

In the final piece, **"Sky Dancer Ritual"**, the dancer Jessica Lyall embodies the divine figure of the 'Dakini' with a performance that is partly choreographed and partly improvised, mirroring the spontaneous and liberated nature of the music.

'Dakini' is a term from Sanskrit meaning 'sky dweller' or 'sky dancer' and represents the most sacred aspect of the feminine principle in Tibetan Buddhism, embodying both humanity and divinity in female form. She can appear as human being, goddess, or as the energy in the world.

In essence, the Dakini symbolizes the ever-changing flow of energy that practitioners must engage with to achieve enlightenment. All women are seen as a form of Dakini manifestation.

Marco Pomelli

A little note about the piece:

Despite the fact that I have played the piano since I was seven years old, and my father is a pianist, **"Sky Scattering, Love Wound"** is the first piece for solo piano that I've composed. After almost three decades, I composed a piece in which I have tried to convey a feeling I have towards my father's piano - an upright Bechstein, which is now living with my parents, by the ocean in Cornwall. Perhaps also, the rhythm of the Atlantic has found its way into my piece.

Nick Martin

Francesco Rista, guitar, and Jessica Lyall, dancer

PROGRAM

DEL I "Methamorphosis"

NICK MARTIN (F. 1989)

Sky Scattering, Love Wound (2023, uropførelse)

- I. Prelude
- II. Sky Scattering
- III. Postlude
- IV. Prelude
- V. Love Wound
- VI. Postlude

BÉLA BARTÓK (1881-1945)

Out of Doors (1926)

- I. With Drums and Pipes
- III. Musettes
- IV. The Night's Music
- V. The Chase

EVAGORAS SOLIAS APOKIDIS (F. 1996)

Apokrousto (2023, uropførelse)

PAUSE (CA. 20 MINUTTER)

DEL II "Prayers"

MARCO POMELLI

Riverlike (2023, uropførelse)

- I. Springs (An Islay Pipe Reel)
- II. Streamflow - Estuary - Ocean

Lineature (2022)

- IV. Nocturnal
- V. Prayer
- IX. Cadenza
- X. Finale

Sky Dancer Ritual (2023, uropførelse)

- I. Dakini's Apparition
- II. Enlightenment
- III. Dakini's Ascension emirigeret af Nicholas Kok

MARCO POMELLI

22. november 2023
Kl. 19.30

Konservatoriets Koncertsal
Julius Thomsens Gade 1

KLAVER

DEBUTKONCERT



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

Gratis adgang

dkdm.dk

MARCO POMELLI

Marco Pomelli is a pianist moved by a genuine, open-minded creative need. In 2015 he graduated Summa cum Laude with a special honorable mention from the Conservatory of Padua, his hometown and birthplace of Bartolomeo Cristofori, the inventor of the piano. His love for this instrument drove him to refine his skills under the tutelage of pianists Marian Mika and Massimiliano Ferrati.

He has been awarded in both national and international competitions and has graced the stages of renowned concert halls in Italy, Germany, France, Denmark, Spain. Marco attended masterclasses and advanced courses with great concert pianists, including Pavel Gililov, Jerome Rose, Benedetto Lupo, Leslie Howard, Jura Margulis, Lilya Zilberstein, Andrea Lucchesini, Roberto Prosseda, Pietro De Maria, among many others.

Additionally, in 2019, he attained a postgraduate diploma in chamber music from the Conservatory of Parma, studying with the esteemed Trio di Parma. In the same year, he chose Copenhagen as his new home, guided by the mentorship of pianist and composer Niklas Sivelöv, under whose direction he graduated from the Royal Danish Academy of Music in 2021. Fascinated by the world of record production, he unveiled his debut album "Beethoven: Eroica Variations" in 2021.

Over the past two years, Marco has delved into various creative and experimental projects, resulting in the 2022 album "Lineature" (Gateway Music), featuring an introspective suite of solo piano compositions crafted by him, distinguished by a personal exploration of various extended techniques. In 2023, his album "Bartók 1926" (Stradivarius) paid tribute to the 'Piano Year' of the Hungarian composer, comprising the diptych of Piano Sonata and Out of Doors, as well as three prepared-piano miniatures composed by Marco. Anticipating a new release in 2024, "RIVERLIKE" will showcase his fresh solo piano compositions.

Moreover, Marco has contributed significantly as a producer, collaborating with Tonmeister Federico Mattioli on three prestigious releases for Orchid Classics ("Suites For Two Pianos" - Sergej Rachmaninov - Marianna Shirinyan and Dominik Wizjan) and for AMC / Amchara Classical ("J. S. Bach: Partitas and English Suites" Vol. II and III - Niklas Sivelöv). His composition "Awakening" was broadcast on DR P2.

Nick Martin is a composer based in Copenhagen. He is the recipient of 2023's Pelle Prize, in honour of the late Pelle Gudmundsen-Holmgreen. He has a Bachelor degree from the Royal Academy of Music in London, where he studied with Simon Bainbridge, and a Masters from DKDM, where his teachers were Bent Sørensen & Hans Abrahamson. Martin has worked together with Ensemble Intercontemporain, DR Vokalensemble, Copenhagen Phil, The Nordic String Quartet, Daniel Pioro & Bjarke Mogensen. His music has been performed in venues such as Carnegie Hall, Wigmore Hall, the Barbican, and the Tate Modern, and has been broadcast on BBC Radio 3, Danish Radio P2 and Deutschlandradio Kultur. In 2022, 'Bittersweet', recorded by Kimi Ensemble, was released on Dacapo Records, and Martin's project 'Blue Luminaire', released their debut album, 'Terroir', on Bella Union. 'Kotysanka' recorded by Daniel Pioro & Katherine Tinker, was released in November 2022, on Platoon.

Evagoras Solias Apokidis graduated with a Harmony Degree at the Eleftherios Kalkanis Conservatory, Bachelors in electro acoustic composition at the University of Nicosia, Master at the Royal Danish Academy of Music and he is currently attending the soloist program at Royal Danish Academy of Music. He also attended private composition studies with Tasos Stylianos. He has worked with ensembles like The Arctic Philharmonic Sinfonietta, Ligeti String Quartet, KLART, The DR Vocal Ensemble and with solo performers like Marco Blauuw. In 2021 the DR Symphony Orchestra performed his piece Morpheus at the DR Koncerthus. Some of the pieces have been live streamed by DR Radio. A list of pieces: Karesansui I, Electric Wind, Emperor Moth, EP ON SIL, Bleiche Nacht, Antanaclasis, Κικλίσμός, Just two, Karesansui II, Un-, Less, Morpheus, Duet for solo trumpet, Apokrousto.

Francesco Rista is a versatile musician with an insatiable passion for a wide range of musical genres. His repertoire spans from the rich tapestry of traditional guitar classics to the avant-garde landscapes of contemporary and crossover music. Francesco's recordings include "J. S. Bach Second Violin Partita BWV 1004" for the label Stradivarius, as well as other works such as "Serie Barrios/Paganini" and John Cage's "Dream" on the electric guitar. He has actively participated in various contemporary music festivals and has performed the European premiere of Nico Muhly's 'How Little You Are.' His performances have taken him to diverse venues across Denmark, Sweden, Lithuania, Switzerland, Iceland, and Italy. Currently, Francesco is creating his 2nd album, "Stabat Mater," with his ensemble Ælectrio, set to be released in 2024. In addition to his artistic endeavors, Francesco is pursuing a Master's degree at the Malmö Academy of Music (Lund University) under the guidance of Göran Söllscher and David Hansson. His debut concert from DKDM is scheduled for February 28th, 2024.

Jessica Lyalls vocational education began in Sydney, Australia and was completed at Rambert School of Ballet and Contemporary Dance in London, UK. She graduated in 2010 with a first class BA and took up a position with the National Dance Company of Spain in Madrid, where she was promoted to soloist at the age of 23. In 2016, seeking new professional challenges, she joined Danish Dance Theatre. Copenhagen has been her home for the last 7 years and she has had the opportunity to work with inspiring contemporary artists and develop and challenge her artistic interests and practices.

PROGRAMME NOTES

The concert's first part aims to take the audience on a transformative journey, exploring the piano in entirely opposite ways, hence the title 'Metamorphosis'. It starts with Nick Martin's **"Sky Scattering, Love Wound"**, comprising two movements, each introduced by a prelude and concluded by a postlude. These pieces lean towards deeply introspective and intense emotions, sometimes reminiscent of a distant state of trance, balanced with moments of delicate tenderness.

Continuing into **"Out of Doors"** by Béla Bartók, a sequence of visionary brief pieces where the piano, although played 'conventionally', takes on a transformative quality, evoking indescribable instruments. This accentuates its inherent percussive essence and, at times, employs extreme musical gestures, painting a vivid picture of an ancient and forgotten rural life.

Crossing this musical bridge leads to the culmination in **"Apokrousto"** ('sub-percussive': apo = sub, krousto = percussive) by Evagoras Solias Apokidis. Here, the metamorphosis reaches its peak. The piano is played from within, as if exploring its innermost and visceral being. The strings are struck and scraped, while the iron plate is tapped with mallets. These unconventional sounds intertwine with the wild voice of a guitar, creating an otherworldly and energized fusion, as if the two string instruments give birth to a unique and frenetically pulsating musical entity.

The second part features all works composed by me during these two years of soloist class. In a present where everything seems so earthly and material, in this music, I have tried to preserve my desire for mystical and sacred exploration, hence the title 'Prayers'.

Each piece is, therefore, 'in connection': the first one with the natural element, the second one with one's fragile interiority, the third one with the divine.

In **"Riverlike"**, through the use of an e-bow, a string is free to vibrate constantly, creating the illusion of eternity when, in reality, the nature of the piano's sound would be to propagate limitedly and therefore 'die' by fading away. The sound thus flows from silence as water gushes from the rocks, giving life to a continuous stream that will lead it to flow into the vastness of the ocean. The theme used is an ancient Celtic melody from the Isle of Islay.

"Lineature", of which only a selection of four pieces is performed in this concert, is a series of intimate soliloquies where the piano ideally becomes an extension of one's inner self, where the pure sound isn't enough and there's a quest for 'noise'. For the breath, the shiver, the heartbeat within the instrument.