

SOGNO LUCIDO NOTTURNO

NIGHT LUCID DREAM

per Vibrafono/for Vibraphone

Carlo Tosato

(2019)

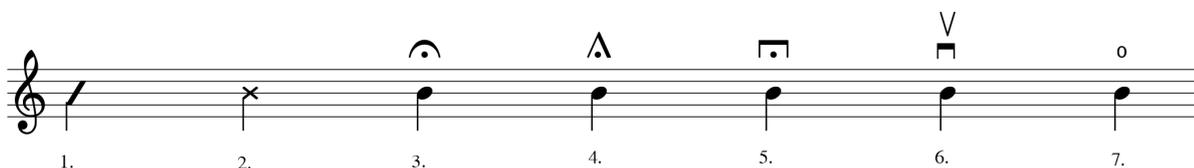
SUGGESTIONS TO THE INTERPRETATION

In the interpretation of this piece I advise the interpreter to focus on the horizontal dimension of music and the voice leading. First of all I suggest a reading of the melody alone (always on the upper pentagram), and a personal interpretation which makes this melody a continuous flow.

The metronome must be present at the earliest stages of study, after which I strongly advise against its use. Personally I perceive this piece as deeply connected to my emotional sphere, and all the compositional devices I have used are only a structure that I built to make the piece listenable. The interpreter must therefore worry about giving his or her own meaning to the piece, given that it is very likely that the piece itself could be very difficult to hear if played mechanically.

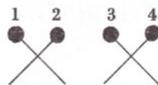
On a technical level I tried to be as clear as possible; sometimes the sticking is there to allow dampening, which is not present graphically in the score. However the sticking, where marked, must be respected. The correct use of pedal, where not marked, is at the discretion of interpreter. In the score I clarified where to play "without" pedal ($\frac{1}{2}$ ped or $\frac{1}{4}$ ped).

NOTATIONAL SYMBOLS AND TECHNICAL SUGGESTIONS



1. Play the bar edge with rattan
2. Play the bar on nodal point
3. Normal fermata
4. Short fermata
5. Long fermata
6. Bowing symbols
7. Overtones (2 octaves above): rub the bow on bar and press it in the middle with finger (or nail).

The sticking numbers are as follows:



1-2-3 mallets must have a soft tone but always with a certain attack. In my opinion, the IP3107 (Innovative Percussion Ludwig Albert) for marimba could be a good solution.

Mallet 4 will be the melody mallet. It must have a clearer and brighter ton than the other three. A medium-hard vibraphone stick can serve the purpose well.

CARLO TOSATO (1998)

Born in Padua, he began his drum studies at the age of 4. In 2010 he was admitted to the percussion class at the C. Pollini Conservatory in Padua, where he is currently finishing his studies under the teaching of Maestro Massimo Pastore. He has more than 100 concerts as a soloist, as a member of an ensemble and as a member of an orchestra. He has worked for "Amici della Musica di Padova, for the Orchestra of Padua and Veneto, for Solisti Veneti, he is member of the Art Percussion Ensemble. He is the winner of numerous competitions, including the first junior drum section prize at the 2016 International Percussion Festival (Italy). Among the many masterclasses

he attended are those with Simone Rubino, Emmanuel Sejourné, Wieland Welzel, David Christopher Panzl, Ney Rosauero.

Graduated from classical high school, he has always tried to combine his humanistic studies with his field of work, from which he also derives his interest in the psychological side of music, especially in the relationship between emotion and music, a theme recently addressed by various research fields.

In addition to the present composition, he is also the author of a piece for string quartet and soprano, composed in 2016.

VITTORIA BELLON (1999)  *@icestorming*

Born in Padua, she has developed a marked propensity for drawing since she was 3 years old. Under the influence of the family, which has led her to visit museums and exhibitions since childhood, she creates a keen interest in art history. She decides to attend classical high school. During the five years, she did not abandon the passion for illustration that had already blossomed between the ages of eleven and twelve, experimenting with various types of techniques, always alone.

Great lover of classical art, she reinterprets the iconography of Greek mythology in a comic style key and she's also successful abroad. She is working, in addition to the large number of commissions, on a comic representation of the "Bacchae" of Euripides.