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progetto CSI LIVE

martedì 14 giugno 2016 _19.00
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

chiaki nakagomi _flauto

classe di flauto di felix renggli

Chiaki Nakagomi

Chiaki Nakagomi è nata a Yamanashi (Giappone) il 16 gennaio 1990. Inizia lo studio del flauto all'età di 10 anni sotto la guida di Hiroshi Koizumi e Tomio Nakano.
Nell'aprile 2008 viene ammessa nel Conservatorio di Tokyo e sotto la guida di Mari Nakano nel marzo del 2012 ottiene il diploma di perfezionamento. Presso lo stesso istituto ha inoltre conseguito il Diploma di Pedagogia Musicale e, in seguito, collabora con diverse scuole di musica in Giappone come insegnante.
In seguito ha studiato con Felix Renggli, Sabine Poyé Morel e Jutta Pulcini alla Musikhochschule di Friburgo in Brisgovia.
Fra il 2010 ed il 2012 è stata membro dell'orchestra sinfonica di Tomin. Nel corso della sua maturazione musicale ha participato a diversi concorsi internazionali (Bucarest, Budapest, Ginevra, Uelzen). Ha vinto il 3° premio all'5° concorso internazionale di flauto di Sendai. Nel 2012 si è esibita in un recital organizzato dall'associazione Giapponese del flauto a Tokyo. Ha suonato nei concerti solistici e cameristici dei festival (Tokyo, Yamanashi, Shiga, Budapest, Praga, Graz, Vienna, Friburgo in Brisgovia, Baden- Baden, Karlsruhe, Lugano).
Attualmente frequenta l'ultimo anno del Master of Arts in Music Performance con Felix Renggli al Conservatorio della Svizzera italiana di Lugano.

G. Fauré
1845 – 1924

Fantasie op. 79
per flauto e pianoforte
I. Andantino; Allegro

B. Ferneyhough
*1943

Cassandra's dream song
per flauto solo

S. Prokofiev
1891 – 1953

Sonata in Re Maggiore op. 94
per flauto e pianoforte
I. Moderato
II. Allegretto Scherzando
III. Andante
IV. Allegro con brio

leonardo bartelloni _pianoforte

Gabriel Fauré / Fantaisie op. 79

A prolific song composer, Gabriel Fauré wrote orchestral, solo piano, and chamber music. Originally trained on the organ, Fauré earned his living as an organist until he began to gain recognition as a composer. The modern concert flute was developed in the middle of the 19th Century (largely by Theobald Boehm) and it is from this point that composers began to take the flute seriously. Fauré was among the first of the composers around to take the flute seriously.
In 1896, Fauré joined the faculty of the Paris Conservatory and became its director in 1905. His students included composers Maurice Ravel and Georges Enescu, and the noted composer-teacher Nadia Boulanger. He wrote his Fantaisie op. 79 for the flute Concours of 1898 and dedicated it to Taffanel; it also exists in an orchestral version. The opening section, marked Andantino (moderately slow), is in E minor and proceeds in 6/8 time. It is reminiscent of a Siciliana (a favorite slow-movement style of Baroque composers), with a pastoral mood and occasional dotted-rhythm figures. (Fauré was working on the famous Sicilienne movement of his music for the play Pelléas et Mélisande at the same time.) The melody of the Fantaisie's opening section becomes increasingly elaborate, ending with an E minor cadence, a short rest, and a quick shift into 2/4 time and an Allegro main section in C major. The flute and piano parts both become increasingly complex and intense, passing briefly through many keys, alternating between staccato and legato playing. The sudden dynamic contrasts enhance the sense of building to a heady climax.

Brain Ferneyhough / Cassandra's dream song

Brain Ferneyhough wrote Cassandra's Dream Song in 1970. At the time composers were writing exciting and challenging music for the solo flute utilising many of the extended techniques that were becoming popular. Berio's Sequenza I for solo flute (1958) contained the first notated multiphonic. Fluttertonguing, singing and playing, key clicks and articulation effects were all gaining in popularity. Ferneyhough is himself a flautist, so has a good knowledge and understanding of what Cassandra's Dream Song asks of the performer.

Cassandra's Dream Song is based, in part, on the Greek myth of Cassandra and Apollo. Apollo was in love with Cassandra, she agreed to be his if he gave her the gift of foresight. This he did, but she did not keep her word, and in his anger Apollo cursed her, so that no one would believe anything she said.
This piece is played from two opposing stands, the first page contains six lines, to be played in that exact order. The second page has five lines (A to E) and can be played in any chosen order. After playing line 1 from page one, the performer can choose which line from page two to play and so on for the rest of the piece.
Each sheet of music containing very different material. The first page is all based around the note A; the music constantly stutters and fights to get away from this but never really succeeds. The tension is huge, signifying Cassandra's frustration and anger with being correct, but not believed.
Page two is full of fury and passion, representing Apollo's rage at Cassandra's betrayal. The performer juxtaposes the two pages, playing lines from each rather than page one followed by page two. This results in a dialogue between the exponents of the myth, it has a very theatrical and effective result.

Sergei Prokofiev / Sonata op. 94

When World War II engulfing the rest of the European continent came to the Soviet Union with Nazi Germany's brutal hammer stroke in 1941, Sergei Prokofiev, along with many other artists, were evacuated away from the major cities and the Nazi's ruthless advance. While Stalin and the Soviets were forced to focus their attention on the threat from the Nazis, they temporary relaxed the restrictions that they had placed on their artists, leaving composers such as Prokofiev to indulge their true creative impulses. Many of the works that flowed from the composer's pen during this time may have perhaps been the expression of anti-Stalin sentiments.
September 1942 found Prokofiev in the far-off, exotic Central Asian city of Alma-Ata, where he was working with Sergei Eisenstein on the film Ivan the Terrible. Having a fair bit of free time on his hands, Prokofiev decided to use it to write something quite different from the film score he was preparing. With memories of the great French flutist

Georges Barrère in his mind from his Paris years (1922-1932), Prokofiev sketched out a sonata for flute and piano, on which he put the finishing touches upon returning to Moscow the following year. The first performance was given in December by the flutist Nikolai Charkovsky and accompanied by Sviatoslav Richter. But scarcely anyone else seemed interested in the work, so when David Oistrakh suggested that Prokofiev turn it into a violin sonata, the composer eagerly agreed and transposed himself to Violin Sonata No. 2 op. 94bis. The first performance of the Violin Sonata took place on June 17, 1944, played by Oistrakh and Lev Oborin.

Normally associated with the percussive effects and shocking dissonances of Prokofiev's piano compositions, he said that he wanted to write the sonata in a gentle, flowing classical style. And these qualities are immediately evident in the first movement, Moderato, which demands a more lyrical, elegant, eloquent and airy compositional style, and secondly by the largely angelic accompanying harmonies. A slightly military allusion then spirals into an intense (both rhythmically and harmonically) whirlpool of embroidered motifs. Finally, the listener is returned to the dream world of the beginning, but with a completely new perspective, having gone through the development.

The rhythmically energetic Scherzo: Presto (the main theme could be interpreted as waltzing) remains light and joking, true to the original sense of a scherzo. A reoccurring theme begins, as the second movement also contains a drastically differing middle section - a "childish" recitative.

The Andante remains comfortably sung from tempo (the sonata contains no real slow movement) with again an eerie contrasting second theme.

A heroic last movement, Allegro con brio, brings the listener back to Prokofiev's more real, although still emphatically optimistic world with the strong repeated eighth-note motif so characteristic of his writing for piano. After the loving middle section, the return to the main theme is filled with even more joie de vivre and a real sense of pure enjoyment as the flute and the piano finally truly dialog to finish the piece in style.