

MARTEDÌ

13.06.17

Aula Magna

ORE

16:00

Entrata
libera

LIVE

conservatorio
scuola universitaria di musica

Recital Boglárka Katalin Marót fagotto

CLASSE DI FAGOTTO
DI GABOR MESZAROS

PER IL
CONSEGUIMENTO DEL
MASTER OF ARTS IN
MUSIC PERFORMANCE



Boglárka Katalin Marót

Boglárka Katalin Marót è nata in Ungheria nel 1992. La sua carriera musicale cominciò nel coro di voci bianche della Radio Ungherese a Budapest. Sette anni in questa formazione di altissimo livello la convinsero a diventare musicista. Si è esibita sotto la guida di molti famosi direttori, come Dennis Russel Davies, Zoltán Kocsis, Dezső Ránki, Tamás Vásáry e András Schiff. Nel 2007 ha partecipato al Festival Schleswig-Holstein e nel 2008 ha ricevuto un premio dal presidente dell'ente radiofonica.

Successivamente studia flauto dolce con il maestro László Kecskeméti, vincendo diversi premi partecipando a molti concorsi solistici e cameristici.

Nel 2008 entra al Conservatorio di Béla Bartók a Budapest, nella classe di fagotto di József Vajda e György Olajos. Durante questo periodo suona nell'Orchestra „Musica Sonora” a Budapest. Dal 2012 al 2015 studia presso la Scuola Superiore di Musica della città di Győr, conseguendo il Bachelor of Arts in Music nella classe di Edina Szalai. Nel 2015, con il suo gruppo di musica da camera, vince il III Premio del Concorso Nazionale di quintetto di fiati.

Durante questi anni di studio ricopre un ruolo fisso in diverse orchestre ed ensembles locali tra le quali la Győr Symphonic Banda, l'Orchestra Universitaria Széchenyi, l'Orchestra Sinfonica di Sopron e l'Orchestra Santo Stefano di Budapest.

Terminato questo ciclo di studi viene ammessa al Master of Arts in Music Performance al Conservatorio della Svizzera italiana nella classe del M° Gabor Meszaros, nell'anno 2015. In questo periodo ha l'opportunità di esibirsi più volte al LAC, con l'Orchestra Sinfonica del Conservatorio della Svizzera italiana e con il suo quintetto „Timber Winds”. Infine si esibisce con la Schweitzer Jugend Sinfonie Orchester a Schaffhausen, a Basilea, alla Tonhalle di Zurigo, e al Kulturcasino di Berna.

C. Saint-Saëns
1835 - 1921

Sonata in Sol Maggiore op. 168
per fagotto e pianoforte
I. Allegretto moderato
II. Allegro scherzando
III. Molto Adagio - Allegro moderato

A. Tansman
1897 - 1986

Sonatine
per fagotto e pianoforte
I. Allegro con moto
II. Aria (Largo Cantabile)
III. Scherzo (Molto vivace)

Z. Sesták
*1925

da Cinque Invenzioni
per fagotto solo
I. Recitativo, molto rubato
IV. Molto allegro, quasi adiratamente

M. Bitsch
1921 - 2011

Concertino
per fagotto e pianoforte (orchestra)
Andante - Allegro vivace

Roberto Arosio pianoforte

Charles-Camille Saint-Saëns (1835– 1921) is one of the most well-known composers of the Romantic era. Not limiting himself merely to composing, he was also an organist, pianist and conductor. In his early years, Saint-Saëns was greatly interested in the music of the great 'modern' composers of that time, such as Wagner, Liszt and Schumann, though his own works followed the classical tradition. He taught at the *École de Musique Classique et Religieuse* in Paris, and through his teaching and composition he greatly influenced the advancement of French music. His best known students, Maurice Ravel and Gabriel Fauré, respected him as a genius and followed in his musical footsteps. At the age of 85, Camille Saint-Saëns was still active as a composer and conductor. His last works were three sonatas, for oboe, clarinet, and bassoon. The *Bassoon Sonata, Op. 168* was dedicated to Clément-Léon Letellier, a bassoon professor at the Paris Conservatoire. The Sonata contains 3 movements, the first; *Allegro moderato* is liltingly charming and has long expressive lyrical phrases, that modulate quickly between major and minor, building to a mildly dramatic climax in its development section. The second movement; *Allegro scherzando*, has a dancing rhythmical character spiced with lyrical episodes in minor mode, but it, too, changes frequently between major and minor. The final movement has two parts, *Molto adagio* and *Allegro moderato*. The *Adagio* part is the longest section of the entire sonata at over five minutes, features an elaborate melody over a simple, essentially chordal accompaniment, and leads to a pleasant minute-long final *Allegro*.

Alexandre Tansman (1897 – 1968) was a Polish composer and virtuoso pianist of Jewish origin. He lived in France for most of his life, acquiring French citizenship in 1938. His Polish identity influenced several of his orchestral and chamber works, such as *Rapsodie polonaise* and *Quatre Danses polonaises*, and some guitar works. His music is often said to be primarily neoclassical, drawing on his Polish Jewish heritage as well as his French musical influences. Though he began his musical studies at the *Łódź Conservatory*, he received a doctorate in Law from the University of Warsaw. Shortly after completing his studies, Tansman moved to Paris, where his musical ideas were accepted and encouraged by his mentors Igor Stravinsky and Maurice Ravel, as opposed to the more conservative musical climate in his native Poland. Tansman wrote more than 300 works, including a large number of operas, ballets and symphonies, as well as assorted concertos and works for children.

The *Bassoon Sonatina* explores the bassoon's full range; the score is extremely melodic, extroverted, and interestingly varied through its brief duration. It's highly typical not only of Tansman's usual style, but of the music of the *École de Paris*. A quickly driving piano part generates energy in the *Sonatina's* fast first

movement, while the bassoon counters with a wide-ranging and technical melodic line, often bursting into bouts of recitative. A very brief, gentler contrasting section almost immediately gives way to a return to the opening material. A short cadenza leads straight into the slow movement, where the bassoon sweetly sings over stately piano chords. The nearly unbroken melody gently rises up before descending to the bottom of the bassoon's range before a brief piano transition leads, as in the first movement, to the bassoon's condensed restatement of the melody. The final movement begins *attacca*, with the piano hammering out sharp chords while the bassoon utters broken rhythmic patterns. Towards the end of the movement, several passages suggest that the piece will end in a fugue, but the instruments quickly back out of any contrapuntal constraints and end the work with light, carefree gestures.

Zdeněk Šesták is a Czech composer and music theorist. As child, Šesták studied at the music school in Slaný und during his youth he started to play Organ at his hometown. In the Conservatory of Prague he studied theory of music and composition with Miroslav Krejčí und Emil Hlobil. Šesták's oeuvre includes six symphonies, a number of concerts for various instruments (primarily strings), and many chamber works for strings.

He composed the *Cinque invenzioni per virtuosi* in 1969 for F. Stenhovi. It includes five atonal, technically challenging movements, each of them with their own texture and atmosphere. The first movement is lyrical and dramatic. It forms a mirror of the composer himself in the piece's wide differences in character. This movement based on the interval of the major seventh. The forth movement is extremely virtuosic and it is written with a dancing character. It includes different scales and forms an A-B-A structure with the lyrical part in the middle of the movements, which call to mind the sound of an ancient European folk song.

Marcel Bitsch (1921 – 2011) was a French composer, teacher and analyst. He studied at the Conservatoire de Paris and also was professor of counterpoint there. In his later years he concentrated on teaching and analyzing the music of J. S. Bach, producing analytical scores whose page layout was designed to convey the music's structural features. As an exceptionally versatile composer, Bitsch has composed orchestral works, chamber works and numerous pieces and studies for wind instruments.

Bitsch's *Concertino for Bassoon and Piano* was composed at the age of 1955 for the well known competition of the national conservatory of Paris. Its range of

exciting musical aspects, including varied articulation, complex rhythms, irregular phrasing, exploited tonality and much variation in dynamics, tempo and performance directions. The part of the concertino has a special, intimate character which leads to extreme emotional heights. As a bridge between the slow beginning and the fast, virtuosic final part, the bassoonist performs a written out cadenza. The final section is based on strict rhythmic figures rather than exclusively melodic material, culminating in a sharp cessation of the driving rhythm previously established. The diversity of musical elements included in his Concertino is creates a valuable and necessary addition to the bassoon repertoire.