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LIVE

sabato 22 giugno 2013 _14.30
aula magna _csi

entrata libera



recital per il conseguimento del master of arts in music performance

tetyana seredina _soprano

classe di canto di luisa castellani



Tetyana Seredina

Tetyana Seredina, soprano, si laurea nel 2006 dopo 5 anni di studi presso l'Università Pedagogica di Sumy. Studiando scopre le capacità e la voglia di cantare e si iscrive al coro presso il Collegio Musicale di Sumy dove collabora con organista. Partecipa a tempo pieno nel coro e come solista ai concerti organizzati dal Teatro Drammatico nelle stagioni liriche. Canta nel ruolo di Adele nell'operetta di Johann Strauss "Die Fledermaus". Fa parte di numerosi gruppi vocali e dal 2009 collabora con l'orchestra da camera alla Filarmonia di Sumy. Ha preso parte, quale solista, a numerosi eventi concertistici organizzati dalla Filarmonia. Attualmente è studentessa al Conservatorio della Svizzera italiana a Lugano, dove frequenta il corso tenuto dalla professoressa Castellani per

l'ottenimento del Master of Arts in Music Performance in Canto. Durante lo studio a Lugano canta con l'orchestra del Conservatorio la cantata n°51 di Bach, con il coro e l'orchestra nell'oratorio "Le Roi David" di Arthur Honegger. Partecipa ai concerti organizzati dal Conservatorio in varie città d'Italia e Svizzera.

- J. Brahms
1833 – 1897
Neue Liebeslieder walzer *
per 4 voci e pianoforte a 4 mani
- G. F. Händel
1685 – 1759
Ode for the Birthday of Queen Anne HWV 74
Eternal source of light divine
- G. Verdi
1813 – 1901
da **Rigoletto**
Gualtier Maldé...Caro nome... - Aria di Gilda
- A. Thomas
1811 – 1896
da **Hamlet**
Et maintenant... Pâle et blonde... - aria di Ophélie
- D. Schostakovich
1906 – 1975
7 Romanze su poesie di A. Blok op. 127
per voce, violino, violoncello e pianoforte

* Brano già eseguito nel recital di Annalisa Mazzoni 22 Giugno ore 12.30

con la partecipazione di

alessia pallaoro, kamile maruskeviciute _violino
giulia pozzi _viola
barbara misiewicz _violoncello
matteo villa _tromba
nicolas mottini, roberto arosio _pianoforte



George Frideric Handel (1685-1759)

Ode for the Birthday of Queen Anne

"Eternal source of light divine"

for the Queen's birthday, 6 February, probably in 1713, author of text Ambrose Philips (1674-1749)

Ode for the Birthday of Queen Anne (HWV 74) is a secular cantata composed by George Frideric Handel to a libretto by Ambrose Philips, of which the first line, "Eternal source of light divine", provides an alternative title for the work. It was probably

composed during January 1713 for a performance on 6 February 1713 (which did not occur).

The cantata celebrates Queen Anne's birthday, and the accomplishment of the Treaty of Utrecht (negotiated by the Tory ministry of Anne in 1712) to end the War of the Spanish Succession.

In 1713 Handel was the latest thing in the hotly contested opera world of London, but still very much an establishment outsider, when he made his only attempt at a court ode, with mixed results. Queen Anne's illness prevented its performance, but she evidently appreciated the gesture, for later that year she took him into her official service, with an annual pension. "Eternal Source of Light Divine" is not a da capo aria, but rather the short, through-composed ceremonial opening statement of the Ode. It was originally written for Richard Elford, a high tenor who sang in the choirs of Westminster Abbey and St. Paul's Cathedral as well as the Chapel Royal, with a stately trumpet part that echoes the voice.

Charles Louis Ambroise Thomas

«Hamlet»...The Ballad of Ophelia

Charles Louis Ambroise Thomas (5 August 1811 – 12 February 1896) was a French composer, best known for his operas *Mignon* (1866) and *Hamlet* (1868, after Shakespeare) and as Director of the Conservatoire de Paris from 1871 till his death.

Hamlet is a grand opera in five acts with a libretto by Michel Carré and Jules Barbier based on a French adaptation by Alexandre Dumas, père, and Paul Meurice of Shakespeare's play *Hamlet*.

Act V. is known as the Mad Scene, one of the most beautiful, most ideal, and most difficult creations ever put upon the lyric stage. It is seldom performed, merely because there are few artists who can adequately render its astonishing music.

The Ballad of Ophelia (from *Ophelia's Mad Scene*)

...She turns to the shepherds and bids them harken to the song she will sing. Then follows a ballad whose moaning, minor harmonies sound like a sighing breeze. It is about the sirens beneath the water who lure men to its glassy depths. The wearied, worried mind of the mad girl now revels in a wild, merry laugh, which is as quickly followed by passionate sobs; but she finally remembers to finish her song about the siren. This strange, sad melody possesses a weird charm that is irresistible. Again she breaks into hilarious laughter and uncontrolled weeping. Grief without hope and joy without memory alternate in rapid succession. The music of this portion defies description. It is a perfect conflagration of impossible staccatos and scales. With one last sweeping chromatic run, that rushes like the whistling wind from low D to high E, Ophelia kneels down with her flowers and thinks only of them..."



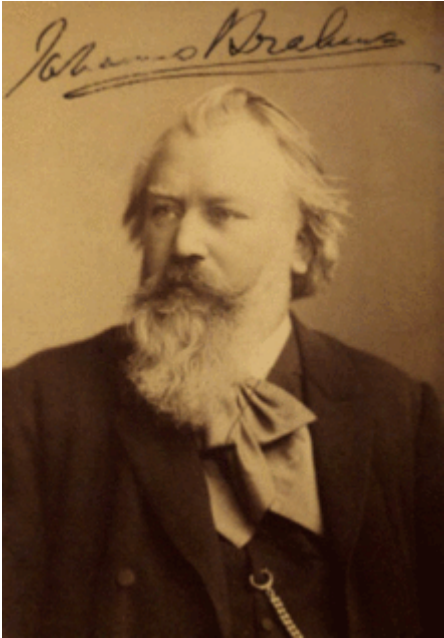
Giuseppe Fortunino Francesco Verdi (October 10, 1813 - January 27, 1901) was an Italian Romantic composer primarily known for his operas. Was born in Roncole in the former duchy of Parma, he first studied music in the neighboring town of Busseto. Then, upon being rejected in 1832, because of his age, by the Milan Conservatory, he became a pupil of the Milanese composer Vincenzo Lavigna.

Rigoletto is an opera in three acts by Giuseppe Verdi. The Italian libretto was written by Francesco Maria Piave based on the play *Le roi s'amuse* by Victor Hugo. It was first performed at La Fenice in Venice on 11 March 1851. Despite serious initial

problems with the Austrian censors who had control over northern Italian theatres at the time, the opera had a triumphant premiere and is considered by many to be the first of the operatic masterpieces of Verdi's middle-to-late career. Its tragic story revolves around the licentious Duke of Mantua, his hunch-backed court jester Rigoletto, and Rigoletto's beautiful daughter Gilda. The opera's original title, *La maledizione* (The Curse), refers to the curse placed on both the Duke and Rigoletto by a courtier whose daughter had been seduced by the Duke with Rigoletto's encouragement. The curse comes to fruition when Gilda likewise falls in love with the Duke and eventually sacrifices her life to save him from the assassins hired by her father.

Act 1. Scene 2: A street, with the courtyard of Rigoletto's house

Alone, Gilda meditates on her love for the Duke, whom she believes is a student: "*Gualtier Maldè!... Caro nome*" ("Dearest name").



Johannes Brahms(7 May 1833 – 3 April 1897) was a German composer and pianist.

Born in Hamburg into a Lutheran family, Brahms spent much of his professional life in Vienna, Austria, where he was a leader of the musical scene.

Brahms is often considered both a traditionalist and an innovator. His music is firmly rooted in the structures and compositional techniques of the Baroque and Classical masters. He was a master of counterpoint, the complex and highly disciplined art for which Johann Sebastian Bach is famous, and of development, a compositional ethos pioneered by Joseph Haydn, Wolfgang Amadeus

Mozart, Ludwig van Beethoven, and other composers.

The diligent, highly constructed nature of Brahms's works was a starting point and an inspiration for a generation of composers.

Neue Liebeslieder, Op. 65 (New Love Songs), also known as Neue Liebesliederwalzer, written by Johannes Brahms, is a collection of Romantic pieces written for four solo voices and four hands on the piano. The Neue Liebeslieder were written during the Romantic period between 1869 and 1874. The text of the songs is adapted from folk songs of various areas of Europe including Turkey, Poland, Latvia, and Sicily. The text for songs 1 through 14 were translated and compiled by Georg Friedrich Daumer in his poem series, Polydora; the text for the fifteenth and final song, entitled Zum Schluß (In Conclusion), was written by Johann Wolfgang von Goethe.

The Neue Liebeslieder differs from the conventional Liebeslieder in the fact that the ensemble sections of the work are separated by two solo songs for the individual members of the quartet. Although this piece was originally written for a quartet, the Neue Liebeslieder is often performed by a larger chamber ensemble and soloists. The better known and more liked portion of this fifteen song cycle are the seven quartets. Throughout these ensemble sections, Brahms uses innovative techniques to portray a central idea. For example, in the first song, measures 16-21, he depicts the rocky shores by the repeated cry of "zertrümmert", which, translated into English, means "wrecked". Brahms also enhances the text "Well auf Well" (wave after wave) with octave leaps in all four parts in measure 4 and 29. In song number 8, Brahms's use of the musical rest in the middle of the words mixed with the chorus singing dolce helps to create a gentle atmosphere. The final song in this cycle moves away from the subject of lovers and puts the spotlight on the muses and thanks them for inspiring not only the author (Goethe), but also all of the artists in the world. With this change in subject comes the change in meter. Brahms moves away from the standard 3/4 meter and changes to 9/4. The music is also much more contrapuntal than the previous songs in this cycle. At the climax of this song in measure 16, the piano

drops out and the choir sings a cappella and moves from the dominant key back to the tonic key of F.

One of the most beautiful of all the quartets not in waltz-rhythm, is the epilogue to the second set of 'Neue Liebeslieder', a true lyric for four voices, with a gentler style of accompaniment than is provided for the rest.

Dmitri Dmitriyevich Shostakovich (25 September 1906 – 9 August 1975) was a Soviet Russian composer and pianist and a prominent figure of 20th century music. After a period influenced by Sergei Prokofiev and Igor Stravinsky, Shostakovich developed a hybrid style, as exemplified by *Lady Macbeth of the Mtsensk District* (1934). Sharp contrasts and elements of the grotesque characterize much of his music.

7 Romances (after poems by Blok), Op.127

This song cycle of 1967, scored for soprano, cello, violin, and piano, not only contains some of the most piercingly beautiful music Shostakovich ever wrote, but also speaks with his most deeply personal tone. The texts by Blok, Russia's most revered Symbolist poet, are transfigured by Shostakovich's musical voice, sounding here free of accent or strain. The composer had his pretexts. The cellist Mstislav Rostropovich had requested a piece of music to perform with his wife, the soprano Galina Vishnevskaya, and Shostakovich later claimed this was the impetus behind the Blok cycle, before, that is, he realized how many instruments were required to draw out the full implications of these remarkable poems. At another point, Shostakovich asked his wife to suggest her favorite Blok poems so that he might set them to music, but the final suite reflects none of her choices.

That sense of serene distance from scenes of great emotion certainly permeates the opening "Ophelia's Song," a silvery lament for a lost lover. Shostakovich interweaves just two plaintive lines: the cello sings with a vocal quality, the soprano leaps for the moon. But the cycle's moments of repose are fleeting. The next poem, "Gamayun, bird of prophecy," finds Blok, who died in 1921, in high apocalyptic mode, with the soprano shrieking out, warning of "bloody murders, earthquakes and famine and fire ... the villains' power, and the destruction of the just." Shostakovich had lived through too much Soviet history to survey Blok's premonitions with cool detachment; the song is wrenching and volcanic.

The third setting, "We were together," for violin and soprano, returns to a music of hovering, this time recalling a youthful love with a kind of pitch perfect wistfulness. "The City Sleeps" is a tenderly melancholic tribute to the composer's own St. Petersburg, followed by a return to terror in "The Storm," in which the poem's narrator leaves his own dry shelter to embrace the lot of those shivering in the streets. The enigmatically ravishing sixth song, "Secret Signs," opens with the composer's first ever use of a 12-tone row. The text reads, "I take refuge in past moments, and close my eyes from fear. ... Above me the firmament of heaven is already low, dark dreams lie heavy on the heart." The final song in the cycle is the only one scored for all four performers, and begins with the words, "at night, when cares are set at rest." Moments of unease reappear but cannot dispel the air of calm radiance. Blok did not provide a title for this final poem, so Shostakovich supplied his own. He called it "Music."