**VENERDÌ**
**09.06.17**
Aula Magna

**ORE**
**10:30**
Entrata
libera

LIVE

conservatorio
scuola universitaria di musica

# Recital
# Lucy Carrigy-Ryan
# viola

CLASSE DI VIOLA
DI BRUNO GIURANNA

PER IL
CONSEGUIMENTO DEL
MASTER OF ADVANCED
STUDIES IN MUSIC
PERFORMANCE AND
INTERPRETATION

SUPSI

## Lucy Carrigy-Ryan

Lucy Carrigy-Ryan ha completato la laurea in musica, spagnolo e giurisprudenza presso l'Università Nazionale in Australia. Dopo aver finito gli studi, ha lavorato in una posizione legale e politicamente strategica, e anche come tutore di musica per la Canberra Youth Orchestra Society. È entrata a far parte della Canberra Symphony Orchestra, Australia, nel 2010.

Lucy ha proseguito successivamente gli studi musicali nel 2013 come titolare di una borsa di studio all'orchestra di tango Emilio Balcarce in Argentina. Contemporaneamente ha anche lavorato come violista presso l'Orchestra Filarmonica di Buenos Aires.

Lucy ha suonato con numerosi gruppi di musica da camera in Sud-America e in Australia, collaborando con il chitarrista argentino Juan Carlos Migliaro, con Sydney Theatre Company e partecipando alla registrazione di musica contemporanea per Camerata Almagro. Ha anche partecipato a varie masterclass con violisti quali Kozmala, Del Castillo, Kovacs, Benedict, Ganz e Garmedia. oltre ai suoi studi a Lugano, dove frequenta il Master of Advanced Studies in Music Performance and Interpretation, dall'anno accademico 2014/15 studia anche col Maestro Giuranna nell'Accademia Stauffer a Cremona, Italia.

**D. Milhaud**
 1892 – 1974

**Sonata** n°1 op. 240 Sur des thèmes inédits et
anonymes de XVIIIe siècle
per viola e pianoforte
    *I. Entrée*
    *II. Française*
    *III. Air*
    *IV. Finale*


**E. Bloch**
 1880 – 1959

**Suite Ebraica**
per viola e pianoforte
    *I. Rhapsodie  (Andante moderato)*
    *II. Processional (Andante con moto)*
    *III. Affirmation  (Maestoso)*


**P. Hindemith**
 1895 – 1963

**Sonata** op. 25 n°4
per viola e pianoforte
    *I. Sehr lebhaft – Markiert und kraftvoll*
    *II. Sehr langsame Viertel*
    *III. Lebhafte Viertel*


**Roberto Arosio** pianoforte

Darius Milhaud – Sonata No. 1 *sur des thèmes inédits et anonymes de XVIIIe siècle*, for viola and piano, Op. 240 (1944)

This recital celebrates compositions written for the viola between 1922 and 1951 by three Western-European-born composers. It commences with Milhaud's first sonata for viola, which is based on four unpublished and anonymous French themes from the 18th century. The work comprises four contrasting movements - Entrée, Française, Air and Final – with the composer cleverly using canonic techniques to share melody between the viola and piano across each of the movements. Despite each part being based on a theme from the baroque period, it has been stated that 'the result is not very baroque...but rather kept with the arrangements of old music that were current at the time Milhaud was in Paris, such as Stravinsky's Pulcinella'.[1]

Milhaud was born 1892 in Marseille, France, to Jewish parents. He initially studied violin at the Paris Conservatoire, before switching to composition. Some years after completing his studies, he worked for the French diplomatic service and accompanied the then French Ambassador to Brazil (Paul Claudel, who was also a poet and dramatist) where he worked as his secretary for two years. It was there that Milhaud was exposed to popular Brazilian music, which later featured significantly in his compositions.

Milhaud was a prolific composer, writing a variety of works including concertos, chamber music, operas, ballets and symphonies. He dedicated his concerto for viola to the German violist, Paul Hindemith.

Milhaud was forced to leave France in 1940 because of the invasion by Nazi Germany, and emigrated to the United States. From 1947 to 1971 he held composition teaching positions in both the US and France.[2]

Ernest Bloch –Suite Hébraïque for viola and piano (1951)

Bloch was born in 1880 in Geneva, Switzerland, to Jewish parents. Like Milhaud, he commenced his musical endeavours as a violinist, studying under the celebrated Ysaÿe, prior to changing his focus to composition.

Despite having written several works, including an opera, which premiered in Paris, and several large-scale orchestral compositions, Bloch received little recognition in Switzerland, and later moved to the United States. In the US he composed many chamber music works, (including five string quartets), significant works featuring a solo instrument (particularly piano, violin, viola and

[1] Darius Milhaud Society. (1998) The Darius Milhaud Society Newsletter, Vol. 14, Spring/Summer/Fall 1998. *Darius Milhaud Society Newsletters*, Book 13.

[2] Drake, J. (2001), Darius Milhaud, Grove Music Online. http://oxfordindex.oup.com/view/10.1093/gmo/9781561592630.article.18674 Accessed 20 May 2017.

cello) as well as various concerti and received much greater recognition than in Switzerland.[3]

The Suite Hébraïque was composed in 1961 in Oregon for a Jewish Society (the Covenant Club of Illinois). The work commences with 'Rhapsody', which comprises haunting chromatic melodies, augmented and diminished intervals, cluster chords and unusual modulations. The second movement is titled 'Processional', and features a steady march-like rhythm in the piano, and a contrasting passionate theme in the viola. The final movement, 'Affirmation', begins and ends with sprightly dotted rhythms, with the middle section being dreamy, graceful and lyrical.


Paul Hindemith – Viola Sonata Op. 25 No. 4 (1922)

Hindemith was born in 1895 in Germany, and, like the other composers in this program, also studied violin from a young age. He went on to become the leader of the Frankfurt Opera Orchestra in 1917. In 1919 Hindemith switched his focus to the viola and two years later established the celebrated Amar Quartet, where he remained the violist until 1929.

Hindemith also gained recognition as a composer and in 1927 was appointed at the Berlin Musikhochschule as a theory and composition teacher. In 1929 Hindemith composed his Konzertmusik Op 48, which he dedicated to Darius and Madeleine Milhaud, in a sense returning the earlier gift from Milhaud.

Like Milhaud and Bloch, Hindemith also emigrated (primarily for political reasons), and moved from Germany to the United States in 1940. He worked at Yale University for some ten years prior to returning to Europe to take up a position at the University of Zurich in Switzerland.[4]

Hindemith was widely regarded as a violist and composer. He wrote seven sonatas for the viola, a concerto, two chamber music works as well as numerous other pieces which feature the instrument.

The Sonata Op 25 No 4 for viola and piano consists of three highly contrasting movements. The first movement opens with an extended piano solo, which is bursting with energy. The viola later joins with an imploring and intense theme. This beginning contrasts well with the more subdued ending, which features cascading arpeggios in the piano accompanied by a long viola line. While the viola line continues, the piano reverts to a single rhythmic motive, leading to a

[3] Library of Congress. *Ernest Bloch, 1880 to 1959 music manuscripts in the Library of Congress*. Library of Congress, Washington, 198. https://www.loc.gov/item/94197011/. Accessed 10 May 2017 and Gerling, D. (2007). Connecting Histories: Identity and Exoticism in Ernest Bloch, Rebecca Clarke and Paul Hindemith's Viola Works of 1919, Rice University.

[4] Schubert, G (2001). Integrated account of Hindemith's life and works, plus works list and concise bibliography, *The New Grove Dictionary of Music and Musicians*, 2d ed., Vol. 11, 523–538. London: Macmillan.

pizzicato tierce de picardie ending from the viola over sustained minor chords in the piano.

The second movement features the viola expressing an impassioned and beautiful theme, against tolling piano chords. This beauty is interrupted by the arrival of the final movement, which is abrupt and percussive in nature, opening with striking chords from both instruments. This movement features rhythmic contrasts, clashing harmonies, brief movements of beauty and calm, and ever-increasing intensity which leads to an exhilarating finale.