

/SUM

web tv CSI
LIVE

venerdì 12 giugno 2015 _ 18.30
aula magna _csi

entrata libera



conservatorio della svizzera italiana

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

charles crabtree _ corno

classe di corno di david w. johnson

Charles Crabtree

Charles nasce a Portland, Oregon, nel febbraio del 1991. Inizia lo studio del corno a 10 anni con Alexander Kienle, per poi continuare la sua formazione con Lawrence Johnson fino all'età di 18 anni. La sua esperienza orchestrale comincia nel 2003, nella *Portland Youth Philharmonic's Conservatory Orchestra*, la prima orchestra giovanile del Nord America, nella quale è rimasto fino al 2006 per poi inserirsi direttamente nella *Portland Youth Philharmonic* come primo corno fino al 2009.

Ha avuto occasione di studiare con Dale Clevenger e Alice Render, rispettivamente nel 2004 e 2005, in occasione del festival estivo "Marrowstone".

Charles ha inoltre partecipato a numerose Masterclasses:

con William VerMuelen e Kerry Turner nel 2007, con Bruno Schneider in occasione dell' *International Horn Symposium*, nel 2008 con l' *American Horn Quartet*, Frank Lloyd e Sandro Ceccarelli, con Gleb Karpushkin nel 2009, con Frøydis ree Wrekre nel 2011, con Philip Myers nel febbraio 2012 e nel 2015 con *The Four Hornsmen of the Apocalypse*.

Charles ha partecipato ad alcuni concorsi dei quali è stato vincitore:

Oregon State Solo Competition 2007, secondo posto, *Oregon Sinfonietta Young Artists Concerto* nel 2007, grazie al quale ha avuto la possibilità di debuttare a soli 16 anni, *Vancouver Symphony Young Artists Competition 2008*, secondo posto, *Oregon State Solo Competition 2008*, primo posto.

Le sue esperienze lavorative in ambito orchestrale sono state con:

Orchestra della Svizzera Italiana, Orchestra Giuseppe Verdi di Milano, Oregon Symphony, Sapporo Philharmonic, Orchestra da Camera di Lugano, Symphonishes Orchester Zürich e l'Ensemble Boswil.

Nel 2014 ha avuto l'onore di suonare il 3° concerto per corno di W.A. Mozart come solista con l'Orchestra da Camera di Lugano.

Dal 2009 studia al Conservatorio della Svizzera italiana sotto la guida di David W. Johnson e Sandro Ceccarelli; nel 2013 ha ottenuto il diploma di Bachelor of Arts in Music.

Charles conclude quest'anno il Master of Arts in Music Performance ed inizierà il Master of Arts in Specialized Music Performance, sempre presso il Conservatorio della Svizzera italiana.

R. Strauss
1864 – 1949

Concerto n°2 in Mi^b Maggiore
per corno e pianoforte (orchestra)
I. Allegro non troppo
II. Andante con moto
III. Rondo. (Allegro molto)

O. Messiaen
1908 – 1992

Appel Interstellaire
per corno solo

E. Bozza
1905 – 1991

En Forêt
per corno e pianoforte (orchestra)

luca de gregorio _pianoforte

Richard Georg Strauss (1864-1949)

Zweites Konzert in Es-dur für Horn und Orchester, TrV 283 (1942)

“Second Horn concert in E-Flat Major for Horn and Orchestra”

Richard Strauss, one of the most influential German composers of the Romantic and early modern music eras, was born in Munich, Germany, the son of Josephine and Franz Strauss. His father ensured that the young Richard received a thorough musical education. In the last years of his life the great Richard Strauss composed his second horn concert in E-flat major, one of his most powerful musical works, which reminisces of his beloved era of Mozartean gracefulness. Composed during the year of 1942, in the midst of World War II, it is likely that Strauss considered the return to such elegant forms of music the perfect remedy to the tempest of madness and destruction that surrounded him as his beloved cities and culture were decimated before his eyes. Strauss wrote his first concerto in 1883 for his father, whom was a much sought-after horn player of the era, and didn't return to the instrument again for almost 60 years. Some have speculated that the second concerto was dedicated to the young Dennis Brain but that has proven unlikely as the year that the concerto was written Brain was only beginning to gain fame across Britain and Strauss would have not risked dedicating the concerto to the citizen of a nation that was in the middle of a war with his own. Strauss was however, a lifelong lover of the horn due to the inspiration that he drew from his father's work and displayed a magnificent knowledge of the horn's true character and tradition. In fact, many regard this work as a tribute to the memory of Strauss' father. The second horn concerto in E-flat major transports the listener back to a time of nostalgia, when German culture was nobler and thriving with its soaring melodies, graceful arpeggios, and playful interplay between the horn and the orchestra.

Olivier Messiaen (1908-1992)

Des Canyons aux Étoiles... "From the canyons to the stars..." (1974)

vi. Appel Intestellaire "Interstellar call" (1971)

*C'est Lui qui guérit les coeurs brisés,
et soigne leurs blessures;*

*He heals the brokenhearted
and bings up their wounds.*

*c'est Lui qui sait le nombre des étoiles,
appelant chacune par son nom.*

*He determines the number of the stars
and calls them each by name.*

-Psaume 147, v. 3 et 4

The internationally renowned French composer, Olivier Messiaen is indisputably one of the most important musical figures of the 20th century. He was born in Avignon, France to Cécile Sauvage and Pierre Messiaen. Messiaen earned his musical education through his extensive studies at the Paris conservatory where he started at just eleven years of age.

Interestingly, the Messiaen's Appel Intestellaire from Des Canyons aux Étoiles was not originally part of the symphony for chamber orchestra. It was originally a standalone piece called "Pièce pour cor (à la mémoire de Jean-Pierre Guézec)," written as a commemoration of Messiaen's friend and colleague, Jean-Pierre Guézec. The piece was premiered in France by the principal hornist of the Paris Opera Orchestra, Daniel Bourgue. After the performance Messiaen asked for the original copy back from Bourgue as he wanted to publish the piece. Messiaen never sent the original to the publisher, however, as he had reluctantly accepted the commission of an orchestral work from Alice Tully for the celebration of the bicentennial of the United States Declaration of Independence and decided that the work for horn solo was worthy enough to be included in the larger composition. He later decided that the Appel Intestellaire should not be performed separately from the rest of the orchestral work. Sharon Moe, acclaimed French horn player, teacher, and composer, received the honor of playing Appel Intestellaire in its orchestral premiere in New York in 1974. Moe said that Messiaen had intended for this movement to be "a heartfelt conversation of major questions between yourself and God. In your agony and suffering, you wait for God's comfort and words to bring beauty and heal your soul. And the answers sometimes come..." Messiaen received the inspiration for his Des Canyons aux Étoiles from his visit to Bryce Canyon in the state of Utah. He and his wife dubbed the colorful canyon filled with birds that cannot be found anywhere else in the world as "the most beautiful place in the United States."

Messiaen was an avid ornithologist and transcriber of birdsong and in *Appel Intestellaire* there can be found two birdcalls, the Chinese thrush and the canyon wren.

Eugène Bozza (1905-1991)

En Forêt "Into the Forest" (1941)

Eugène Bozza, an outstanding composer, conductor and violinist, was born to an Italian violinist and a French mother in the coastal town of Nice, France. Eugène received a complete musical education from the Accademia Nazionale di Santa Cecilia in Rome and the Paris Conservatory. To this day he remains as one of the most prolific chamber music composers for wind instruments, although the majority of his larger works are seldom played outside of his home country. One of his most famous compositions is the work *En Forêt*, for solo horn and pianoforte, written in 1941. The identity of the original performer of the work has been lost to time but it is known that *En Forêt* was written as a test composition for graduate students at the Paris conservatory. It has been widely acclaimed as one of the most demanding compositions for horn as it incorporates "every problematic element of horn playing imaginable" as stated by John Cerminaro, former Principal horn of the New York Philharmonic. *En Forêt* illustrates the atmospheres of the hunt and spiritual transformation as it unfolds the tale of Saint Hubert, the patron saint of hunters and a man born of nobility who forsake his riches and status after a life-transforming encounter with a harbinger from God in the form of a stag bearing a crucifix between its antlers. Saint Hubert, a man ever increasingly enamored with the vanities of the physical world, repented for his ways and was ultimately appointed as the Bishop of Liège. Many of the themes in *En Forêt* are actually borrowed material from the composer Ottavino Respighi. The opening theme of the piece is a lively and energetic original that is followed by the first two hunting calls, which come from Respighi's *Feste Romane* and were copied from the *Feste Romane* almost note for note. Followed by the horn calls and variations thereof comes a haunting rendition of the Gregorian chant "Victimae paschali laudes," famous for its use on Easter Sunday and fitting for its portrayal of the Lord's messenger. Next the piece is carried away by the bounding hunting call of St. Hubert that carries us into the finale of the tone poem with the restatement and resolution of the opening theme.