

/SUM

giovedì 11 giugno 2015 _ 16.00
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

flávio risseto mieto _contrabbasso

classe di contrabbasso di enrico fagone

Flávio Risseto Mieto

Nato a San Paolo, Brasile, ha iniziato i suoi studi nel 1997 presso il "Conservatorio Santa Cecilia da Capital" di San Paolo. Poco dopo entra a far parte della "Escola Municipal de Musica de São Paulo" nella classe del Maestro Marco Antonio Brucoli, allievo di Frantisek Hertl e si diploma sotto la guida dello stesso alla "Faculdade Mozarteum de São Paulo" nel 2002. Successivamente studia con Claudio Torezan, André Geiger, Alexandr Iurcik e tra il 2008 e il 2012 con Marco Delestre.

Prende parte a diversi eventi musicali durante i quali ha la possibilità di studiare con contrabbassisti quali Pedro Gadelha, Miloslav Gadjos, Marcos Machado, Catalin Rotaru e Cristian Braica. Nel suo periodo di formazione fa parte di diversi gruppi sinfonici e cameristici tra quali "Orquestra de Câmara da USP", "Orquestra Experimental de Repertório" e "Orquestra Sinfônica de São José dos Campos".

Ha partecipato a Masterclass con contrabbassisti rinomati come Klaus Stoll, Eugene Levinson, Timothy Cobb, Christine Hoock, Korneel Le Compte, Gottfried Engels, Hans Roelofsen tra gli altri.

É stato primo contrabbasso della "Orquestra de Opera do Theatro São Pedro" a San Paolo fino al 2013.

Ha suonato con l'Orchestra della Svizzera Italiana sotto la guida di Vladimir Ashkenazy, Alain Lombard e Markus Poschner. Attualmente segue il corso di Master of Arts in Music Performance presso il Conservatorio della Svizzera italiana sotto la guida del M° Enrico Fagone.

R. Gnattali
1906 – 1988

Canção e Dança (1934)
per contrabbasso e pianoforte

M. Gajdos
*1948

Reflexionen (1981)
per contrabbasso solo
I. Allegro moderato
II. Andante
III. Scherzando
IV. Maestoso

P. Hindemith
1895 – 1963

Sonata
per contrabbasso e pianoforte
I. Allegretto
II. Scherzo – Allegro assai
III. Molto Adagio

monica catarossi _pianoforte



Radamés Gnattali (1906 - 1988)

Radamés Gnattali is a fundamental name in Brazilian music. A classically trained composer, conductor, orchestrator and arranger. He worked for a living in the popular side of music, deeply influencing Brazilian popular music with his arrangements and conceptions through his omnipresence at the musical direction of Rádio Nacional, the biggest broadcast outing in Brazil during that time. His compositions, both in the erudite and popular fields, concurred to bridge the gap between the two idioms, a self-imposed task that has always been evident throughout his whole life.

This characteristic is also notable in his *Canção e Dança* for double bass and piano, despite of its formal simplicity in terms of macrostructures. The piece was written in 1934. The first part, *Canção* (song), was dedicated to his father Alessandro Gnattali, a bassoonist and music teacher in Porto Alegre. *Dança* was dedicated to Antonio Leopardi, a Italian double bass teacher at "Instituto Nacional de Música", Rio de Janeiro. *Canção e Dança* presents sophisticated compositional resources, derived from Brazilian popular music and jazz, which can be observed in harmony, motives and rhythm. Both movements have common thematic material and ambiguous harmonic structures, which mix modal and tonal elements. The main themes of each movement are based on the 7th chord built on the mixolydian scale in La (La-Do#-mi-Sol), characteristic of popular Northeastern Brazilian music. Gnattali has a clear preference for parallel chords and use of dissonances without preparation or resolution and, sporadically, he also uses the polytonalism with the superposition of chords but keeping tension based on the tonal system. From Brazilian music, he makes use of the so-called Brazilian-syncope in many motives that build *Canção* and *Dança* and in the point of view of programmatic music, there is the use of effects that suggest elements of Brazilian culture.



Miloslav Gajdos (*1948)

From northern Moravia, Republica Ceca, Miloslav Gajdos is one famous virtuoso, pedagogue, and composer of music for the double bass. He was born in 1948, started in the musical world as a violinist, and then switched to the double bass. He became a member of the Olomouc Symphony Orchestra, often performing as a concerto soloist. In 1977 and 1979, he became a laureate at the international competition in Markneukirchen, in former East Germany. He has been a member of the jury for many international double bass competitions in the Czech Republic, Hungary, Switzerland and Germany. Since becoming the double bass professor at the Alois Kriz Music Conservatory in Kromeriz, Czech Republic in 1973, he has developed a teaching method which helps students become virtuosic masters of the instrument. That is: abile, easy ("If it is not comfortable, it is not right"), and brilliant. He also released many pedagogical books which have designed exercises which address all technical areas of playing the instrument. Gajdos is a prolific composer and arranger of music for double bass and has transcribed over 70 works. His original compositions combine Czech lyricism and melody with brilliant technical demands and include works for solo bass, bass and piano, bass and orchestra and many bass duets, trios, quartets and quintets.

To define Reflexionen Gajdos himself wrote: "The Reflexes No. 1 - 4 was written in 1982. If many of my other solos and capriccios are written in classical harmony, then these are the exceptions. The free harmony and lively rhythms make it possible to create deeply tragic and lyric impressions with typical Doublebass techniques."



Paul Hindemith (1895 - 1963)

Paul Hindemith was born in Hanau, Germany, on November 16, 1895 and was one of the most important personalities of musical modernism. He was a master composer, conductor, violist, educator and theoretician. He was an ingenious musician who was competent with almost all of the standard musical instruments and was exceptionally proficient on the viola and the viola d'amore. Paul Hindemith played a very crucial role in musical history, not only as a composer but also as a teacher, conductor and theorist. He was the major influence in shaping the musical careers of noted composers from the last century. The Nazis drove him out of Germany and he traveled all across Switzerland and U.S.A., hosting concerts. He experimented with different genres like orchestral works, solo concertos, chamber music for a wide range of instruments, choral works, lieder, operas and ballets.

Between 1918 and 1955 he wrote 21 duo sonatas for all the orchestral instruments and the Sonata for double bass dates from 1949. This year was an important moment for the double bass repertoire, because the sonata was the first work for the instrument to be written in the 20th-century by a composer with an international reputation. The sonata was composed in Taos, New Mexico, when the composer and his wife were enjoying a two-week holiday. Soon it became an important work in the solo double bass repertoire which helped to stimulate other important 20th-century composers to write for the instrument.