

/SUM

MUSICA C.S.I.
LIVE

giovedì 9 giugno 2016 _ 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

mao asai _ oboe

classe di oboe di fabien thouand

Mao Asai

Mao Asai è nata a Aichi (Giappone) il 12 Dicembre 1990.

Inizia lo studio dell'oboe all'età di 15 anni sotto la guida di Naoto Yamamoto.

Nell'aprile 2010 viene ammessa al Conservatorio di Nagoya sotto la guida di Naoto Yamamoto e nel marzo del 2014 ottiene il diploma di perfezionamento. Nel 2014 si è esibita in un recital organizzato dall'associazione YAMAHA

Nel 2016 ha lavorato con l'Orchestra Sinfonica di Kyumi (Finlandia) nella stagione primaverile come primo oboe

Attualmente frequenta il Master of Arts in Music Performance nella classe di oboe del Maestro Fabien Thouand al Conservatorio della Svizzera italiana a Lugano.

F. Couperin
1688 – 1733

Nouveaux Concerts n°5
per oboe e basso continuo

I. Prelude

II. Allemande

III. Sarabande

IV. Gavotte

V. Musette dans le Goût de carillon

H. Holliger
*1939

Sonata
per oboe solo

I. Preludio

II. Capriccio

III. Aria

IV. Finale

C. Saint-Saëns
1835 – 1921

Sonata op. 166
per oboe e pianoforte

I. Andantino

II. Ad libitum-Allegretto-Ad libitum

III. Molto Allegro

kaori shioda _violoncello

luca de gregorio _pianoforte e clavicembalo

Nouveaux Concerts no.5

Francois Couperin (1668-1733)

Couperin thus draws attention to the two-fold title of pieces "Les Gouts-réünis ou Nouveaux concerts.

The concerts are new in that they are a continuation of the 4 Concerts royaux he published two years previously (this is shown further by the numbering of the present works as Concerts 5-14) and they also represent an attempt to reconcile the French style and the Italian style of composition. An excellent discussion of this reconciliation of styles, as well as detailed comments on both Concerts royaux and Nouveaux concerts, will be found in Wilfrid Mellers's* book on the composer. (*Couperin and the French Classical Tradition) Although the French word concert usually means concerto, in this case it signifies "concerted music in dance form scored for an ensemble group ... Composed to soften and sweeten the King's melancholy, they are conceived in a style more French than Italian ... None the less the music throughout ... indicates how deeply Couperin's French idiom is impregnated with Italianism"

1 Prélude – Gracieusement

2 Allemande – Gayement, et les croches égales

3 Sarabande - Grave

4 Gavote – Coulamment, et les croches égales

5 Muséte dans le gout de Carillon - Rondeau

Sonata for oboe solo

Heinz Holliger (1939-*)

Holliger was born in Langenthal, Switzerland, and began his musical education at the conservatories of Bern and Basel. He studied composition with Sándor Veress and Pierre Boulez. Holliger took first prize for oboe in the International Competition in Geneva in 1959. Heinz Holliger, more than any other oboist, has been a unique driving force in the development of 20th-century oboe playing. This early sonata for oboe is nevertheless more than just a tour de force and a showpiece for competitions or recitals: the 'Capriccio' is a polished example of the art of counterpoint and the 'Aria' is soulful and deeply moving.

1 Praludium - Moderato, poco rubato 2

2 Capriccio – Allegro marcato, Largamente, Presto

3 Aria – Andantino

4 Finale – Presto, molto ritmico

Sonata for oboe and piano op.166

Camille Saint-saens (1835-1921)

Oboe Sonata in D major, Op. 166 was composed in 1921, the year of the composer's death. This sonata is the first of the three sonatas that Saint-Saëns composed for wind instruments, the other two being the Clarinet Sonata (Op. 167) and the Bassoon Sonata (Op. 168), written the same year. The piece is dedicated to Louis Bas, first solo oboe with the Société du Conservatoire de l'Opéra.

The movements are not ordered according to the traditional fast-slow-fast sonata system. The tempo of the movements increases successively. The first movement, *Andantino*, is music of a pastoral kind, in ternary form ABA. The opening theme of the oboe solo is an echo of the Westminster Quarters. The core of the second movement is a *Romance*, marked *Allegretto*. It is preceded by an introduction and followed by an epilogue. The introduction and epilogue are marked *ad libitum* - that is, the performer is free to choose the tempo considered most appropriate. The last movement, titled *Molto Allegro*, short and brilliant, has passages of great difficulty and virtuosity.

1 *Andantino*

2 *Ad libitum* - *Allegretto* - *Ad libitum*

3 *Molto Allegro*