

/SUM

mercoledì 10 giugno 2015 _14.00
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

william vyvyan murray _viola

classe di viola di bruno giuranna

William Vyvyan Murray

William Vyvyan Murray si è laureato alla Hochschule der K nst di Berlino e al Victorian College of the Arts in Melbourne (Australia). Durante i suoi studi a Berlino ha aderito al progetto Erasmus studiando per un anno al CNSM di Parigi.

Attualmente si sta perfezionando sotto la guida del Maestro Bruno Giuranna per conseguire il Master of Arts in Music Performance al Conservatorio della Svizzera italiana. Sempre con Giuranna ha studiato presso l'Accademia Walter Stauffer di Cremona.

Ha seguito anche corsi e masterclass con maestri come Yuri Bashmet, Kim Kashkashian, Thomas Riebl, Hariolf Schlichtig, Jean Sulem e Nobuko Imai, presso prestigiose istituzioni quali l'Hindemith Fondation a Blonay, the International Musicians Seminar a Prussia Cove e l'Accademia Chigiana di Siena.

Come musicista da camera   stato invitato ad esibirsi in tutta Europa. Ha suonato al Verbier Festival, Lugano Festival, Frankische Musiktage, Apeldoorn Music Masters, Mantova Chamber Music Festival e al Festival Emilia Romagna dove ha avuto la fortuna di collaborare con artisti del calibro di David Geringas, Bruno Giuranna, Antje Weithaas, Salvatore Accardo, Colin Carr, Rainer Honeck (Konzertmeister der Wiener Philharmoniker) Peter Buck and Daniel Gaede.

William viene chiamato regolarmente per collaborare con orchestre come la Berliner Kammerorchester e la Spira mirabilis, nonch , nell'ambito della musica contemporanea con artisti come Silje Nes (norvege) e Jordie Lane (Australia). Prima di arrivare in Europa   stato in tour in Australia con diversi gruppi di jazz e di altri stili musicali quali 'Trojan Horns', 'Radiothieves' e the 'Bradbeer Quartet'.

J.S. Bach
1685 – 1750

Sonata n°1 in Sol Maggiore BWV 1027
per viola (viola da gamba)

- I. Adagio*
- II. Allegro ma non tanto*
- III. Andante*
- IV. Allegro moderato*

R. Fuchs
1847 – 1927

Sonata in Re minore op. 86
per viola e pianoforte

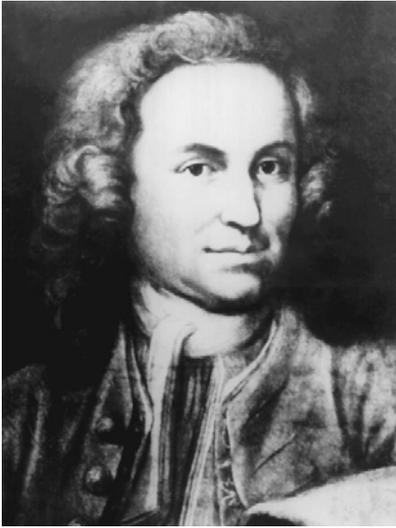
- I. Allegro moderato, ma appassionato*
- II. Andante grazioso*
- III. Allegro vivace*

P. Hindemith
1895 – 1963

Sonata in Fa Maggiore n°4 op. 11

- I. Fantasie*
- II. Thema mit Variationen*
- III. Finale mit Variationen*

roberto arosio _pianoforte



Johann Sebastian Bach

The music of Johann Sebastian Bach has become one of the founding pillars of Western Classical music. Born into a long lineage of musicians, J.S. Bach counted himself a fifth generation professional musician in his 'Ursprung der Musikalisch-Bachischen Familie', which he compiled in 1735. There are fifty-three musicians in his family tree. This genealogy has been expanded by modern researchers to include over seventy Bachs who earned their living from musical activities between the early 16th and the late 18th century.

Losing both his parents at an early age, the young Johann Sebastian lived and studied with his elder brother before being taken on scholarship into the Michealis Kloster in Luneberg. From there he worked his way up through the echelons of the music world, moving from the choir to a position as violinist in the orchestra in Weimar, next as an organist in Arnstadt, then in Mühlhausen before being appointed as 'Cammer musicus and Hoff-organist' and later Konzermeister to Herzog Wilhelm Ernst, again in Weimar. In 1717 he was appointed Kappelmeister of Prince Leopold's court in Anhalt Köthen where he composed the Brandenburg Concertos, the first part of *Das Wohltempierte Klavier*, the Sonatas and Partitas for violin and the suites for Violoncello. Finally, in 1723 he moved to Leipzig becoming the Cantor of the Thomasschule and later the director of the Collegium musicum. In his final mature period he composed the rest of the work for which he is famed today - the Passions and the Mass, the art of Fugue and the Musical Offering. He died following complications from unsuccessful eye surgery in 1750.

Gamba Sonata No 1 in G major BWV 1027

The composition of the three Gamba sonatas remains shrouded in mystery. Some scholars claim they were written in Cothen, while others suggest they were written for the Koffehaus concerts of the Collegium Musicum in Leipzig. BWV 1039 is an earlier version of the same work, for two flutes and basso continuo. In the Gamba sonata one of the flute voices has been given to the gamba while the clavicembalo takes the second voice and fulfils the role of the continuo.

The sonata is in the baroque 'Church Sonata' Corellian four movement form (in contrast to the 3rd sonata in G minor which is in three movement Italian concertante form).

The slow movements are beautiful architectural palindromes, each with a coda which connects it to the following movement. The Allegro movements display Johann Sebastian's contrapuntal ingenuity at its best.

In our transcription of the work for modern viola and piano we have made some slight alterations (some octaving) to the text but believe that Johann Sebastian would approve of a performance which takes advantage of the characteristics of the instruments being played rather than trying to imitate the original instruments.



Robert Fuchs

Robert Fuchs

Robert Fuchs was born on the 15th of February, 1847, the youngest of 13 children, in Fraunthal, Austria – 50 km from Graz. His father was a school-teacher, the organist at the local church and known throughout the region for his composition of Schubertian landlers. As this quote from the local poet 'Hans Klöpfer' illustrates - "Patriz Fuchs' house was the gathering point of the local music teachers. Every Thursday everyone would go to his house to play chamber music and hear new compositions." The young Fuchs was brought up on a steady diet of Viennese classics and would never fully

break away from the conservative traditional leanings of his early environment.

At St Peter in Sulmtal, from the age of eight, he received a thorough grounding in piano, flute and violin plus singing, general bass and organ. Following in the footsteps of his older brother (the famous conductor Hans Nepomuk Fuchs) he moved to Vienna in 1865 and was accepted into the composition class of Dessoff (Hofkappelmeister in the Vienna Staatsoper who was, at the time, a superstar of Sir Simon's standing). The Vienna Philharmonic premiered most of his symphonic works, and his five serenades which were wildly popular in Austria.

Brahms became a close friend and described his music - *'Fuchs ist doch ein famoser Musiker, alles is so fein, so gewandt, so reizend erfunden! Man hat immer seine freude daran.'* which translates as: 'Fuchs is really a wonderful musician, everything is so finely, elegantly and fascinatingly invented. His music always pleases everyone.'

In 1886, largely at the instigation of Brahms, he took up a position at the Wiener Konservatorium as Harmonie Professor. His students included Mahler, Schmidt, Sibelius, Hugo Wolf, Zemlinsky and Schrecker.

Following the death of Brahms he felt increasingly isolated from the musical currents. After 1900 he completed no more large scale orchestral works and focused increasingly on chamber music.

He retired from teaching in 1908, and continued to work in Vienna until his death in 1927. His output consisted of over 40 chamber music works, two opera's, three symphonies and over 50 songs.

Sonata for Viola and Piano Opus 86

Fuchs wrote this sonata in 1899 (the same year Schönberg completed *verklarte nacht*) but he reworked it over 10 years until its publication in 1909. The first movement is remarkable in its conciseness and the economy of its thematic development. The opening theme returns in retrograde, inverse and inverse retrograde throughout the movement. The economy of the thematic material and their subsequent treatment reminds one of Schönberg and his wish *'Tongestalten zu erfinden, die sich selbst begleiten können'*. This linear accentuation opposes the harmonic sound world in which it occurs. Harmonically the work is deeply romantic. Hence, in his viola sonata, Fuchs uses the principles associated with Brahms circle that are also valid for dodekaphonie. The ambiguity of the tonality

is also fascinating. Fuchs plays with aural illusions of B flat major and d minor in the opening and when the theme returns in retrograde, uses it to turn the harmony upside down as we move from d minor to D major in the development. The minuet and trio, which form the second movement, is pure Viennese style, while the last movement is an allegro vivace in sonata form. Apart from an attack of octave doubling in the recapitulation of the second subject of the first thematic group, the Vivace is an enjoyable romp and showcases the skills with which Fuchs created his great success with the Viennese public.



Paul Hindemith

Paul Hindemith rose from humble beginnings to become one of the most important musicians of the 20th century. As a performer, composer, theorist and pedagogue he was renowned for his original insights and the high quality of his vast

output.

He was born in Hanau, a small village near Frankfurt, on the 16th of November 1895. Hindemith's talent was identified early. By the age of 13 he was playing professionally in his professor's String Quartet at the Hoch Conservatory in Frankfurt where he and his younger brother were scholarship students. When his father volunteered to go to war in 1914, and was killed in Belgium in 1915, Hindemith had to take responsibility for the finances of his family. He left the conservatory to become concertmaster of the Frankfurt Opera orchestra. Conscripted in 1917, he spent most of his war service playing string quartets for the commanders, and even managed to compose the first of the op 11 sonatas (for violin and piano) while serving behind the front.

By the early 1920s Hindemith was famous throughout Germany. His three one-act operas 'Mörder, Hoffnung der Frauen', 'Das Nusch-Nuschi' and 'Sancta Susanna' scandalised the German public with their dark sexual themes. Throughout the decade Hindemith was extremely prolific. In 1924 alone he performed 129 concerts with the Amar quartet as well as composing a number of works (including the famous Kammermusik Nr 2). He somehow also found the time to get married!

In 1927 he was appointed professor of Composition at the Hochschule in Berlin. The Nazi's strongly disapproved of Hindemith, his music and his part-Jewish wife Gertrud. After vicious attacks on him in the press and a ban of his music, he was relieved of his teaching position in 1935. He emigrated to Switzerland in 1938 and after the situation in Europe became impossible he moved on to America with his wife. In 1940 he took up a post as visiting professor of music at Yale, and counted a young Leonard Bernstein among his many students at the Tanglewood summer festival.

Hindemith's fierce creative energy slowed in his later years, as he became more and more focused on the craft of composition. He wrote six treatises on

composition as well as 'A composer's world', an extensive discussion of musical aesthetics. On returning to Europe (he moved back to Switzerland in 1953 to teach in Zurich, and lived in Blonay up until his death in 1963) he was confronted by many productions of his earlier compositions. After one at La Fenice in Venice he rewrote completely the opera *Cardillac*, forbidding performances of the original version. Not all his reworkings were as unsuccessful as *Cardillac*. His second version of *Das Marienleben* (1948 – the original is from 1923) is a fascinating reworking of his early masterpiece. After 1953 he composed just ten works, and was disappointed with the reception of his magnum opus 'Die Harmonie Der Welt', an opera based on the life of the mathematician and astrologer Johannes Kepler.

Sonate für Bratsche und Klavier op 11, no. 4

Hindemith shocked his colleagues when he published op 11, by grouping six sonatas together under one opus (two for violin and piano, one for cello and piano, one for viola and piano and one solo sonata each for viola and violin). In returning to the baroque tradition of grouping varied works under the opus number the young Hindemith was already staking out his movement away from the concept of the musician as a romantic artist toward his idea of the composer as a master craftsmen.

The opening *Fantasie* is formally and harmonically the freest of the sonatas. It passes through ten keys in its 41 bars, and consists of a recurring theme moving through different harmonic worlds. It is followed by a *Theme and Variations* movement in which the thema is to be executed 'like a folksong'. The *Finale* is formally fascinating. While ostensibly maintaining the variation form from the second movement, it is actually a modified sonata form. After the recapitulation which occurs a semitone above the exposition, the work climaxes in the coda, returning to the 'Volkslied' theme of the second movement. Throughout the work one can hear Hindemith's deep knowledge of his contemporaries work – particularly Debussy but also Schrecker, Strauss and Reger (who was of course by this point no longer contemporary). Hindemith wrote about performing Debussy's string quartet for his colonel in 1918, when they were brought the news of Debussy's death -

'We did not play to the end. It was as if our playing had been robbed of the breath of life. But we realized for the first time that music is more than style, technique and the expression of powerful feelings. Music reached out beyond political boundaries, national hatred and the horrors of war. On no other occasion have I seen so clearly what direction music must take!'