viene infatti da noi concepito come qualcosa di indissolubilmente visivo, dando luogo al concetto di spettro (anche qui l'uomo ha indagato principalmente con lo sguardo). Ho cercato di comporre una musica che visse in questa dimensione, i cui "colori" nascondono una realtà fatta da gradazioni infinitesimali dell'energia sonora, gradazioni da noi percepite appunto come variazioni timbriche. Per fare ciò mi sono focalizzato sulle cosiddette "diteggiature alterne" del sassofono, viste come mezzo per sprigionarne l'enorme potenziale sonoro. L'energia acustica viene costantemente manipolata attraverso una grande varietà di diteggiature; la lettera K proviene infatti dal pittogramma di una mano, sorgente dalla quale l'uomo fa emergere il colore.

Mateo Servián Sforza, nato ad Asunción (Paraguay), ha studiato composizione presso il Conservatorio di Milano nella classe di Mario Garuti, seguendo inoltre masterclasses e seminari tenute da compositori quali Salvatore Sciarrino, Helmut Lachenmann, Pierluigi Billone, Michael Maierhof e Fabien Lévy. Le sue musiche sono state programmate all'interno di importanti manifestazioni musicali come il Festival Impuls di Graz (Austria), il Festival Milano Musica (Italia), la Trobada de Percussió di Pollença (Spagna) e le Jornadas de Música Nueva di Asunción (Paraguay). Nel 2021 ha ottenuto il Premio di Composizione della Fondazione Ibermúsicas. Ha conseguito a pieni voti il Diploma Accademico di II livello in pianoforte sotto la guida di Silvia Limongelli presso il Conservatorio di Milano, perfezionandosi successivamente con Daniel Rivera. Si è esibito come solista e in formazioni da camera in importanti sale da concerto quali il Teatro Olimpico di Vicenza, la Sala Santa Cecilia del Parco della Musica di Roma, la Sala Puccini del Conservatorio di Milano ed il Teatro Comunale di Asunción. Nel 2020 ha ottenuto il Premio Nazionale delle Arti (sezione Musica Vocale da Camera), in duo con il mezzosoprano Eleonora de Prez. Attualmente, insegna al Conservatorio "Franco Vittadini" di Pavia. Ha inoltre tenuto seminari e workshop al Conservatorio Nazionale del Paraguay e all'Università Nazionale di Asunción.

Ophir Ilzetzki

Small Lies (or ABA')

for an interpreter, baritone saxophone, tape and live electronics (2018-2019)

One of the interest areas which fascinates me since I started composing, and indeed lays in the basis of several works of mine, is the exploration of the connection between musical and spoken language. In "small lies," I study the natural musicality of texts in Hebrew and English, investigate the tone-word compared to syntax-sound. I managed to do so by highlighting, in various ways, the musical elements of the texts, and by doing so, I diverted the focus from their meaning from one hand, and from the other, by emphasizing the lingual tone quality allowed me to hear the abstract sound as meaningful, almost text like. These two facets were also the key to choosing these specific texts for this piece since they all carry some degree of double meaning or offer plural perspectives of reality.

Here they are in their order of appearance:

White vs. Green Shirts/Frank Charlton

Headlines / writers of: Israel haiom, Walla, Ynet & Maariv; Ophir Ilzetzki (editor)
Possibilities / Tal Nitzan (from: "The first to Forget" am-oved editions 2009)
"Small lies" is a scene in a show named "Rehearsal," a collaborative work with the saxophone player Jonathan Chazan, yet, It can be played as a stand-alone piece.

Ophir Ilzetzki's (1978) music explores the intersection between through-composed and improvised pieces. His ongoing attempt is to strip forms to their bare essentials whilst still maintaining their identity. In recent years, Ophir has been researching the application of games to musical structures, a fascination often leading to another artistic intersection - combining music with dramaturgy. Ophir's music is regularly performed in Israel and abroad, and has been featured in numerous international festivals, such as: Tectonics, MATA, Norwich and Norfolk Festival, ACL Asian Music Festival, ISCM World Music Days, City of London Festival, Israel Festival, and more. His works have been published by: Open Source, Stenton Press, Classwar Karaoke, Surrism Phonoethics, False IND, Babelscores, Oryan & Resslering. For more information, visit Ophir Ilzetzki's homepage: www.ophirilzetzki.com

