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scuola universitaria di musica | musikhochschule | haute école de musique

SUPSI

Scuola universitaria professionale
della Svizzera italiana

recital per il conseguimento del master of arts in music performance

yujian zhu _ flauto

classe di flauto di mario ancillotti

Yujian Zhu

Yujian Zhu è nato nella città di Guiyang nella provincia di Guizhou in Cina, il 27 settembre 1988.

All'età di 12 anni ha iniziato il suo percorso di studi di flauto traverso.

Nel 2004 si è recato in Australia per un'esibizione con l'orchestra sinfonica "Qizhong della Gioventù" di Chengdu in Cina.

A 16 anni è entrato nel conservatorio musicale del Sichuan (Cina), in cui insegna anche suo padre, Ji Zhu. Nel 2007 si è recato a Pechino dove Sanqing Chen è Maestro di flauto dell'orchestra sinfonica.

Nel 2008 si è recato in Svizzera per partecipare al primo programma artistico di flauto traverso, successivamente è riuscito ad avere come Maestri: Peter-Lukas Graf, Alexander Magnin, Maria Goldschmidt e Qiling Chen. Nello stesso anno a Shanghai ha partecipato ad una masterclass di Emmanuel Pahud.

Nel 2009 ha partecipato al programma musicale di musica da camera Lancaster in America.

Nel 2010 si è recato a Pechino per partecipare ad una masterclass di Ittzés Gergely e ad una di James Galway; nello stesso anno è andato in scena con la composizione di musica moderna di Ittzés Gergely "Il signor Dick sta pensando in termini di un "Blue-pattern"".

Dal 2010 al 2012 ha compiuto studi specialistici in composizione musicale presso il Conservatorio del Sichuan (Cina). Nel 2012 ha ottenuto il titolo di "laureato" presso il Conservatorio del Sichuan.

Più tardi si è recato in Svizzera per frequentare le lezioni di Aurèle Nicolet, Chen Qiling, Alexander Magnin, Matthias Zeigler. Nello stesso periodo ha conseguito con successo l'esame per l'entrata presso il Conservatorio della Svizzera italiana, dove ha studiato fino ad oggi con il M° Mario Ancillotti. Attualmente vi frequenta il Master of Arts in Music Performance. Nel 2013 ha partecipato a masterclass di Ruth Wentorf e Cordula Hacke. Nello stesso anno ha partecipato in Cina al concorso per il flauto traverso "Jin Zhong Jiang" (Premio campana d'oro) ottenendo il primo posto. Nel 2014 si è esibito presso il Museo delle Culture di Lugano.

C. Reinecke
1824 – 1910

Sonata Undine op. 167 (1882)
per flauto e pianoforte

I. Allegro

II. Intermezzo: Allegretto Vivace

III. Andante

*IV. Finale: Allegro molto agitato ed
appassionato, quasi Presto*

A. Jolivet
1905 – 1974

Chant de Linos
per flauto e pianoforte

C.Ph.E. Bach
1714 – 1788

Sonata in La minore WV 132
per flauto solo

I. Poco Adagio

II. Allegro

III. Allegro

leonardo bartelloni _pianoforte

Carl Reinecke was born in Altona, Hamburg, Germany; until 1864 the town was under Danish rule. He studied with his father, Johann Peter Rudolph Reinecke, a music teacher. After he moved to Leipzig, he had the opportunity to study under three great musicians: Felix Mendelssohn, Robert Schumann and Franz Liszt. From 1846 to 1848, Reinecke was a Court Pianist for Christian VIII in Copenhagen. Then he resigned and went to Paris. During that time, he wrote four famous concertos for violin, cello, harp and flute.

In 1851, Reinecke became a professor at Hochschule für Musik und Tanz Köln. In 1860, Reinecke was appointed director of Gewandhausorchester Leipzig, and professor of composition and piano at the Conservatorium. He led the orchestra for more than three decades, until 1895.

After retirement from the conservatory, Reinecke devoted his time to composition, resulting in almost three hundred published works. In 1904 at the age of 80, he made recordings of seven works playing on piano roll for the Welte-Mignon company, making him the earliest-born pianist to have his playing preserved in any format. He died at 85 in Leipzig.

Undine sonata is the one of the most famous pieces Reinecke has written. It is based on the fairytale novel named Undine by Friedrich de la Motte Fouqué. It is his opus 167, first published in 1882.

This sonata is normally associated with the Romantic genre. It consists of four movements: I. Allegro II. Intermezzo. Allegretto vivace III. Andante tranquillo

IV. Finale. Allegro molto agitato ed appassionato, quasi Presto. Every movement has strongly and different character, showing us not only the beautiful melody line, but also the flowing elegant phrase and dexterity note and rhythm, just like the story of Undine.

Just like every fairytale, Undine lives in the beautiful crystal palace under the wave, as the daughter of the king of the sea, she has the most beautiful appearance and immortal life, however, water spirit can also have an immortal soul only fall in love with mortals. This is the beginning of tragedy.

The beginning of first movement is a very important motivative pattern that is so called Reinecke Motivation. The interval is just like water and wave flowing, light and flexible. Continuously melody just like water spirit is playing freely in her water kingdom, searching for her soul and love.

In that story, Undine become a baby and found by fisherman and his wife. The loving couple raises Undine as a much-loved daughter. The second movement begin with the lively interval from interleaved flute part and piano part. Like Undine is still play with her fisherman parents who loved her very much, also tolerate her naughtiness. The piano solo after first part is like the parents watch their lovely daughter playing and full of peaceful. Love it comes suddenly, the slow and most beautiful passage in the second movement leading us to the sweet tender love of Undine and knight Hulbrand.

The perfect promise and wedding comes in third movement. Undine told her story to her husband and willing to free him from this marriage. But her husband promise to love her forever, they had a good time. The third movement full of romantic color and peaceful melody, just like their peaceful and happy life. But the suddenly warning from Undine's uncle Kuhleborn. He warned that if her husband betrayed her, Undine will not allowed to live with him because of their pride, and the man who betrayed her will be die. This warning comes with presto part and discord harmony compared with beautiful melody before, the the music back to the mood before, and end this movement very calm.

After that, Berthalda, the former fiancée of Hulbrand become the friend of Undine, of course because of her scheming and Undine's goodness of trusting people. Soon Hulbrand become tired with Undine's unworldly goodness and the fact of she is being a water spirit, also with Berthalda's mischief, he lose his temper with Undine and she forced to return to the sea. The finale is the most dramatic movement of this piece, full of tonality and harmony change, to enhance the intense of their arguing, the scheme of Berthalda, the entreat of Undine, the anger of the water spirits. During the wedding of Hulbrand and Berthalda, Undine show up and use a fatally kiss to take Hulbrand's life. After join the funeral of the knight, Undine disappeared into the sea, the love theme comes again may showing the she remember their beautiful love, or just sigh for their fate, or maybe showing that the soul is disappear from Undine because her love is gone.

André Jolivet was born on August 8th 1905, at rue Versigny in Montmartre, Paris, the son of Victor-Ernest Jolivet(Painter) and Madeleine Perault(Pianist).

Early in his life, he studied music from his mother, then he had painting and cello lesson at age of 14. After serve in the military and teaching primary school, one of his teacher(from teachers' college) encouraged him to study composition and introduced him to Paul Le Flem, a French composer. After learning some knowledge of harmony and counterpoint, Jolivet began to put himself in atonal music also acoustics and became the only european student of Edgar Varèse (a French-born composer who spent the greater part of his career in the United States), who passed on his knowledge of musical acoustics, atonal music, sound masses, and orchestration.

Jolivet's music is also full of invention and revolution. He is very good at composing for wind instrument, also he has written many pieces for Ondes Martenot. His works are inspired by many great composers like Claude Debussy, Paul Dukas, Maurice Ravel and Arnold Schoenberg, also his music have many elements from many foreign country, inspired by his frequent travels around the world, adapting texts and music from Egypt, the Middle East, Africa, and Asia into his distinctly French style.

In 1936 Jolivet co-founded the group La jeune France along with composers Olivier Messiaen, Daniel-Lesur, and Yves Baudrier, who were attempting to re-establish a more human and less abstract form of composition. Also their against Neoclassicism Music. Jolivet's intent as a composer throughout his career was to "give back to music its original, ancient meaning, when it was the magical, incantatory expression of the religious beliefs of human groups."

In 1945 he became music director of Comédie Française, 1961 was employed as a professor at the Conservatoire national supérieur de musique et de danse de Paris. 1974 died in Paris.

Chant de Linos is one of the most famous piece written for flute in professional field, original written for flute and piano as a competition piece for Paris Conservatoire. Later there was a transcript as chamber music for flute, violin, viola, cello and harp. Jolivet wrote a note at the head of the score which means: "The Chant de Linos in Greek antiquity was a form of threnody: a funeral lamentation interrupted by cries and dances."

In classical mythology, the beautiful Linos, son of great Apollo and the princess Psamathe of Argos. In fear of her father, the king, Psamathe left Linos to be exposed to the elements, after which he was killed by wild sheepdogs. Apollo lamented the death of his infant son and in his rage rained down plagues on the people of Argos. Another story more commonly known about Linos and the threnodies involves the Greek hero Heracles. Linos taught music to Heracles, Linos reprimanded Heracles for mistakes in his playing, and a furious Heracles retaliated by hitting Linos over the head with his lyre, killing him.

In this piece we can easily find the exotic melody, melody and the rhythm, indeed the music is not only these musical elements, it contains more, just like some effect making by notes, the screaming, crying, and the rhythm of the worship ancient dance, these things are effect but Jolivet give a interpretation with music.

The piece begin as the crying or chant incantation of flute, compressed and speedy notes makes a big contrast for the theme, threnodies. It is a calm and sad melody with deep grief, also contains the exotic mood. After this theme, the music back to the chant incantation, but this time is more fierce than the beginning, the screaming and the shiver hand of the wizard can be image this time. After this intensive passage, the threnodies comes again, this time the melody goes up, not calm as the first time, the sad become more dense, the crying is trying to tear the ground and sky. The piece goes on staggered in intensively part and calm threnodies, finally the dance comes out. The irregular rhythm of 7/8 and changing accent combine with the roaring of flute bring us to another mood without sad, but fanaticism and mysterious worship. After the most intensive long dance and worship, here comes the final threnodies for Linos, it is not so deep like before, but very light, like the women's voice floating in the air, light, sad and powerless. The final phrase is like everything disappear and give up to looking for them back. However, the dance covers all of this, this piece still end with more dramatic way, with the wild ancient dance, and the screaming.

Carl Philipp Emanuel Bach was the third son of Johann Sebastian Bach and his first wife, Maria Barbara. The composer Georg Philipp Telemann was his godfather. His second name Philipp was given by honor his godfather.

Carl Philipp was born in Weimar, 1714. Before he turned his attention to music, he studied the Jurisprudence in Leipzig and Law in Frankfurt. From 1738, Carl Philipp spent 30 years staying Berlin, during this period, he had opportunity to worked for Frederick the Great and also know many great musician like Carl Heinrich Graun, Johann Joachim Quantz, and Franz Benda. At the same time, he wrote numerous of pieces for solo keyboard and flute(for Frederick the Great) also for chamber music, his reputation was established by the two published sets of sonatas which he dedicated respectively to Frederick the Great and to Charles Eugene, Duke of Württemberg. While in Berlin, Bach placed himself in the forefront of European music with a treatise, *Versuch über die wahre Art das Clavier zu spielen* (An Essay on the True Art of Playing Keyboard Instruments). Immediately recognised as a definitive work on keyboard technique. In 1768, Bach took his godfather Georg Philipp Telemann's place as director of music at Hamburg. Bach began to turn more of his energies to choral music in his new position. The job required the steady production of music for Protestant church services at the Michaeliskirche (Church of St. Michael) and elsewhere in Hamburg. Between 1768 and 1788 he wrote twenty-one settings of the Passion, and some seventy cantatas, litanies, motets, and other liturgical pieces. In Hamburg he also presented a number of works by contemporaries, including his father, Telemann, Graun, Handel, Haydn, Salieri and Johann David Holland (1746–1827).

Carl Philipp's music is always inspired by his father Sebastian and his God father Telemann. But he also has a distinctive style, which is called *empfindsamer Stil*(sensitive style), that was the time transition between his baroque style and the classical and romantic styles that followed it, also similar as the Rococo style, full of ornament and emotional elements. Carl Philipp's interest in all types of art led to influence from poets, playwrights and philosophers such as Friedrich Gottlieb Klopstock, Moses Mendelssohn and Gotthold Ephraim Lessing. His work also influenced many composers like Beethoven, Mendelssohn, Haydn, Mozart, Weber and so on.

Sonata in a minor for solo flute H.562 w.132 written in 1747 in Berlin is one of the most important solo piece for flute. Carl Philipp is showing us how emotional and how sensitive he is even his style and composing technic both inspiring by his great father. This piece contains the form and style of baroque, however it is written in a very melodic way, the melody and development of harmony are the major part of this piece, compare with Carl Philipp's father's counterpoint composing, this piece is written in a more simple way, but more subjective and sensibility.

The first movement poco adagio is like a ballade that is telling story, about the love or hope or something other. The first phrase is like sigh with crying in the pain, also could be the inner struggles. Something need to vent but oppressive, or just no where to tell the pain. Then the color change, it comes to major, just like the hope and wish. This movement is always switching between darkness and hope, vent and oppressive. Every emotion have been exaggerated, no matter the emotion is about religious or secular.

The second movement Allegro is more alive and have more vitality. The magnificent melody and rhythm suddenly drift us away from the heavy and gloomy from last movement, lead is back to the brilliant gorgeous palace of baroque. Progressive layers of melody makes the solo piece full of harmony and also abundant, the tonality is more fix than first movement, but the harmony keeps change to make different color for this alive movement.

The third movement is also a Allegro, but surprisingly different from last movement, because there are more counter point elements in this 3/8 movement. The low note is no longer only the function of the harmony or the connection of scale like last movement, it has own melody line and I feel like I am playing not only flute but also with a cello. And many passage in this movement is like echo, the first time forte and second time piano, then music go on after this effect. But as the style of Carl Philipp's father, this movement has no stretches phrase with counterpoint like Sebastian, but replace by long, neat and symmetry phrase combine by many short phrases.