



/SUM

lunedì 15 giugno 2015 _12.00
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

nikolett urbán _ clarinetto

classe di clarinetto di françois benda



Nikolett Urbán

Nata a Kiskunhalas (Ungheria), inizia a studiare clarinetto all'età di 9 anni nella scuola di musica locale con il M° József Albert. Particolarmente dotata, continua gli studi al

Conservatorio Leo Weiner di Budapest, sotto la guida di M° József Németh. In questi anni frequenta diverse masterclass e corsi estivi con il famoso clarinettista ungherese M° Béla Kovács e vince per due volte il premio speciale al Concorso Nazionale di clarinetto. Prosegue il percorso presso il Conservatorio di Szeged dove consegue il Master di perfezionamento solistico e pedagogico con il M° János Maczák. Negli anni della formazione ha vinto una borsa di studio Erasmus per studiare presso il Conservatorio „Arrigo Boito” di Parma, sotto la guida del M° Gian Pietro Reverberi. Negli anni del Conservatorio a Szeged ha suonato con la Youth World Orchestra (Tamás Vásáry) e l'Orchestra Sinfonica di Szeged (Sándor Gyüdi), e ha vinto il premio speciale al concorso Musica Contemporanea. Alla fine del percorso universitario, nel 2009, si diploma con eccellenti voti. Si trasferisce a Budapest dove insegna nella scuola di musica e collabora con l'Orchestra dell'Opera di Budapest e con l'Orchestra da Camera di Szentendre (Gábor Fenyő). Nel 2013 viene ammessa al Master of Arts in Music Performance al Conservatorio della Svizzera italiana con il M° François Benda. In questi anni suona regolarmente con l'Orchestra da Camera di Lugano (Stefano Bazzi), Neues Zürcher Orchester (Martin Studer), Orchestra Conservatorio Svizzera italiana (Alexander Vedernikov), Ensemble di fiati (Gabor Meszaros), 900Presente ensemble (Arturo Tamayo) con il quale ha avuto l'opportunità di esibirsi con il clarinetto piccolo (A. Schönberg Suite op. 29) a Vienna, presso l'Arnold Schönberg Center. Nel 2014 vince l'audizione per l'Orchestra del Teatro Sociale di Como, dove collabora per le produzioni teatrali e sinfoniche, avendo modo di lavorare con direttori d'orchestra quali José Luis Gomez, Walter Borin. Nel 2015 ha avuto l'occasione di esibirsi come solista a Verscio (Svizzera), dove ha suonato il Quintetto in La Maggiore KV581 di W.A. Mozart. Nel 2014 ha vinto l'audizione per la borsa di studio offerta da Ticino Musica Opera Studio e, in occasione del festival, ha suonato il Don Giovanni di W.A. Mozart, diretta da Umberto Finazzi, con repliche in Ticino e Lussemburgo. L'anno successivo ha ottenuto una borsa di studio, elargita dalle Banche Raiffeisen del Luganese.

R. Schumann
1810 – 1856

Fantasiestücke op. 73
per clarinetto e pianoforte
I. Zart und mit Ausdruck
II. Lebhaft, leicht
III. Rasch und mit Feuer

L. Weiner
1885 – 1960

Peregi verbunk op. 40
per clarinetto e pianoforte

B. Kovács
*1937

Hommage à Bartók
per clarinetto solo

Hommage à Kodály
per clarinetto solo

M. Hollós
*1954

Cara luma phírav – Járom a világot (I wander the world)
per clarinetto, pianoforte e CD

Ch. M. Widor
1844 – 1937

Introduction et Rondo op. 72
per clarinetto e pianoforte

eva bohte _pianoforte



Robert Schumann Fantasiestücke Op. 73 für Klavier und Klarinette

Robert Schumann's output consists of over six hundred vocal works (mainly Lieder), seven complete symphonies, sacred music, operas, incidental music and a large body of chamber and piano music. Appreciation of his music while he was alive was limited to a relatively small circle of admirers in Vienna, but interest in his work increased significantly in the decades following his death. Felix Mendelssohn, Franz Liszt, Johannes Brahms and other 19th century composers discovered and championed his works. Today, Schumann is ranked among the greatest composers of the late Classical and early Romantic era and is one of the most frequently performed composers of the early 19th century.

Three Fantasy Pieces (Drei Fantasiestücke) for Clarinet and Piano, Op. 73, were written in 1849, according to Schumann himself, the most fruitful year of his compositional career; though they were originally intended for clarinet and piano, Schumann indicated that the clarinet part could be also performed on viola or cello.

Schumann wrote them over just two days in February 1849, and originally entitled them "Night Pieces" before settling on the title "Fantasy Pieces", title that he used in many other occasions. The circumstances in which these poetic "Night Pieces" were composed are quite surprising: in 1849 Dresden was seized by violent political riot that ultimately forced Schumann to flee with Clara to the countryside. Yet none of this is apparent in the music of these three pieces, whose idyllic character signifies a longing for harmony and intimacy. This poetic title promotes the fundamental Romantic notion that creative expression is the product of the artist's unrestricted imagination, but it also justifies the sudden mood changes, which are a signature of so much of Schumann's music. The pieces are like songs without words, or an instrumental song cycle. While each of the three pieces conveys a different mood, together they form a harmonically unified whole, he clearly wanted the pieces to be performed one after the other, as he writes "attacca" at the end of the first and the second piece. This work, shortly after its publication, was given its first public performance on 14 January 1850 by Dentler (piano) and Müller (clarinet) at a so-called "evening entertainment" of the Leipzig Musicians' Association. The first edition was issued in July 1849 by Carl Luckhardt in Kassel. Schumann had offered him the pieces on 14 March along with *Three Songs of Freedom* for male chorus (WoO 4, composed 1848). Evidently Luckhardt had approached the composer for

compositions of his own accord. Although he was probably expecting to receive works for piano, he accepted the Fantasy Pieces on the spot, so that Schumann was already able to forward a manuscript by 27 March.

The first piece, a song without words marked "Delicately and with expression" is in A minor, and begins dreamily with hints of melancholy, it maintains a constant triplet-rhythm accompaniment in the piano, which supports a mostly independent clarinet line. After a central section, distinguished by falling arpeggio figures in the clarinet, the return to the first section is nearly literal until the final harmonic shift to A major.

The second piece, "Lively, light", in A major, is playful, energetic and positive, with a central section modulating to F major with chromatic triplets in dialogue with the piano. The return of the first section soon goes astray, leading to an elegant coda.

The final piece, "Fast and with fire" is again in A major. The pace suddenly drives into a frenzy of passion and energy, bordering on the irrational, triplet rhythms dominating the piano part again. The movement pushes the players to their limits as Schumann writes "faster and faster" and the movement ends exuberantly with a triumphant close, confirming both the mood and the key of the single piece and the entire set.



Leó Weiner *Pereg verbunk* Op. 40 klarinéta

Leó Weiner (1855-1960) was one of the leading Hungarian music educators of the first half of the twentieth century and a skilled composer who produced a large number of very charming and conservative works.

He had an interest in the well-known varieties of Hungarian folk, as demonstrated by a composition for two typically Hungarian instruments, the tarogato (a folk variant of the clarinet) and the cimbalom (a hammered dulcimer or zither) called Hungarian Fantasy that won him an award, the Schwunda Prize. This work and several other of his student compositions were accepted for publication by national and international publishing companies. Weiner's period of greatest folk music composition spanned from 1931 to 1951. Among Weiner's notable compositions are three string quartets, two violin sonatas, five divertimenti for orchestra and a symphonic poem (but no symphonies), and a quantity of other chamber and piano music. Weiner used the material from "Pereg recruiting dance" ("Pereg Verbunk") in three published works. It began as a movement for a larger solo piano work, was later orchestrated, and finally arranged for clarinet or violin and piano in 1951.

Later, the composer arranged it for woodwind quintet and for string quintet. The most familiar Hungarian music comes from the tradition of the verbunkos, and also many composers, especially in the near German speaking countries were influenced by Hungarian folk music and Gypsy music. The verbunkos was the source of the style hongrois used by art music composers who wanted to add an exotic flavor to their music. For example, Johannes Brahms' "Hungarian Dances" WOO1, and Joseph Haydn's "Rondo all'ongarese" of the Piano Trio h XV: 25 are derived from the verbunkos. Verbunkos was the chief material Liszt used for all of his Hungarian-influenced compositions.

"Peregi Verbunk" begins with an introduction, followed by three verbunkos tunes, which are then embellished with sweeping arpeggios in a variation, and further developed in an extended cadenza. A coda incorporating previous material concludes the piece. The cadenza, which was not a part of the original piano version, displays the virtuosity for which Gypsy violinists as well as clarinetists are well known. Because the soloist is alone here, there is less emphasis on a steady beat and rubato may be used freely. A few brief performed examples will demonstrate the use of themes embellished in the cadenza and additional characteristics of Gypsy performance style. Leó Weiner's Peregi Verbunk is one of the most popular Hungarian works for clarinet.



Béla Kovács Hommage á B. Bartók, Hommage á Z. Kodály

Béla Kovács has been welcome by critics and public as the finest Hungarian clarinetist of his time. Not surprisingly, he is one of the foremost interpreters of Hungarian clarinet repertory, particularly Bartók and Dohnányi, but also other contemporary compatriots like Ferenc Farkas, Miklós

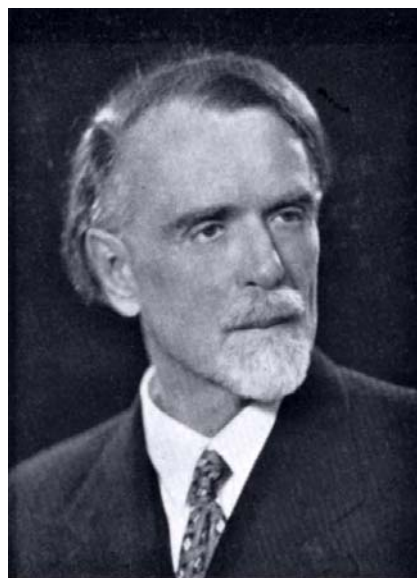
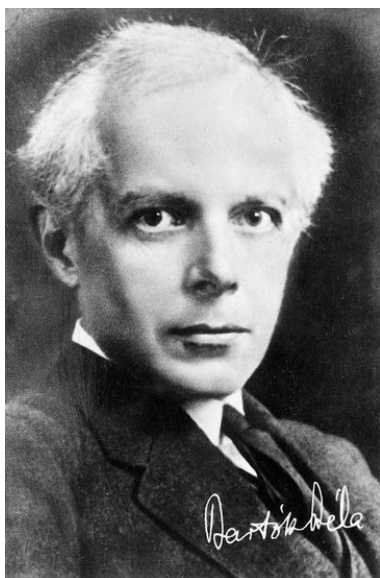
Kocsar, Endre Szervánszky, and Zsolt Durkó. But Kovacs is equally compelling in a rather large range of other music, including works by Mozart, Beethoven, Weber, Donizetti, Brahms, Ravel, and countless others. Kovacs also plays jazz, as evidenced by the perky Gershwin takeoff for clarinet and piano, "After You, Mr. Gershwin". Kovacs must be credited not only with performance of that work, but he is also the composer of it and has written other works for clarinet, including the Homage to J.S. Bach, for solo clarinet. Kovacs has mainly recorded for Hungaroton and Naxos, although some of his early performances are available in anthologies on reissue labels like Delta and Laserlight.

Bela Kovacs was born in Tatabánya, Hungary, on May 1, 1937. His first advanced studies were at the Franz Liszt Academy of Music in Budapest, where his teachers included the clarinetist and arranger/music editor György Balassa. The exceptionally gifted Kovacs became a member of the Hungarian State Opera Orchestra when he was 19 and still a student at the Liszt Academy. He eventually became the principal clarinetist and served in that capacity until he left the orchestra in 1981. In 1961, Kovacs co-founded the Budapest Chamber Ensemble, a group in which he was active in until 1971. In 1964, he won the Liszt Prize. Kovacs joined the faculty at the Liszt Academy in 1969 and was given a professorship there in 1975. He later taught at the University of Music and Dramatic Arts, in Graz, and at the Conservatorio di Musica, in Udine. In the 1970s Kovacs' first solo recordings were issued by Hungaroton. His most important recording from his early years was a highly praised 1976 LP of the Brahms clarinet sonatas, with pianist Dezső Ránki (reissued on CD in 1997). He continued recording for Hungaroton, turning out such efforts as the acclaimed 1986, Mozart Concerto for Clarinet, K. 622, and the 1994 Five Movements for clarinet, strings, and harpsichord by Kocsar. In the new century, Kovacs remained active as a teacher and clarinet soloist. His later recordings include the 2005 Naxos CD containing the Donizetti Clarinet Concertino and other Donizetti works.

In 1994 was published the "Hommages" clarinet studies.

"My pedagogical activities inspired me to compose the Hommages. The pieces were intended to be etudes or studies which students may use as supplementary material to the usual dry and mechanical - although indispensable - exercises. They contain various challenges. If performed with impressive dexterity, with proper tone production and sufficient knowledge of styles, coupled with a sense of humor and a certain amount of fantasy, they could - hopefully - find success even on the concert stage. ..."

Béla Kovács



Kodály Zoltán

In the "Hommage à Bartók" we can find a lot of melodies from Bartók's "Contrasts", and from other Bartók compositions. In the "Hommage à Kodály", the Theme and Variations are based on a famous Hungarian folk song.



Máté Hollós Cara luma phírav – Járom a világot (I wander the world) for Bass Flute or Clarinet, Piano and CD

Máté Hollós was born in Budapest 1954 in the family of poets and writers. He graduated at the composition faculty of the Liszt Academy Budapest in 1980. The majority of his oeuvre belongs to chamber music but he wrote also an oratorio, works for symphony and string orchestra as well as choral compositions. Among the commissions he received from various countries (e.g. the United States, Canada and France) the most outstanding is the one of an English

orchestra which commissioned a piano concerto for the 50th anniversary of the United Nations (recorded for CD in the UK). His music is played all over Europe and North America. The International Society of Contemporary Music shot a portrait film on Hollós in 1986. In 1992 he received The Prize of the Audience in the Rostrum of the Hungarian Radio, later he was given the Erkel Prize, the Bartók Béla-Ditta Pásztory Award.

Between 1980 and '89 he dealt with promotion of Hungarian music into the Artisjus Agency while teaching foreign students at the Liszt Academy. In 1989 he established the Akkord Music Publishers, the first private company of this kind after the 40 years long monopoly of the state-owned one. In 1990 he was invited by the chief editor of Hungaroton, where he has been working as managing director since 1993. In 1996 and 1999-2003 he was elected President of the Hungarian Composers' Union. He is active as a contributor of musical periodicals and holds radio programmes. His series of radio dialogues with 23 colleagues of his generation was printed in a book. "Lira is not possible without melody"-wrote Hollós. His works convey the drama. A good example is the processing of gypsy/lovári folk songs 'Járom a világot' (2005) which is one of the most beautiful compositions for this genre. It is characterized by beautiful melodies and amazing instrumental orchestration.

The folksongs were collected by Károly Bari, sung by Edit Kolompár (Zalaegerszeg, Hungary).



Charles-Marie Widor Introduction et Rondo Op. 72 clarinet and piano

French organist, composer and teacher, *Charles-Marie Widor* (1844-1937) is predominantly known for his Organ symphonies. However, his **Introduction et Rondo for Clarinet and Piano** also remains popular and is still regularly performed today. Widor was born in Lyon, to a family of organ builders, and initially studied music there with his father, François-Charles Widor. He went to study organ in Brussels in 1863 with Jacques-Nicolas Lemmens and composition with the elderly François-Joseph Fétis, director of the Brussels Conservatoire. After this term of study Widor moved to Paris, where he would stay for the rest of his life. At the age of 24 he was appointed assistant to Camille Saint-Saëns at the Église de la Madeleine. In January 1870, with the combined lobbying of Cavaillé-Coll, Saint-Saëns and Gounod, the 25-year-old Widor was appointed as "provisional"

organist of Saint-Sulpice in Paris, the most prominent position for a French organist. The organ at St-Sulpice was one of Cavaillé-Coll's masterworks; the instrument's spectacular capabilities were an inspiration to Widor. Despite his job's ostensibly "provisional" nature, Widor remained as organist at St-Sulpice for nearly 64 years, until the end of 1933. In 1890, after the death of César Franck, Widor succeeded him as organ professor at the Paris Conservatoire. The class he inherited was initially stunned by this new teacher, who suddenly demanded a formidable technique and a knowledge of J.S. Bach's organ works as prerequisites to effective improvisation. Later (1896), he gave up this post to become composition professor at the same institution. In 1921, Widor founded the American Conservatory at Fontainebleau with Francis-Louis Casadesus. He was the Director until 1934, when he was succeeded by Maurice Ravel. At the age of 76, Widor married Mathilde de Montesquiou-Fézensac on 26 April 1920 at Charchigné. The 36-year-old Mathilde was a member of one of the oldest and most prominent families of Europe. She died in 1960: there were no children from this union.

On 31 December 1933, Widor resigned his position at Saint-Sulpice. Three years later he suffered a stroke which paralysed the right side of his body, although he remained mentally alert to the last. He died at his home in Paris on 12 March 1937 at the age of 93, and his remains were interred in the crypt of Saint-Sulpice four days later.

His **Introduction et Rondo** was composed in 1898 during his period at the Conservatoire and at the height of his career. The piece exploits the Clarinet to its full potential, creating a challenging yet exciting performance on the instrument. Widor's **Introduction et Rondo** is essential to the repertoire of all advanced clarinetists.

In gipsy language (as pronounced)	In English	In Hungarian
<i>Phenav tumenge, szár zsanáv!</i>	<i>I'll tell you as best as I can.</i>	<i>Mondom nektek, ahogy tudom!</i>
Jaj, folíj, mama, folíj 'a Zalako páji, ja! Szanda 'kaszte folíj? Szanda muro népo.	The river's flowing, mother, alas, the Zala water! Who's it flowing for? For my family.	Jaj, folyik, anyám, folyik a Zalának vize, jaj! Ki miatt folyik? Az én családom miatt.
Ke, engedelmo mangav, vi me le romendár, jaj, ke paje vóla lasz ma de le phrálengi vója!	For I'm taking leave alas, from the gipsies, for again I've caught the mood yes! the mood of my brothers!	Mert, engedelmet kérek én is a cigányoktól, jaj, mert, megint kedvet kaptam de a testvérek kedvét!
Ke, cára luma phírav, bajo te ná kerav, jaj, ke me bajo kerav, háloj le séreszke!	For I wander the world, alas, so I won't make trouble, because for me, if I cause trouble, my life will be over!	Mert, országot-világot járok, bajt nehogy csináljak, jaj, mert én (ha) bajt csinálok, vége az életemnek!
Ke, soha te ná mérav, mindig te mulatínav, jaj, mindig vója te kerav le but le romenge!	No, I shall never die, alas, I'll always be merry making, I'll always bringing cheer to all the gipsies!	Mert, soha nem haljak meg, mindig mulassak, jaj, mindig kedvet csináljak a sok cigánynak!

Translated by Paul Merrick