



Doktorikontsert

„Elogio dell’Errore”

Vittoria Ecclesia ^{KLARNET}

Kristi Kapten ^{KLAVER}

Linus Elias Gustafsson ^{VÄIKE TRUMM}

Kavas

Nielsen, Stockhausen, Nastari ^{ESIETTEKANNE}

31.03.2023 — 19.00

EMTA suur saal

Austatud Eesti Muusika- ja Teatriakadeemia
kontserdi- ja teatrimaja külastaja!

Eesti Muusika- ja Teatriakadeemia (EMTA) viib läbi publiku-uuringu kontserdi- ja teatriküllastajate seas. Küsitlus on anonüümne ning keskendub EMTA korraldatavate kontsertide ja etenduste praeguse ja potentsiaalse publiku eelistuste väljaselgitamisele. Publiku tagasiside on meile väärtuslik, soovime oma publikut paremini tundma õppida. Täname koostöö eest!



QR-koodi lugemiseks nutiseadmega avage kaamera rakendus, seejärel suunake seade nii, et kood kuvataks ekraanil. Küsitluse avamiseks veebisaidil puudutage ekraanil kuvatavat märguannet.

Fabrizio Nastari (1990)

„Elogio dell'Errore“ sooloklarnetile (2022/2023, esiettekanne)

Vittoria Ecclesia (klarnet)

Karlheinz Stockhausen (1928–2007)

„Tierkreis“ klarnetile ja klaverile (1975/81)

„Widder – Aries“

„Stier – Taurus“

„Zwillinge – Gemini“

„Krebs – Cancer“

„Löwe – Leo“

„Jungfrau – Virgo“

„Waage – Libra“

„Skorpion – Scorpio“

„Schütze – Sagittarius“

„Steinbock – Capricorn“

„Wassermann – Aquarius“

„Fische – Pisces“

Vittoria Ecclesia (klarnet)

Kristi Kapten (klaver)

Vaheaeg

Carl Nielsen (1865–1931)

Klarnetikontsert *op. 57* (1928)

Linus Elias Gustafsson (väike trumm)

The main theme of this doctoral concert is the reflection, through different pieces of repertoire, on difficulty in music, what purpose it serves, and what are its different facets. The exploration of difficulty will happen from different angles, going from technically demanding passages to less common struggles, like incorporating theatrical gestures and characters in a performance. The concert opens with a newly commissioned piece by the Italian composer Fabrizio Nastari, *Elogio dell'errore* (*Praise to the Mistake*). Written for solo clarinet(s), modern and historical, the piece puts them side by side, mirroring their musical gestures, and asking the audience: what is, actually, a mistake when playing music? It will be your call, in the end, to determine whether you actually heard any mistakes in the performance, or if everything was staged.

The composer explores the sound qualities of both modern and period clarinet and showcases some of their specific characteristics in terms of sound, articulation, and technique, paying homage in some gestures to the inventor of this model of historical clarinet, Iwan Müller (1786–1854). The piece is the result of a tight collaboration between clarinetist and composer, exploring together the possibilities of period clarinet, testing the boundaries of the instruments, and of the performer herself with the inclusion of theatrical action. This last feature is meant to display some elements of my identity as they were perceived by the composer, echoing the beginning of my musical studies in a marching band, on to the current state of my artistic life, researching the clarinets.

Extending the theme of body movement and theatrical gestures, the second piece is Karlheinz Stockhausen's *Tierkreis* in the version for clarinet and piano. The twelve movements are organised serially both in pitches and rhythms and represent one zodiac sign each. We open the concert tonight with "Aries", the current sign in this time of the month, and close with a remembrance of it. In order to give a sense of continuity, mirroring the signs moving through the sky, the performer is required to

move around the stage, turning in different directions, and embodying different characters. These characters represent typical attributes of the different zodiac signs, as they are described in the short poems attached to the score by the composer to provide extra musical information.

A cornerstone of clarinet repertoire closes the concert: Carl Nielsen's **Clarinet Concerto**, brought here in the version for clarinet, piano, and snare drum. This concerto is commonly seen as one of the pinnacles of technical difficulty for clarinet players. The constant change of musical characters, often very contrasting, reflects the bipolar disorder of the dedicatee, the clarinetist Aage Oxenvad, and probably also the personal struggles that Nielsen was going through during the composition. Steering away from the classical concerto form, the piece is in one continuous movement divided in four sections, challenging the technique, articulation, and endurance of any player. It is deeply musical, with some themes inspired by Danish folk dances like the *Fynbo* (Funen's polka), the *Schottisch* (Scottish), and the *Vals* (Waltz), keeping in its own way to the fil rouge of physical gestures embedded in music.

Vittoria Ecclesia began her clarinet studies at Conservatorio G. Cantelli of Novara, in the class of Sandro Tognatti. Later she obtained her master's degree in Clarinet Performance *cum laude* from the Estonian Academy of Music and Theatre, where she had been a recipient of the DoRa+ and the EAMT merit-based scholarships. Currently, she is pursuing a doctoral degree in the same academy, with a research of period clarinet affordances, taking part regularly in international conferences. During her studies she has taken part in masterclasses with renowned clarinet players, such as Yehuda Gilad, Fabrizio Meloni, Calogero Palermo, Giuseppe Gentile, Hermann Stefánsson.

She was awarded the "Young Talent" prize by the Associazione Musicale i Cavalieri at the clarinet masterclass of Fabrizio Meloni in 2019. Vittoria appeared as a soloist at the opening ceremony of the new concert hall of the Estonian Academy of Music and Theatre in September 2019, where she performed the *Concerto grosso* by Eino Tamberg conducted by Arvo Volmer. She is interested in chamber music and contemporary music, premiering various new music works and playing with different ensembles in music festivals and concert series such as the Aurora Stockholm Music Festival 2017, Ottobre Culturale Gravellonese 2019, Verbania Musica 2019, Afekt 2019, SūgisFest (2019, 2020), and MūriaadFEST (2020, 2022). She has performed with Orchestra del Teatro Regio di Torino, Orchestra Sinfonica Carlo Coccia, Orchestra Accademia Teatro alla Scala, MYO-Mediterranean Youth Orchestra and Estonian National Symphony Orchestra. Currently she is the second clarinet at the Estonian National Opera Orchestra.

Kristi Kapten is an Estonian concert pianist. She is the winner of the Tallinn International Piano Competition (2011) and holds a PhD in artistic research. As a soloist, Kristi has given concerts and recitals in many European countries and in China. She has performed in festivals like Concerti del Tempietto (Rome, Italy), Edinburgh International Festival, St Magnus

International Festival (UK) and Palermo Classica (Italy). In 2020, she made her soloist debut with the Estonian National Symphony Orchestra, earning critical acclaim for her touching and compelling concerto performance under the baton of maestro Jun Märkl.

As a sensitive stage partner, Kristi has established partnerships with outstanding singers and instrumentalists. Her piano trio, formed in Glasgow in 2011, has become a well-known ensemble among Scottish audiences. The Kapten Trio was chosen for Chamber Music Scotland's Residency Project in the years 2017–2019, receiving coaching from acclaimed musicians and premiering new commissioned works. Kristi has studied at the Estonian Academy of Music and Theatre (Bachelor; PhD) with Prof. Peep Lassmann and at the Royal Conservatoire of Scotland (Masters) with Prof. Fali Pavri. She has presented her doctoral thesis „A Pianist's Approach to Learning Ligeti Etudes" in several lecture-recitals, including at the International György Ligeti Symposium in Helsinki (2017). Kristi teaches vocal chamber music at the EAMT and continues to be active in the field of artistic research.

Linus Elias Gustafsson is described by his colleagues as one of Sweden's most musical young percussionists. He has a passion for reaching new audiences and venues, and for inspiring the general populace to engage more in music and live performances. On stage, his quite theatrical style appeals to new and old music enjoyers alike and lets you get fully entranced by the music. Elias has been semifinalist in Solispriset and the Universal Marimba Competition, a consistent high-ranking receiver of Kungliga Musikaliska Akademiens Scholarships, as well as the winner of Italy Pas Web Contest 2020. In 2023, he was selected to be a part of World Percussion Group, one of the most prestigious percussion groups in existence. „I play music to make the world a more compassionate place. Because I believe that the true power of music is the chance to cooperate with others to create something larger than ourselves, for others."

As a chamber musician, Elias loves to perform new music and mix art forms. He is convinced that the chamber music of the future needs to explore more media and cater to more senses to continue to grow as an art form. With different groups, Elias has made over 30 premiere performances. Elias has studied with Daniel Berg, Anders Åstrand, Johan Bridger, Fredrik Duvling, Joakim Anterot, Heigo Rosin, Vambola Krigul, Søren Monrad, Niklas Larsson, and Paul Goobar. He has been educated at Örebro Universitet, Kungliga Musikhögskolan in Stockholm, Syddansk Musikkonservatoriet, Estonian Academy of Music and Theatre, and Ljungskile Folkhögskola. During countless summers all throughout his career, Elias has organised concert tours in Sweden with many different groups and constellations. He has also performed with Vocal Arts Ensemble, Swedish Chamber orchestra, Härlanda Kammarkör, Royal Swedish Navy Cadet Band, Candle Lights, Estonian National Opera, and Nordic Symphony Orchestra.

Fabrizio Nastari (1990) is an Italian composer whose aesthetic is based on the use of ironic devices. He is currently pursuing a PhD degree in Artistic Research at the Estonian Academy of Music and Theatre in Tallinn. Using a broad spectrum of techniques, to create contrast or to seek cohabitation for different musical textures, Fabrizio wants to reflect upon the absurdity of the time we live in and the complexity of the human being. Irony has a primary role as inspiration and as a rhetorical and compositional tool as well. He is active as a researcher through the publishing of articles and presenting his works at international conferences as well.

His music has been performed by important performers such as Estonian Philharmonic Chamber Choir, BlowUp! Percussion, Mivos Quartet, Livia Rado, Tema Quartet, Paolo Ravaglia, Quartetto Indaco, Momir Novakovic, Prezioso String Quartet, unassisted fold etc and in important European festivals such as Estonian Music Days, RavennaFestival, highSCORE Festival, UNM Festival, VIPA Festival, Le forme del suono, Commute

Festival and others. Alongside classical guitar and piano, he has studied composition, electroacoustic composition and choral conducting at the Conservatorio "Ottorino Respighi". Since 2017, he has lived in Tallinn where he got his master's degree in classical composition studying with Toivo Tulev and Helena Tulse. Since 2019, he works as a production assistant in the highSCORE Festival. In 2023, he is teaching the course Composing with 14th century technique at the Estonian Academy of Music and Theatre.

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OOTAME KUULAMA

L 1.04 kell 19.00 / EMTA suur saal / tasuta

Doktorikontsert

Ilana Makarina (klaver)

Kavas Beethoven, Rahmaninov, Ligeti, Chin

L 1.04 kell 19.00 / EMTA kammersaal / tasuta

Klassikontsert

Kristina Kriidi viiuliõpilased

Johannes Palm (MUBA), Jaagup Illak, Elbe Reiter,

Melissa Carita Ots, Annelize Vlasenko, Mirjam Laaneots

Klaveril Lea Leiten ja Elena Fomina

Kavas Bach, Paganini, Vieuxtemps, Handoškin,

Ravel, Szymanowski, Hindemith

P 2.04 kell 17.00 / EMTA suur saal / tasuta

EMTA keelpillisolistide ansambel

Kunstiline juht Arvo Leibur

Kavas Vivaldi, Händel, Bach, Telemann

N 6.04 kell 19.00 / EMTA suur saal / tasuta

Klassikontsert

Mihkel Polli klaveriüliõpilased

Hyewon Chung, Nikita Fatejev, Kristiina Kisler, Sophie Kovalevska,

Evita Lohu, Piret Mikalai, Mariam Mikeltadze, Karl Johan Nutt,

Fortunato Salvador Garcia Piquer, Mari-Liina Ruusmaa,

Madis Sikk, Tiit Tomp

Kavas Bach, Beethoven, Chopin, Debussy, Mozart, Prokofjev, Skrjabin



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