

LIVE

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aula magna _csi

entrata libera



recital per il conseguimento del master of arts in music performance

mohammad shelechi _pianoforte

classe di pianoforte di mauro harsch

Mohammad Shelechi

Mohammad Shelechi è nato a Tehran nel 1982, e ha iniziato a studiare pianoforte all'età di 5 anni con la Prof. Katayoun Kimiaee.

Si è laureato con lode nel Bachelor of Music presso la Azad University of Art and Architecture di Tehran, ottenendo il massimo dei voti nel Recital solistico finale e sostenendo la tesi "New Romantic Piano Performance".

Ha studiato per nove anni con il pianista e compositore iraniano M° Peyman Yazdanian, ha frequentato privatamente le lezioni della Prof. Eleonora Mirzayan, e ha partecipato anche a Masterclass del M° Iradj Sahbaie.

Attualmente si perfeziona nel Master in Piano Performance al Conservatorio della Svizzera italiana sotto la guida del M° Mauro Harsch, e nel contempo intraprende un corso di direzione d'orchestra all'Accademia Nazionale della Musica di Milano con il M° Renato Rivolta. Inoltre studia clavicembalo e prassi esecutiva della musica barocca con il M° Stefano Molardi.

Ha frequentato corsi di perfezionamento con Ivo Pogorelić e Vladimir Ashkenazy per il pianoforte, e con Ivry Gitlis per la musica da camera.

Ha eseguito numerosi concerti come solista e direttore in Iran e in Europa. Recentemente a Milano ha avuto l'opportunità di dirigere l'Orchestra dei Pomeriggi Musicali e l'Orchestra Verdi.

L. van Beethoven
1770 – 1827

Sonata “Waldstein” n°21 in Do Maggiore op. 53

I. Allegro con brio

II. Introduzione: Adagio molto – attacca

III. Rondò. Allegretto moderato – Prestissimo

pausa

G. Mahler
1860 – 1911

Quartetto in La minore

per violino, viola, violoncello e pianoforte

S. V. Rachmaninoff
1873 – 1943

Trio élégiaque n°1 in Sol minore

con la partecipazione di
cristina pantaleone, jacqueline lambart _violino
saya nagasaki _viola
nikolay shugaev, chi-ho choi _violoncello



Ludwig van Beethoven (1770 – 1827)

“O you men who think or say that I am malevolent, stubborn or misanthropic, how greatly do you wrong me, you do not know the secret causes of my seeming, O how harshly was I repulsed by the doubly sad experience of my bad hearing, and yet it was impossible for me to say to men speak louder, shout, for I am deaf. Only art it was that withheld me, ah it seemed impossible to leave the world until I had produced all that I felt called upon me to produce, and so I endured this

wretched existence - truly wretched, an excitable body which a sudden change can throw from the best into the worst state - Patience - it is said that I must now choose for my guide, I have done so, I hope my determination will remain firm to endure until it please the inexorable parcae to break the thread, perhaps I shall get better, perhaps not, I am prepared. Forced already in my 28th year to become a philosopher, O it is not easy, less easy for the artist than for anyone else - Divine One thou lookest into my inmost soul, thou knowest it, thou knowest that love of man and desire to do good live therein. O men, when some day you read these words, reflect that you did me wrong and let the unfortunate one comfort himself and find one of his kind who despite all obstacles of nature yet did all that was in his power to be accepted among worthy artists and men.”

Heiligenstadt

October 6, 1802 Ludwig van Beethoven

To be read and executed after my death

The work of Beethoven seems to me bound up with this historical problem; an ambiguity which is that of Beethoven's two historical roles: the mythical Role which he was made to play by the whole of the nineteenth century and the modern role which our own century is beginning to accord him.

With Beethoven The artist is in search of his 'truth' and this quest forms an order in itself, a message that can be read, in spite of the variations in its content, over all the work or, at least, whose readability feeds on a sort of totality of the artist: his career, his loves, his ideas, his character, his words become traits of meaning; the shattering of the melody, taken as the symbol of restlessness and the seething agitation of creativeness, the emphatic redundancy of moments of excitement and termination (a naive image of fate dealing its blows), the experience of limits (the abolition or the inversion of the traditional parts of musical speech), the production of musical chimera (the voice rising out of the symphony) – and all this, which could easily be transformed metaphorically into pseudo-philosophical values, nonetheless musically acceptable since always deployed under the authority of the fundamental code of the West, tonality. Further, this romantic image creates a problem of performance: to want to play Beethoven is to see oneself as the conductor of an orchestra. Beethoven's work forsakes the amateur and seems, in an initial moment, to call on the new Romantic deity, the interpreter. The truth is perhaps that Beethoven's music has in it something inaudible and this brings us to the second Beethoven. Beethoven's deafness designates the lack wherein resides ll

signification; it appeals to a music that is not abstract or inward, but that is endowed, if one may but it like this, with a tangible intelligibility, with the intelligible as tangible. The operation by which we can grasp this Beethoven can no longer be either performance or hearing, but reading. Just as the reading of the modern text consists not in receiving, in knowing or in feeling that text, but in writing it anew, in crossing its writing with a fresh inscription, so too reading this Beethoven is to operate his music, to draw it into an unknown praxis. In this way may be rediscovered a certain *musica practica*. The modern location for music is the stage on which the musicians pass, in what is often dazzling display, from one source of sound to another. But one can imagine the concert – later on? – As exclusively a workshop, from which nothing spills over – no dream, no imaginary, in short, no ‘soul’ and where all the musical art is absorbed in a praxis with no remainder. Such is the utopia that a certain Beethoven, who is not played, teaches us to formulate – which is why it is possible now to feel in him a musician with a future.

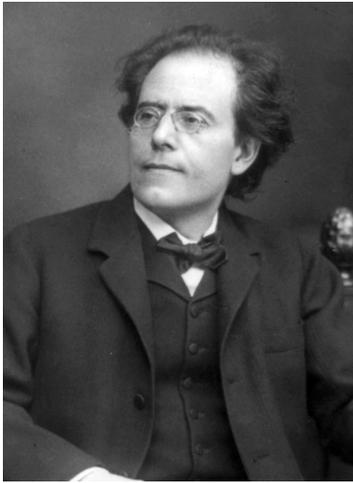
Roland Barthes

MusicaPractica

About Piano Sonata no. 21 op. 53 “Waldstein”

The Waldstein receives its name from Beethoven's dedication to Count Ferdinand Ernst Gabriel von Waldstein of Vienna, a patron as well as a close personal friend of Beethoven. Like the Archduke Trio (one of many pieces dedicated to Archduke Rudolph), this one bears Waldstein's name though there are other works dedicated to him. This sonata is also known as 'L'Aurora' (The Dawn) in Italian, for the sonority of the opening chords of the third movement, which conjures an image of daybreak.

The Piano Sonata No. 21 in C major, Op. 53 considered to be one of Beethoven's greatest piano sonatas, as well as one of the three particularly notable sonatas of his middle period (the other two being the Appassionata sonata, Op. 57, and Les Adieux, Op. 81a). The sonata was completed in the summer of 1804. The work has a scope that surpasses Beethoven's previous piano sonatas. It is a key work early in his 'Heroic' decade (1803-1812) and set the stage for piano compositions in the grand manner both in Beethoven's later work and all future composers.



Gustav Mahler (1860 – 1911)

"I am hitting my head against the walls, but the walls are giving way."

The Piano Quartet in A minor by Gustav Mahler was written around 1876. Only the first movement survives, and it is unlikely that Mahler completed any other movements. This quartet is an early work of Gustav Mahler. Mahler is generally known for his large-scale symphonies and wrote no chamber music after his student years. Probably dating from 1876, Mahler wrote this when he was 15 or 16, at the end of his first year at the Vienna Conservatory. It is one of the very few works from Mahler's early youth that have survived. The manuscript bears the stamp of the publisher Theodor Rattig; it has been theorized that Mahler sent the work to him, but he rejected it. In several letters, Mahler mentions a quartet or quintet, but there is no clear reference to this piano quartet. The work is scored for a usual piano quartet, which consists of a piano, a violin, a viola, and a cello. It is often referred to as Piano Quartet Movement in A minor, since the opening movement is the only one completed. This quartet is the only extant chamber piece known to be composed by Gustav Mahler (there was a violin sonata of similar date, apparently). The work is incomplete; only the first movement was completely written. However, there exists a 24-bar sketch of a scherzo written in G minor, sometimes paired with the quartet. In 1988 the Russian composer Alfred Schnittke wrote a completion of this movement; he also used the fragment in the second movement of his Concerto Grosso No. 4/Symphony No. 5. Pianist Enguerrand-Friedrich Lühl has also completed the Scherzo movement, and with an addition of two original movements not based on Mahler's materials, produced a four-movement work.



Sergei V. Rachmaninoff (1873 –1943)

"For composing music is as much a part of my living as breathing and eating. I compose music because I must give expression to my feelings, just as I talk because I must give utterance to my thoughts."

It was around his thirteenth birthday that Rachmaninov was in the thick of things composing and mingling with the great composers of Russia, notably Tchaikovsky who had a profound influence on him. Rachmaninov had already completed the transcription of Tchaikovsky's *Manfred Symphony* for a piano duet (no one seems to have recorded this piece). It is said that Rachmaninov was so caught up in the fever of composing his first symphony that he wrote the first *Trio élégiaque* in just three days, between 18th and 21st January 1892. Within nine days of its composition he

performed the trio, accompanying the violinist David Krein and cellist Anatole Brandukov at the Vosttrykov Hall.

Being the noted pianist that Rachmaninov was, the piano accompaniment clearly shows the stature of the great composer and this part is never downplayed, despite the cello's more prominent part for expression.

The piece is creatively mellifluous, yet mournfully expressive. It is said that Rachmaninov never willed for the piece to be extended beyond the 1st movement. This piece is also in the mould of one of his songs "Oh stay, my love, forsake me not" - dedicated to Anna Lodizhenskaya, a married lady of gypsy extraction whom Rachmaninov had first met the previous year. His feelings for her bordered on dangerous obsession, although the true extent of their relationship has never been established. It is also quite evident here that Rachmaninov now (aged 19) started to show his true characteristics as a mature composer. Mikhail Bukinik, a fellow conservatory student, said of Sergei in his late teens: "And in this gathering there is Sergei Rachmaninov. Tall and gaunt, his broad shoulders give him a rectangular appearance. His long face is highly expressive... his hair is unruly; he smokes incessantly, speaks with a deep voice, and although he is our exact contemporary, seems somehow a great deal older. Everyone knows about the brilliant new pieces he composes for Professor Arensky, his profound structural instincts, extraordinary sight reading ability, perfect pitch and infectious enthusiasm for Tchaikovsky's music..."

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The image shows a handwritten musical score for Gustav Mahler's Klavierquartett, Piano Quartet (1876), measures 106-113. The score is an autograph and includes staves for Violin I, Violin II, Clarinet, Cello, and Piano. The piano part is particularly prominent and expressive.

Gustav Mahler
Klavierquartett - Piano Quartet
(1876)
Takte / Bars 106-113 (Autograph)