

VENERDÌ

30.06.17

Aula Magna

ORE

15:00

Entrata
libera

LIVE

 **conservatorio**
scuola universitaria di musica

Recital Darren Hargan direzione

CLASSE DI DIREZIONE
DI MARC KISSOCZY

PER IL
CONSEGUIMENTO DEL
MASTER OF ARTS IN
MUSIC PERFORMANCE
MAJOR IN ENSEMBLE
CONDUCTING
(CONTEMPORARY
REPERTOIRE)



Darren Hargan

Darren Hargan, nasce a Londonderry in Irlanda del Nord. A 17 anni riceve una borsa di studio per frequentare la Royal Northern College of Music e l'Università di Manchester. Successivamente, si diploma in pianoforte alla Royal Academy of Music di Londra assumendo nel contempo il ruolo di assistente di Anthony Legge per il dipartimento di Opera.

A 21 anni dirige la Prima dell'opera "The Airman's Tale" di Gerard McBurney e successivamente viene chiamato dall'Opera Studio Internazionale di Zurigo come pianista e assistente direttore musicale. In questo periodo dirige al clavicembalo il "Messiah", il "Giulio Cesare" e il "Rinaldo" di Haendel e "Le nozze di Figaro" di Mozart.

Dal 2008 al 2013 lavora all'Opera di Zurigo sotto Alexander Pereira come pianista accompagnatore e assistente alla direzione d'orchestra.

Nel 2008 è assistente di Stewart Robinson presso il Festival di Wexford per la produzione "The Mines of Sulphur" di Sir Richard Rodney Bennett. Ritorna a Wexford nel 2010 come assistente di Jaroslav Kyzlink per l'opera "Hubicka" di Smetana.

Nel 2011 lavora come pianista e assistente di Kenneth Montgomery per "Don Giovanni" presso il Grand Theatre di Ginevra dove dirige l'Orchestra della Suisse Romande. Nel 2010 collabora con l'Orchestra da Camera di Zurigo al Philip Glass Festival per la produzione di "In the Penal Colony" presso il Zürcher Theater der Künste.

Nel 2013, conclude il suo impegno presso l'Opernhaus di Zurigo, dirigendo il Concerto di Gala dei Giovani Artisti alla guida dell'Orchestra Sinfonica di Bregenz. Sempre nel 2013 a Norfolk dirige l'opera "A midsummer night's dream" di Britten per il centenario del compositore. Nel 2014 per lo York Trust dirige "Armida" di Gluck in Inghilterra. Nella stagione 2016/2017 lavora come pianista ospite al teatro di Biel/Solothurn

Lavora come preparatore vocale e maestro preparatore presso le più prestigiose istituzioni musicali con artisti di livello internazionale e l'anno prossimo dirige progetti in Inghilterra, Irlanda, Svizzera e Australia.

Attualmente frequenta il Master of Arts in Music Performance Major in ensemble conducting (contemporary repertoire) presso il Conservatorio della Svizzera italiana a Lugano, sotto la guida del Prof. Marc Kissóczy.

T. Adès
*1971

Arcadiana op. 12
per quartetto d'archi
I. Venezia notturna
II. Das klinget so herrlich, das klinget so schön
III. Auf dem Wasser zu singen
IV. Et... (tango mortale)
V. L'Embarquement
VI. O Albion
VII. Lethe

Marian Gabriel Weber

B. Britten
1913 - 1976

Serenade op. 31
per tenore, corno e archi
I. Prologue (corno solo)
II. Pastoral
III. Nocturne
IV. Elegy
V. Dirge
VI. Hymn
VII. Sonnet
VIII. Epilogue (corno solo)

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M. Ravel
1875 - 1937

Introduction et allegro
per arpa, flauto, clarinetto e quartetto d'archi

Marian Gabriel Weber

I. Xenakis
1922 - 2001

Anaktoria
per ensemble

Marian Gabriel Weber

I. Stravinsky
1882 - 1971

Concerto in Mi^b Maggiore (Dumbarton Oaks)
per orchestra da camera
I. Tempo giusto
II. Allegretto
III. Con moto

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	Britten	Stravinsky	Xenakis	Adès	Ravel
violino I - 1	Elisa Spremulli	Jeremias Petruf	Elisa Spremulli	Elisa Spremulli	Christina Büttner
violino I - 2	Alessia Casalino	Stella Cattaneo		Alessia Casalino	
violino I - 3	Jeremias Petruf	Silvia Rizzo		Jeremias Petruf	
violino I - 4	Stella Cattaneo			Stella Cattaneo	
violino II - 1	Christina Büttner		Christina Büttner	Christina Büttner	Elisa Spremulli
violino II - 2	Zhen Xu			Zhen Xu	
violino II - 3	Livia Roccasalva			Livia Roccasalva	
viola I	Teresa Robledo Risueño	Teresa Robledo Risueño		Teresa Robledo Risueño	
viola II	Lorenza Merlini	Lorenza Merlini	Lorenza Merlini	Lorenza Merlini	
viola III	Martina Iacò	Martina Iacò		Martina Iacò	Martina Iacò
violoncello I	Giacomo Cardelli	Giacomo Cardelli	Giacomo Cardelli	Giacomo Cardelli	Giacomo Cardelli
violoncello II	Federico Bianchetti	Federico Bianchetti		Federico Bianchetti	
contrabasso I	Klaudia Baca	Klaudia Baca	Simone Turcolin		
contrabasso II		Simone Turcolin			
flauto I		Isabel Gualda			Isabel Gualda
clarinetto I		Rui França Ferreira	Rui França Ferreira		Rui França Ferreira
fagotto I		Arseniy Shkaptsov	Arseniy Shkaptsov		
corno I	Jonathan Bartos	Jonathan Bartos	Jonathan Bartos		
corno II		Konrad Markowski			
tenore	Donovan Smith				
arpa					Beatrice Melis

Benjamin Britten: Serenade for Horn, Tenor, and Strings

Benjamin Britten's *Serenade* was written in 1943 for the near perfect combination of tenor Peter Pears and the great horn player Dennis Brain. Pears was Britten's lifelong companion and inspiration, and Brain, who later died tragically in a car crash at the age of 37, was a good friend. It was immediately regarded as a masterpiece and helped greatly to rehabilitate Britten and Pears, after their controversial exile in the United States during the first part of the war. Britten was, however, somewhat diffident about it ("not important stuff, but quite pleasant, I think").

The *Serenade* is a setting of a series of poems on the theme of darkness and night. And, as tenor Ian Bostridge, says it is 'a... Romantic piece... a quality underlined by the use of the horn, conjuring up forest depths and an inexpressible longing'. The challenge for the tenor soloist is to emulate the focus and head tone of Pears' voice, whilst the horn player must play the first and last movements solo using the natural harmonics, rather than valves, which demands consummate skill. Nonetheless, a critic at the first performance commented thus on Dennis Brain's playing: 'the curiously faulty intonation (in the Prologue)disappears in the first song...' Britten wrote in reply that this was: 'exactly the effect I intend....anyone who plays "in tune" is going directly against my wishes'.

The four outer movements explore the night's serenity and magic, whilst the two inner ones paint more sinister and threatening pictures of the threat of evil and the loneliness of damnation. Ian Bostridge comments: '... the Dirge... is very dark stuff, and terribly grating on the voice. Straight after comes the Hymn, with its coloratura, so health-giving for the voice. Out of nowhere, you get this gift.' The horn weaves improvisatory patterns around the tenor's vocal line, emphasising and enhancing the poetry.

1. Prologue

(solo horn)

2. Pastoral

The day's grown old; the fainting sun
Has but a little way to run,
And yet his steeds, with all his skill,
Scarce lug the chariot down the hill.
The shadows now so long do grow,
That brambles like tall cedars show;
Mole hills seem mountains, and the ant
Appears a monstrous elephant.

A very little, little flock
Shades thrice the ground that it would stock;
Whilst the small stripling following them
Appears a mighty Polypheme.
And now on benches all are sat,
In the cool air to sit and chat,
Till Phoebus, dipping in the west,
Shall lead the world the way to rest.

Charles Cotton (1630–1687)

3. Nocturne

The splendour falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory:
Blow, bugle, blow, set the wild echoes flying,
Bugle blow; answer, echoes, dying, dying, dying.
O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, answer, dying, dying, dying.
O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul,
And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

Alfred, Lord Tennyson (1809–1892)

4. Elegy

O Rose, thou art sick!
The invisible worm,
That flies in the night
In the howling storm,
Has found out thy bed
Of crimson joy:

And his dark secret love
Does thy life destroy.

William Blake (1757–1827)

5. Dirge

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle-lighte,
And Christe receive thy saule.
When thou from hence away art past,
Every nighte and alle,
To Whinny-muir thou com'st at last;
And Christe receive thy saule.
If ever thou gavest hosen and shoon,
Every nighte and alle,
Sit thee down and put them on;
And Christe receive thy saule.
If hosen and shoon thou ne'er gav'st nane
Every nighte and alle,
The whinnes sall prick thee to the bare bane;
And Christe receive thy saule.
From Whinny-muir when thou may'st pass,
Every nighte and alle,
To [Brig o' Dread](#) thou com'st at last;
And Christe receive thy saule.
From Brig o' Dread when thou may'st pass,
Every nighte and alle,
To Purgatory fire thou com'st at last;
And Christe receive thy saule.
If ever thou gavest meat or drink,
Every nighte and alle,
The fire sall never make thee shrink;
And Christe receive thy saule.
If meat or drink thou ne'er gav'st nane,
Every nighte and alle,
The fire will burn thee to the bare bane;
And Christe receive thy saule.
This ae nighte, this ae nighte,

Every nighte and alle,
Fire and fleet and candle-lighte,
And Christe receive thy saule.

Lyke Wake Dirge, Anonymous (15th century)

6. Hymn

Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats thy light,
Goddess excellently bright.
Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made
Heav'n to clear when day did close:
Bless us then with wishèd sight,
Goddess excellently bright.
Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak'st a day of night,
Goddess excellently bright.

Ben Jonson (1572–1637)

7. Sonnet

O soft embalmer of the still midnight,
Shutting, with careful fingers and benign,
Our gloom-pleas'd eyes, embower'd from the light,
Enshaded in forgetfulness divine:
O soothest Sleep! if so it please thee, close,
In midst of this thine hymn my willing eyes.
Or wait the "Amen" ere thy poppy throws
Around my bed its lulling charities.
Then save me, or the passèd day will shine
Upon my pillow, breeding many woes,

Save me from curious conscience, that still lords
Its strength for darkness, burrowing like a mole;
Turn the key deftly in the oilèd wards,
And seal the hushèd casket of my Soul.

John Keats (1795–1821)

8. Epilogue

(solo horn – off stage)

Igor Stravinsky “Dumbarton Oaks” Concerto in E-flat (1938)

The Concerto in E-flat was commissioned in 1937 by American diplomat Robert Woods Bliss and his wife, Mildred, to celebrate their 30th wedding anniversary in 1938. The Blisses, generous patrons of the arts, lived on their estate, Dumbarton Oaks, in the Georgetown section of Washington, D.C. Stravinsky visited Dumbarton Oaks in 1937 while in the planning stages of this composition. Its first, private performance was at Dumbarton Oaks on May 8, 1938 in the music room, site of many performances. Nadia Boulanger, French composer and teacher, conducted. Stravinsky, too ill to attend, recovered sufficiently to conduct the public premiere in Paris on June 4, 1938.

Dumbarton Oaks, written in the neoclassical style, seems specifically meant to invoke the spirit of Bach. Stravinsky wrote: "I played Bach very regularly during the composition of the concerto and I was greatly attracted to the Brandenburg Concertos. Whether or not the first theme of my first movement is a conscious borrowing from the third of the Brandenburg set, however, I do not know. What I can say is that Bach would most certainly have been delighted to loan it to me; to borrow in this way was exactly the sort of thing he liked to do himself." However, as Michael Steinberg points out "when Stravinsky alludes to some specific style, he evokes its manner (even its mannerisms) rather than its substance. The more vividly he cites the external habits of Bach’s music, the more he impresses us that the real substance and method are uniquely his own."

The three short movements, about the length of a typical concerto by Bach or Vivaldi, are played without pauses, linked by quiet chords. In all three, short motifs are developed in complex counterpoint, and both outer movements include a fugue-like episode near the end. Rhythmically the music is industrious and firmly direct, similar to its Baroque models, while the ostinati, shifting meters, syncopations, are distinctly Stravinsky.