

GIOVEDÌ

08.06.17

Aula Magna

ORE

16:00

Entrata
libera

Recital Francisco Ruiz viola

CLASSE DI VIOLA
DI YUVAL GOTLIBOVICH

PER IL
CONSEGUIMENTO DEL
MASTER OF ARTS IN
MUSIC PERFORMANCE

Francisco Manuel Ruiz Iglesias

Nato a Málaga nel 1990, inizia lo studio del violino all'età di 8 anni nel Conservatorio Manuel Carra della stessa città. Comincia a suonare la viola nel 2013.

Nel Conservatorio Superior de Música de Málaga fa contemporaneamente gli studi di violino, direzione orchestrale e viola tra gli anni 2008 e 2016 con i maestro Lorenzo Triviño, Joao de França e Francisco Martín-Jaime, prendendo il massimo voto in violino e viola.

Nel frattempo frequenta Masterclass tenute da: Santiago de la Riva, Alexander da Costa, Fabián López, Shirly Laub, Jesús Reina, Matthew Lipman, Ori Kam, Claudia Lappus, Josep Puchades, Mauricio Fuks e Yuval Gotlibovich.

Ha fatto collaborazione con la Orquesta Sinfónica Provincial de Málaga, Orquesta Filarmónica de Málaga, Orchestra della Svizzera Italiana.

Dal 2014 frequenta il Master of Arts in Music Performance presso il Conservatorio della Svizzera italiana a Lugano sotto la guida del maestro Yuval Gotlibovich.

J.S. Bach
1685 - 1750

Z. Kodaly
1882 - 1963

Fantasia Cromatica
per viola sola

R. Clarke
1886 - 1979

Sonata
per viola e pianoforte
I. Impetuoso
II. Vivace
III. Adagio - Allegro

Leonardo Bartelloni pianoforte

J. S. Bach(1685-1750)-Z. Kodály (1882-1967): Fantasia cromatica

Zoltán Kodály's arrangement of J.S. Bach's Chromatic Fantasy BWV 903 for solo viola (followed by the *Prelude and Fugue in E-flat minor* from the *Well-Tempered Clavier* for violoncello and piano) was written in 1950, the same year in which Hindemith held his famous lecture "*Johann Sebastian Bach – Ein verpflichtendes Erbe*". Thus, Kodály followed a general tendency during this with numerous receptions enriched "Bach-Year". As opposed to Hindemith, however, we can find a parallel in an earlier period of Kodály's. In 1924 – a crucial year, during which, between the *Psalmus Hungaricus* and the *Háry János Suite*, he made the decision to concentrate on composing music for children and young people – Kodály wrote comparable arrangements of *Three Choral Preludes in E-flat* (based on BWV 743, 762, and 747) for violoncello and piano. Finally he added another work to this series in 1959 with his transcription for violin and piano of the *Lute Prelude in C-minor* BWV 999.

The *Fantasia cromatica* begins as a *toccata* with fast, up and down surging runs in thirty-second notes and broken chords in sixteenth-note triplets, which are often diminished seventh chords lined up in semitones. The second part is a series of very clear and remotely modulating soft leading chords that are written in the oldest copies as "Arpeggio", i.e. they require a spread chord. The third part is entitled *Recitative* and includes a variety of ornamented, enriched, highly expressive melodies. This part contains several enharmonic equivalents. The recitative finishes with passages that are chromatically sinking diminished seventh chords over above the pedal point on D.

Rebecca Clarke (1886-1979): Sonata for Viola and Piano

The English composer Rebecca Clarke played the viola, and often performed in concerts of chamber music. In addition, in 1919 she wrote the article on the viola in "Cobbett's Cyclopedic Survey of Chamber Music". She studied composition in London with Charles Stanford, and her viola teacher was Lionel Tertis, a pioneer of this instrument in England even before the World War, and who inspired important advances in the playing and building of this stringed instrument. In 1916, Rebecca Clarke and her husband, the Scottish pianist James Friskin, emigrated to the United States.

The composer placed in front of the Sonata for Viola and Piano the following two lines from Alfred de Musset's *La Nuit de Mai*:

Poète, prends ton luth; le vin de la jeunesse

Fermente cette nuit dans les veines de Dieu.

(Poet, take up your lute; the wine of youth
this night is fermenting in the veins of God.)

Rebecca Clarke wrote the Sonata for Viola and Piano for a composition competition supported by the American patroness Elizabeth Sprague Coolidge. The announcement of the competition, dated 22 March 1919, promised one thousand dollars and a performance during the Second Berkshire Chamber Music Festival in Pittsfield, Massachusetts for a composition which had to be submitted by 15 July. The international jury, consisting of six famous performers and composers, was not able to agree which of the final two works should receive the prize, and the patroness herself, at a private pre-audition, had to give the casting vote. Rebecca Clarke's sonata was unsuccessful, one of 72 submissions. The reason for this did not lie in the music, but rumour and gossip had it that Rebecca Clarke was staying in Pittsfield as a close neighbor of Mr. and Mrs. Coolidge. However, the sonata was performed with great success at the festival, but not by the composer herself. The 1919 sonata remains the central composition of her works, which concentrate on chamber music.