

JOSÉ VALENTE

Biography



José Valente is considered amongst the most promising accordionists of his generation. He began his musical studies at the age of 10, under the guidance of Professor Paulo Jorge Ferreira, at the Conservatório Municipal D. Dinis, Odivelas. At 18, he was admitted at Escola Superior de Artes. Aplicadas do Instituto Politécnico de Castelo Branco, where he completed his Master in Music, in Accordion Specialization, in March 2013, under the guidance of teachers Paulo Jorge Ferreira and Maria Luísa Correia Castilho. In 2015, he was admitted at Royal Danish Academy of Music, where he completed his Advanced Postgraduate Diploma – soloist, in April 2018, under the guidance of the norwegian accordionist Geir Draugsvoll.

José won several 1st prizes at national and international competitions, such as Concurso de Acordeão de Castelo Branco – Folefest (Portugal),

Concurso de Jovens Intérpretes de Caldas da Rainha (Portugal), Prémio Jovens Músicos (Portugal), Concurso de Interpretação do Estoril | Prémio El Corte Inglés (Portugal), PIF - Castelfidardo International Accordion Prize (Italy), among others. Also in competition PJM, he got the European Union of Music Competitions for Youth prize (EMCY). He has performed with Chamber Orchestra Kremlin, Orquestra de Câmara de Cascais e Oeiras, Orquestra Clássica da Madeira, Orquestra Gulbenkian, Orquestra Sinfónica Metropolitana, Orquestra Sinfónica do Porto Casa da Música and Remix Ensemble Casa da Música, under the baton of the great conductors Cesário Costa, Daniele Giulio Moles, Misha Rachlevsky, Nikolay Lalov, Pedro Carneiro, Peter Rundel and Olari Elts. He attended master classes led by renowned accordionists, including Claudio Jacomucci, Friedrich Lips, Geir Draugsvoll, Matti Rantanen, Mie Miki, Mika Väyrynen, Paulo Jorge Ferreira, Raimondas Šviackevičius, Veli Kujala, Vojin Vasovic and Yuri Shishkin. He has performed concerts abroad, particularly in Belgium, China, Denmark, Germany, Italy, Poland, Portugal, Russia, Scotland, Serbia, Spain and USA. He has performed in international music festivals, such as Marvão International Music Festival (Marvão, Portugal), Dias da Música (Lisbon, Portugal), Akordeono Festivalis Vilnius (Vilnius, Lithuania), PIF Castelfidardo (Castelfidardo, Italy), Vinterjazz (Copenhagen, Denmark), Pulsar (Copenhagen, Denmark), among others. He has also been invited as jury at the International Accordion Week Alcobaça (Portugal) and Premio Internazionale della Fisarmonica di Castelfidardo (Italy).

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Modern Music Spectrum

1 - Sofija Gubajdulina - De Profundis	13:21
2 - Sofija Gubajdulina - Et Exspecto (1st movement)	3:22
3 - Sofija Gubajdulina - Et Exspecto (2nd movement)	3:32
4 - Sofija Gubajdulina - Et Exspecto (3rd movement)	6:04
5 - Sofija Gubajdulina - Et Exspecto (4th movement)	5:09
6 - Sofija Gubajdulina - Et Exspecto (5th movement)	1:47
7 - Luciano Berio - Sequenza XIII "Chanson"	10:59
8 - Magnus Lindberg - Jeux d'Anches	9:29
9 - Jukka Tiensuu - Plus I	8:51

with clarinetist Giovanni Punzi

TOTAL TIME: 61.14

Royal Danish Academy of Music (Studio Hall). May 2019

1st producer - José Valente

2nd producer – Zhaode Dong

Mixing & Mastering - Zhaode Dong

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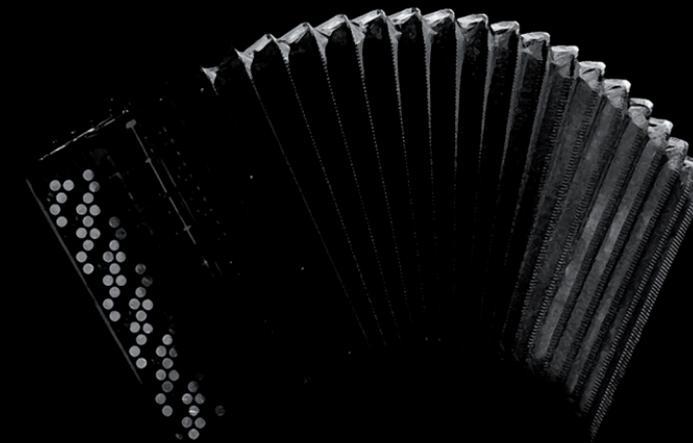
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Modern Music Spectrum

MODERN MUSIC SPECTRUM

Sofija Gubajdulina (B. 1931)

Gubajdulina is considered to be one of the most important composers alive today. Her works have been performed widely in Western countries. She is now seen as one of the leading representatives of the Contemporary Music in the former Soviet Union. "I am a religious person... and by "religion" I mean re-ligio, the re-tying of a bond... restoring the legato of life. Life divides man into many pieces... There is no weightier occupation than the recomposition of spiritual integrity through the composition of music."

Sofija Gubajdulina

She has always insisted in composing in her own way, often expressing religious ideas, against the often active pressure of the Soviet Communist Party. While working in the 1970s with an ensemble of traditional instruments (for which its associated composers wrote non-traditional classical music), she became interested in the bayan, a type of accordion used in Russian folk music, and from that grew her interest in the accordion as a contemporary instrument.

De Profundis (1978)

"De Profundis" was the first piece written for accordion by Gubajdulina. The piece's title is a quote from The Book of Psalms 130, one of the seven Penitential Psalms. The psalm is the "De Profundis", from the depths, used in liturgical prayers for the departed in Western liturgical tradition. In deep sorrow, the psalmist cries to God (1-2), asking for mercy (3-4), and then the psalmist's trust (5-6) becomes a model for the people (7-8):

From the depths, I have cried out to you, O Lord (1)

Lord, hear my voice. Let your ears be attentive (2)

to the voice of my supplication. (2)

If you, Lord, were to mark iniquities, who, O Lord, shall stand? (3)

For with you is forgiveness, and because of your law, I stood by you, Lord (4)

My soul has stood by his word (5)

My soul has hoped in the Lord (6)

from the morning watch, even until night, let Israel hope in the Lord (6)

For with the Lord there is mercy, and with him is plenteous redemption (7)

And he will redeem Israel from all his iniquities. (8)

Et Exspecto (1985) – Sonata in 5 movements

The title "Et exspecto" refers to the Latin version of the statement from the Christian Credo, "And I expect the Resurrection of the dead." Musically, the work grows out of the quality that Gubajdulina most admires in the accordion: its ability to 'breathe'. Rhythms of breathing and variations of those rhythms form the structure of the five movements of this work, as well as harmonies that range from chorale-like sonority to static or moving chord clusters. The work explores a number of sound effects that are only possible on the accordion.

Magnus Lindberg (B. 1958): Jeux d'Anches (1990)

Lindberg is one of the best known Finnish composers worldwide. He is predominantly a composer of instrumental music, and above all, orchestral music. Lindberg is both rationalistic and pragmatic, a hands-on musician – a pianist – who participated in many premieres in the early stages of his career and founded the experimental Toimii Ensemble. "Jeux d'Anches" is the second piece that he wrote for accordion ("Metal Work" being the first one). This piece belongs to a collection of works where Lindberg experiments with serial and spectral music. The specificity of the instrument influenced the writing, characterized with chains of legato-'agreements' interfering with gestures of the right hand of the interpreter. The piece begins in gentle meditation and grows gradually towards a more vivacious and powerful expression. The dazzling virtuoso passages finally coalesce into the full chords of the conclusion, followed by a brief, quiet, epilogue. The title "Jeux d'anches" comes from the terminology for organ, used by Cesar Franck, among others, to describe the sounds of double-reed instruments.

"Since the accordion produces sound by draft-activated metal tongues, I have often felt like composing for a wind orchestra."

Magnus Lindberg (1990)

Luciano Berio (1925-2003): Sequenza XIII "Chanson" (1995)

Berio was an Italian composer, one of the most prolific of the 20th century, also considered Italy's leading musical pioneer of his era. Berio's works combined innovative imagination and analytical depth with a richly sensuous feeling for sound and form. Between 1958 and 2002, he wrote fourteen pieces titled "Sequenza". "Sequenzas" have significantly influenced the development of composition for solo instruments and voice. Series of pieces tend to be linked by the instruments for which the composer writes, but this is a series where the pieces are linked, instead, by the variety itself of instruments for which Berio composed. While his "Sequenza" series concentrates for the most part on common solo or orchestral instruments, "Sequenza XIII", subtitled "Chanson," reveals most clearly the role a particular performer has in the composer's decision to confront an instrument and its history. While maintaining awareness on that history, "Sequenza XIII" is a kind of baroque prelude for the accordion, freely expressed but technically constrained, which takes Berio's solid harmonic foundations and adds to them the carefree but melancholy gestures inherent to the accordion.

Jukka Tiensuu (B. 1948): Plus I (1992)

Tiensuu is a Finnish contemporary classical composer, harpsichordist, pianist and conductor. As a composer, he has long been leaping from peak to peak in a trail of enchantingly radiant, masterly crafted works. Despite being a leading composer, he does not wish to be associated too directly with his music and has, for years, refused to provide programme notes or, in general, to comment on his role as a composer. Instead, he lets the music speak for itself and leaves the joy of discovery to the listener.

The names of his works provide indicators to the worlds they inhabit and are, as a rule, deliberately ambiguous. A curiosity about "Plus" is that it was written for any two or all three of: clarinet in Bb, accordion and cello. More concretely, this piece can be performed in four different versions: "Plus I" for clarinet and accordion, "Plus II" for clarinet and cello, "Plus III" for accordion and cello and "Plus IV" for clarinet, accordion and cello. In this CD, you will listen to "Plus I", performed by my dear friend Giovanni Punzi and me. Most of this piece gives the feeling of a canon, where both the accordion and the clarinet share the roles, alternately, of "leader" and "follower".

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