



JOHANN SEBASTIAN BACH
BAROQUE MARIMBA
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JOHANN SEBASTIAN BACH (1685-1750)

1	The Well-Tempered Clavier, Book 1 - Prelude in C minor BWV 847	2'09
2	Sonata No. 1 in G minor BWV 1001 Fugue	5'18
3	Goldberg Variations BWV 988 Aria - Andante Grazioso	4'25
4	Goldberg Variations BWV 988 Variation No. 1 - Allegro	1'20
5	Concerto Italiano BWV 971 Andante	4'12
	Partita No. 2 BWV 1004	
6	i Allemanda	4'44
7	ii Corrente	2'42
8	iii Sarabanda	3'56
9	iv Giga	4'49
10	v Ciaccona	13'21

WOLFGANG AMADEUS MOZART (1756-1791)

BONUS	Fantasia in D minor K 397	5'47
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50'43

STANISLAO MARCO SPINA marimba

STANISLAO MARCO SPINA

Stanislao Marco Spina was born in 1986. Under the supervision of Maestro Fulvio Panico, he graduated with Honours and Honourable Mention from the Conservatorio Tito Schipa in Lecce. He mastered his skills in Italy with Filippo Lattanzi, Danilo Grassi and Edoardo Giachino at the National Academy of Santa Cecilia, in Germany with Marta Klimasara, professor at the Stuttgarter Musikschule and in Austria with Ulrike Stadler from the Universität für Musik und Darstellende Kunst of Graz. He was awarded numerous scholarships from the National Academy of Santa Cecilia, the Ministry of Public Education of Italy, and the European Union. In 2009, he gave his solo debut with the Orchestra Tito Schipa of Lecce, performing the Concerto for Percussion and Orchestra by Milhaud conducted by Francesco Lanzillotta. He then began his concert career, performing works by Schwantner, Thomas, Reich, Ichiyonagi, Xenakis and Cowell. Later, he turned his attention to the Baroque and Classical music of Bach, Marais, Scarlatti and Mozart, and studied in depth with Emilia Fadini and Mariagrazia Lioy. He has won many awards in recognition of his work, including first prize in the LAMS City of Matera Music Competition, first prize in the Rome Premio Nazionale delle Arti 2009, third prize in the Cordoba International Marimba Competition 2011, the first Prize in the international music contest “Paolo Serra” (Filadelfia) and the participation in the final phase of the “Southern California Marimba Competition 2014” (Los Angeles). He has worked with several orchestras and chamber ensembles, including the Orchestra dell’Opera di Parma, Magna Grecia Orchestra, Tito Schipa Orchestra, Ensemble Ritratti 2010 - Monopoli, the Ensemble 900 of the National Academy of Santa Cecilia, Wood Percussion Droops and Locomotive Percussion Orchestra, performing in Italy’s Auditorium Parco della Musica, Spain’s Euskalduna Palace and France’s Cellier Pontifical. He is professor of percussion at the Conservatorio Tito Schipa in Lecce.



*Everything is changed. It is difficult to understand each other.
The centuries look at each other through broken windows and distorted mirrors.*

We are different.

You expect to judge us, and we, you ...

*It is difficult to talk to each other across such a huge distance
made of billions and billions of thoughts.*

*Children of the twentieth century, you consider yourselves superior,
that you have understood and invented everything;*

As if ... from the top of the tower of the present day

you were our fathers, and we,

childish and ingenuous,

were your disabled, senile old ancestors.

But, if we are so dull and outdated,

why ever do you listen to the music of the past

to soothe your wounded soul?

Why do you visit our palaces to dream?

Why do you stare enchanted at our paintings to please your eyes?

Which men do you summon to don their costumes in the theatre?

Are they the men of your time?

Vittorio Cielo "Mozart, truffe su un genio" (Edizioni Meridiana, 2005)

WHY?

Like all percussionists, throughout my studies I have analysed and dealt with the contemporary music repertoire, but the more I probed this artistic path, the more I felt the need to look “further”. In 2011, I came across the Fugue in G minor from Bach’s Sonata No. 1 for violin. Over time I realised that, unlike a lot of contemporary music, playing Bach is not just a performance, but it is a permanent search for the truth through mathematical labyrinths created to transcend space and time.

I understood that “further” is not a future condition, but it is an epiphany of the past, and mathematics is the vehicle. For this reason I decided to record my first approaches to Bach’s music: the Prelude in C minor from The Well-Tempered Clavier, the Fugue from the Sonata No. 1 in G minor, the Aria and Variation No. 1 from the Goldberg Variations and Andante from Concerto Italiano.

Later I started, with the Partita No. 2 in D minor, a real path among Bach’s Partitas and Sonatas. The last movement in this partita is the well-known Chaconne, a clear example that shows how Bach uses mathematics to get to the divine and the human structure of the being. Bach wrote the Chaconne in 1720, immediately after the death of his wife. It is a triptych made up of three themes: birth (D minor), death (D major) and resurrection (D minor). As the German researcher Helga Thoene discovered, in every part of the Chaconne there are hidden harmonic elements of chorales that Bach previously wrote, and their texts recall the three main themes. Furthermore, it is a matter of fact that ancient art had the same purpose that books have today: preserving and spreading knowledge and ideas. If only we could read them again ...

But even leaving out the musical semiotics and just listening to Bach's masterpiece is a unique experience, able to enrich and to alter the human spirit. Therefore, my desire can only grow, to continue along this path on which I have just started.

Stanislaw Marco Spina

My endless gratitude goes to my family, especially to my father, who have always supported my choices.

Thanks to Fulvio Panico, Mariagrazia Lioy, Edoardo Giachino and Ulrike Stadler for the personal growth and professional support.

Special thanks to Mariella Rizzo, Basilio Puglia, Mariangela Iacobellis, Jo Wilson and Ben Spoor.

Produced by Stanislao Marco Spina.

Engineered, mixed and mastered by Valerio Daniele for Chora Studi Musicali, Monteroni di Lecce, Italy.

Recorded 9-11 March 2015 at Sudestudio, Guagnano, Italy.

Publishers: G. Henle Verlag (1-10); Wiener Urtext Edition (BONUS).

Booklet notes © 2015 Stanislao Marco Spina.

Photographs © 2015 Basilio Puglia.

Art Direction and Graphic Design: Mariangela Iacobellis.

Printed in the E.U.



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