

Soliloquy II

for solo cello

Preview File Only

Thoma Simaku

University of York Music Press

ISMN M 57020 209 6

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for

Solo Cello

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Born in 1958, Thoma Simaku studied composition at the Albanian State Conservatoire in Tirana (1978-82) with Tonin Harapi. In 1991 he moved to England and continued his postgraduate studies with David Blake at the University of York (1991-96) where he was awarded a PhD in Composition.

Winner of the prestigious *Lionel Robbins Memorial Scholarship* (1993), he also was the '96 *Leonard Bernstein Fellow in Composition* at Tanglewood Music Centre in the USA with Bernard Rands, and a fellow at the Composers' Workshop - California State University (1998) with Brian Ferneyhough.

Performances of his works include, among others, those given by the English Northern Philharmonia, European Union Chamber Orchestra, Goldberg Ensemble, Tokyo Phonosphere Musicale, Amsterdam New Music Ensemble, the New London Orchestra, Tirana Asmus Ensemble, Romanian Radio Chamber Orchestra, Capricorn Ensemble, Norwegian Medieval Trio and The Duke String Quartet.

Simaku's works have been performed throughout Europe, as well as in North America, the Far East and Australia, at festivals such as the ISCM (1995, 1999, 2000 and 2001), Tanglewood, Avignon, Goldberg Contemporary Festival, Tirana Autumn, Cagliari, KlangSpectrum (Austria), Viitassari (Finland), etc. Broadcasts of his music include those by Radio-France, BBC-World Service, Swedish and Swiss radio stations.

His music is published by University of York Music Press and Emerson Edition. In 2000 he was granted British Citizenship and now lives in York with his wife and two daughters. He is currently based at the University of York, where he holds an Arts & Humanities Research Board Fellowship in the Creative Arts.

October 2001

What the papers say:

Soliloquy

"Another feat of memory was Vania Lecuit's for the Albanian composer Thoma Simaku's *Soliloquy*, the most talked about event of this day. Something for enterprising violinists to seek out for contrast in duo recitals with piano. It is a piece of unaccompanied violin writing which brings out the instrument's genius for passionate expression, fully realised in the young Luxembourg violinist Vania Lecuit's riveting interpretation" (*Seen & Heard, London - Review of the 2000 - ISCM Festival*)

The Eagle on the Cross

"...the technical command, dramatic pacing and vivid orchestration made for a seriously impressive musical essay with a real sense of purpose and outrage." (*Yorkshire Evening Press*)

Tanglewood Trio

"Tanglewood Trio...makes clear the striking qualities of this musician from Tirana..." (*St. Gallen Tagblatt, Switzerland*)

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Soliloquy II

Cello solo

Thoma Simaku

$\text{♩} = 42 \text{ ca.}$

sul tasto *sul pont.* *gliss* *Pizz ord. arco* *sub. ff* *sffz*

sul tasto *gliss* *sul pont.* *s.tasto*

PPPP PP P PP PPPP PP sub. ff sffz

PPP P PP PPP PP

Pochissimo più animato

cantabile *a tempo* *pp*

3

3

ord. *gliss* *ff* *sffz* *P (mano sinistra)* *mettere sord.*

3

* All tremolos in this piece are to be played as fast as possible

con sord.

ord. poco più animato

→ stasto

sub. pp

PP

s. pont (PP)

(+ Pizz)

(+ Pizz)

3

3

sempre s. pont.

(♩=42)

(pp)

ord.

P, cantabile

3

3

sul pont.

gliss

gliss

ord.

PP

P

PP

estremamente sul pont.

rit.

♩=40

ord.

cantabile

gliss

PPP

P

stasto

P

1 3 1

gliss

gliss

gliss

3

PP

f

ff

Più mosso

via sord.

gliss

gliss #4

gliss

c.l.b. Pizz.

semprе ff

fff

p (+)

senza sord.

♩ = 50

sul pont

semprе sul pont.

tr

PP (+ Pizz)

P

mp

P

ord.

(tr)

sul tasto

sul pont, dolcissimo

P

PP

ord.

poco a poco allargando

Meno mosso

sul tasto

cantabile

f

3

PP

♩ = 40

Più mosso ♩ = 60

fff subito

ogni suono ben marcato

rit.

Pizz *

arco

gliss (slowly)

fff

fff

sfff

P

P

* The graphic patterns indicate only the directions. The length of glissandi's should be in accordance with the resonance of the C string.

pp p gliss gliss gliss

c.l. battuto

gliss gliss ff ff

arco normale, con violenza

f p sub. ff sempre ben marcato

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legato cantabile

poco liberamente pp pp