

LIVE

lunedì 11 giugno 2012 _ 14.00
aula magna _ csi

entrata libera



recital per il conseguimento del master of arts in music performance

oleksandr sternat _ clarinetto

classe di clarinetto di françois benda

Oleksandr Sternat



Sternat Oleksandr Marianovich nasce il 21 ottobre 1986 a Kharkiv, Ucraina.

Nel 1994 diventa allievo della Kharkiv Special Secondary Music School e nel 1998 entra a far parte della classe di clarinetto del Professor Altukhov V.N. Nel 2000, ancora durante gli studi, riceve il terzo premio del Second International Contest of performers of woodwind instruments by D. Beda a Lviv, Ucraina. Nel 2001 partecipa al Eight International Juvenile Festival "At Aivazovsky place" (Theodosia, Crimea).

Nel 2002 vince il primo premio all'Ukrainian contest of performers of woodwind and drum

instruments "Poltavskaya spring", a Poltava, Ucraina.

Partecipa al International Festival of gifted children of three Slovenian countries "New names" in Bielorussia, Russia e Ucraina. Ottiene il primo premio del First Open contest of young performers Theodosia, Crimea (Ucraina) e vince il primo premio nella terza edizione del concorso International Juvenile Performance Contest "Silver Ring" a Uzhgorod, Ucraina.

È membro del programma del International Charitable Fund di Vladimir Spivakov e ha partecipato al concerto al Cremlino di Mosca.

Ha suonato come solista con la Philharmonic Orchestra di Lviv e Kharki.

Nel 2003 vince il primo premio del Contest of Young performers in the nomination of "Chamber ensemble" Theodosia, Crimea.

Ha suonato come solista con il Philharmonic Orchestra Kiev City (Ucraina).

Nel 2004 ottiene il primo premio del First International contest of young performers of woodwind instruments a Chernovtsy, Ucraina. Partecipa al International Festival of CIS and Baltic countries "Moscow meets friends" a Mosca (Russia). Si è esibito come solista con Lvov Chamber Orchestra.

Nel 2005 vince il primo premio al "Selmer – Paris in Ukraine", clarinet and saxophone international competition a Lviv, Ucraina. Partecipa al The IX Grand-Concert "New Names of Young Stars of Ukraine". Ha suonato con la "Youth Symphony Orchestra of the Volga" a Togliatt, Russia e come solista ha suonato con la Kiev Philharmonic Orchestra.

Nel 2009 ottiene il diploma di Bachelor.

Dal 2005 al 2010 è stato membro della Young Symphonic Orchestra "Slobozhansky".

Dal 2010 fa parte del Kharkiv Academic Symphonic Orchestra of the Philharmonic society della regione del Kahriv come quarto clarinetto e clarinetto basso.

C. Saint-Saëns
1835 – 1921

Sonata in Mi^b Maggiore op. 167
per clarinetto e pianoforte
I. Allegretto
II. Allegro animato
III. Lento
IV. Molto allegro

A. Berg
1885 – 1935

Vier Stücke op. 5
per clarinetto e pianoforte
I. Mässig
II. Sehr langsam
III. Sehr rasch
IV. Langsam

G. Rossini
1792 – 1868

Introduzione, Tema e Variazioni
per clarinetto e orchestra (pianoforte)

S. Nichifor
*1954

Carnyx
per clarinetto solo

pausa

J. Brahms
1833 – 1897

Trio in La minore op. 114
per pianoforte, clarinetto e violoncello
I. Allegro
II. Adagio
III. Andantino grazioso
IV. Allegro

con la partecipazione di
maxim beitan _violoncello
eva bohte, matteo sarti _pianoforte



Camille Saint-Saëns (1835 - 1921)

Sonata for clarinet & piano in Es dur, Op. 167

Dating from 1921, Camille Saint-Saëns wrote this sonata not long before his death later the same year. He had begun his career as somewhat of an entrepreneur, championing the music of Wagner and Liszt at a time when Bach and Mozart were revered, and introducing the concept of the symphonic poem to France (of which the Dance Macabre

of 1874 is probably his most famous). Towards the end of his life, he had become very conservative, objecting to the innovations of composers such as Debussy and Richard Strauss and holding strongly to Classical musical conventions.

This sonata is in four movements, using more of a Classical than the typical three-movement Romantic-era format. The opening Allegretto is relatively short, beginning calmly, but becoming more passionate as the movement progresses. The scherzo in Ais - dur leads to a brooding lento in es - moll , which is finally followed by a high-spirited, virtuosic Molto Allegro. This ends quietly and peacefully, as Saint-Saëns re-introduces the same music from the first movement.



Alban Berg (1885-1935) four pieces.

Austrian composer Alban Berg was one of the most prominent representatives of music expressionism and the New-Viennese school. This short cycle sounds indeed compact and integrated: pieces contrast and complete each other at the same time. the first piece is in a moderate tempo and starts with imitation, followed by leaps and ascending passages

which seem to reveal something new. However, everything subsides quickly. The second piece is slow and thoughtful. After an interrogative intonation there is a descending tune, resembling meditation. The third piece begins rapidly but at once slows down while a descending whole-tone scale colours it with the mark of a fantastic vision, which soon melts. The fourth piece uses triplet movement (similar to the third one) and brings the listener to a short melody that seems to disappear in the “vibration” and the sound melts again.



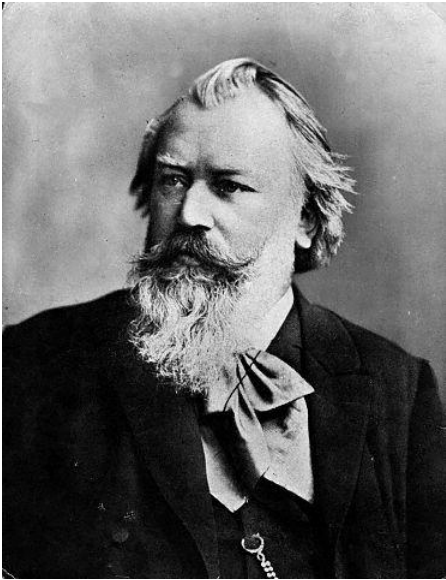
Gioacchino Rossini (1792 - 1868) Introduction and the theme and variations for clarinets

Italian composer Rossini was famous for being an opera composer, but his chamber instrumental music is as splendid as almost everything that he created. Nearly all his chamber instrumental pieces were written during his early period of creativity. This work, written in 1813, begins with a melodious Andante sostenuto Introduction in 6/8, in the key of E flat major, which sets the scene with a jovial atmosphere. This is followed by a brief Allegretto theme and a series of five variations. These pick up speed until a sudden slow Largo fourth variation in B flat minor, which leads to the final fast variation in B flat major. The piece ends positively, with a virtuosic cadenza.



Serban Nichifor (1954) Karniks

This piece for solo clarinet by the contemporary Romanian composer Serban Nichifor is written in the vivacious and "brave" style. The first passage is an ascending chromatic scale that is similar to a military call, which immediately creates the image of an energetic fearless warrior. Tension is also created by repetitions of the same note and by fourth-and-fifth passages. Metric and rhythmic aspect of the piece is also appealing – varying time from 2/2 to 15/8 gives the feeling of absolute freedom and improvisation mode, rooted in folk Romanian traditions of "Lautars" – folk musicians who played the most sophisticated pieces by ear without any training. Karniks is a bright and extraordinary piece that sounds modern and fresh.



Johannes Brahms (1833-1897) Trio A minor. Opus 114

Brahms is a representative of late German Romanticism. The trio was created by him not long before his death in 1891. This piece was written by Brahms specifically for the marvelous clarinetist Mühlfeld. The very timbre of the clarinet – its elastic and rich, but at the same time melodious, intonation also attracted

the great composer, who created during that period a few pieces engaging the clarinet. It was said about Brahms that he “felt in head and thought in heart”, which mainly determined the nature of the music in this trio in A minor. The first part, Allegro, is somewhat gloomy. There are typical Brahms syncopations, triplets, and a song layout which makes the music vivid, and a beautiful dialogue between all three instruments. The second movement, the Adagio in D Major, is of full sound, with rich harmonies, and more cantabile dialogue between the clarinet and the cello. The third part, Andantino grazioso, is melodious and waltz-like, also typical of Brahms. The fourth part, Allegro, is agitated, bright and also dancing, at times resembling a cheerful Italian tarantella or Hungarian chardash.

