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21.08.21

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Nino Wrede direzione

**Recital per il conseguimento del Master of Arts in Music Performance
Major in Ensemble Conducting (Contemporary Repertoire)**



Maurice Ravel, Aaron Copland

Classe di direzione di Marc Kissóczy



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SUPSI

Nino Wrede

Studied bassoon and conducting at the Hochschule Luzern – Musik (Lucerne School of Music). As a bassoonist he performed with the Central Switzerland Youth Philharmonic, the Lucerne Symphony Orchestra and the internationally renowned “Aulos Symphonic Wind Orchestra”. He is currently finishing his conducting studies under the guidance of Prof. Marc Kissóczy at the Conservatorio della Svizzera italiana in Lugano.

Since 2016 he is musical assistant and second conductor at «Theater Arth», a small theatre in Central Switzerland specialized on Operettas, where he performs several shows per year. In 2017 he made his debut conducting “Der Bettelstudent” by Carl Millöcker. In the following seasons he conducted performances of “Orphée aux enfers” by Jacques Offenbach, “Wiener Blut” and “Eine Nacht in Venedig” by Johann Strauss Jr.

In 2019 he collaborated with the renowned Orchestra della Svizzera italiana OSI.

Moreover, Nino is dedicated to musical education and shares his enthusiasm for music with children and young adults. Beside his studies, he teaches bassoon, coaches the bassoon section of the “National Youth Wind Orchestra” of Switzerland and conducts several school and youth orchestras. His encouragement results in many different projects for children and young adults alike throughout the year.

Madeleine Merz

The Swiss singer Madeleine Merz received her concert diploma studying with Christian Hiltz at the Hochschule der Künste Bern (Bern Academy of the Arts). Later she graduated from Zürcher Hochschule der Künste (Zurich University of the Arts) with a soloist diploma studying in the class of Yvonne Naef.

Merz visited several masterclasses, among others with Christa Ludwig, Angelika Kirchschrager, Margreet Honig, Helmut Deutsch and Eric Schneider. Now she is being coached by Tanja Ariane Baumgartner.

As a soloist, she had concerts in Switzerland, Germany, Italy and the Czech Republic and performed at the Tonhalle Zürich, during the Mendelssohnstage in Aarau, at the Demengafestival in the Calanca Valley and at the Winterfestspielen in Schwetzingen (Germany).

Madeleine Merz held the scholarship of the Friedl Wald Foundation in 2012. In 2014 she was awarded with the price of the Austria Baroque Academy and in the season 2014/2015 she was laureate of the Migros-Kulturprozent.

Maurice Ravel
1875 – 1937

Shéhérazade IMR 44
Arrangiamento per ensemble di Paolo Fradiani
I. Asie
II. La flûte enchantée
III. L'indifférent

Aaron Copland
1900 – 1990

Appalachian Spring (1944)
Arr. per 13 strumenti (1972)
I. Very slowly. Introduction of the characters, one by one, in a suffused light
II. Fast/Allegro. Sudden burst of unison strings in A major arpeggios starts the action. A sentiment both elated and religious gives the keynote to this scene
III. Moderate/Moderato. Duo for the Bride and her Intended – scene of tenderness and passion
IV. Quite fast. The Revivalist and his flock. Folksy feeling – suggestions of square dances and country fiddlers
V. Still faster/Subito Allegro. Solo dance of the Bride – presentiment of motherhood. Extremes of joy and fear and wonder
VI. Very slowly (as at first). Transition scene to music reminiscent of the introduction
VII. Calm and flowing/Doppio Movimento. Scenes of daily activity for the Bride and her Farmer husband. There are five variations on a Shaker theme. The theme, sung by a solo clarinet, was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published under the title "The Gift to Be Simple." The melody borrowed and used almost literally is called "Simple Gifts."
VIII. Moderate. Coda/Moderato – Coda. The Bride takes her place among her neighbors. At the end the couple are left "quiet and strong in their new house." Muted strings intone a hushed prayerlike chorale passage. The close is reminiscent of the opening music.

Classe di direzione di Marc Kissóczy

Maurice Ravel
Shéhérazade

Madeleine Merz* mezzosoprano
Marta Jornet flauto
Valeria Trofa oboe
Jonas Morkunas clarinetto
Zorioscar Urbina fagotto
Angel Isai Gutierrez corno
Giuliano Molino* tromba
Davide Testa* percussioni
Elisa Netzer arpa
Damiano Barreto, Teona Kazishvili violino I
Laura Vannini, Francesca Piazza violino II
Mary Alvarado, Cecilia Adele Bonato viola
Nicolò Neri, Elide Sulsenti violoncello
Miguel Jimenez contrabbasso

Aaron Copland
Appalachian Spring

Anna Ratti flauto
Jonas Morkunas clarinetto
Zorioscar Urbina fagotto
Daniele Cervellera pianoforte
Damiano Barreto, Teona Kazishvili violino I
Laura Vannini, Francesca Piazza violino II
Mary Alvarado, Cecilia Adele Bonato viola
Nicolò Neri, Elide Sulsenti violoncello
Miguel Jimenez contrabbasso

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Maurice Ravel (1875 - 1937)

Shéhérazade (1903)

Since the “Exhibition Universelle”, the world’s fair 1889 in Paris, where most Europeans had opportunity to get to know non-European cultures for the first time. As a result, the oriental style and taste gained in popularity and had a big influence on all kinds of art. Around 1900, Maurice Ravel and other famous composers like Manuel de Falla or Igor Stravinsky belonged to an artist group named “Les Apaches”, which regularly met in Paris to discuss new ideas and inspirations. The poet Tristan Klingsor, a fictitious name of Léon Leclère, was part of this group too and like Ravel, he shared the affinity for everything exotic. In 1903 Klingsor published an album of poems, which was inspired by the collection of Middle Eastern folk tales “One Thousand and One Nights” and Rimsky-Korsakov’s “Sheherazade”. Ravel, very much delighted by the work of his good friend and admiring the masterpiece of Rimsky-Korsakov, was inspired to combine three texts out of the album into a cycle of songs which was supposed to be a homage to Rimsky-Korsakov and his symphonic poem. Although Ravel planned to compose a whole opera about the tales of Sheherazade at the turn of the century, only its overture was finished but didn’t receive much success. With its first performance in 1904, the song cycle “Shéhérazade” was the first big success in the career of Ravel.

In "Asie", the first song, a strange world arises full of beauty, full of secrets, but also full of violence and eroticism. There are reports not only of exciting Arab cities and lovely landscapes, but also of murders, death sentences and villainy - it is precisely the horror that exerts a special fascination. With the constantly repeated words "je voudrais voir" (I would like to see), the narrator dreams of escaping from daily life into Asian temptations. With the imagination becoming more exciting, the music increases in intensity until settling down calmly at the end, back in the real world.

The second song, "La Flûte enchantée", begins with the sound of the flute, which the narrator listens to from inside of the house. In this song, a young slave girl taking care of her sleeping master, hears her lover playing his flute outside. The sad but also joyful music seems to her like a mysterious kiss flying to her cheek.

The last song, "L’Indifférent", is even more sensual in its mood. The narrator observes an androgynous young man and feels attracted to his girlish eyes and his feminine walk. Although the narrator tries to invite the man to enter the house to drink wine, the encounter remains fleeting, as the young man just passes by.

With a shimmering piano, the cycle ends how it has begun. All three songs express the narrator's secret desires. The visionary imaginations of the beginning lose ground to a more lazy and exhausted sensuality.

Although “Shéhérazade” has always been performed by female singers, one person close to Ravel said that both Klingsor and Ravel pictured a man's voice for the part. This would shed a completely different light on the piece in general.

Aaron Copland (1900 – 1990)

Appalachian Spring: Suite for 13 Instruments (1944 / 1972)

Appalachian Spring was written in 1943-44 as "Ballet for Miss Martha Graham" as a commission for the Elisabeth Sprague Coolidge Foundation. Aaron Copland wrote the ballet in the middle of World War II, which may have contributed to its success and its way of becoming a beloved icon in American culture. It was premiered by Miss Graham and her dance company in 1944 at a venue of national importance - the Library of Congress in Washington - and was immediately recognized by the critics and later by the jurors of the Pulitzer Prize for Music in 1945.

The original complete ballet was written for only 13 instruments. In 1945, Copland rewrote the ballet as a suite scored for large orchestra and in 1954 on a friend's advice, he rewrote the entire ballet for the same large instrumentation. The suite for 13 instruments, using the original instrumentation, was rewritten in 1944 but only published in 1972. Both the original ballet and the orchestral version were received very positively by the audience, even if the orchestral suite played the more important role in the composer's growing popularity and success.

Originally, Copland gave the work no title and simply referred to it as "Ballet for Martha". Just before the premiere, Graham suggested “Appalachian Spring”, a quotation from Hart Crane's poem The Dance, despite having no direct relation to the ballet plot. Later, Copland was often amused when listeners told him how well he had captured the beauty of the Appalachian Mountains in his music.

The preface of the score describes the storyline of the ballet as “a pioneer celebration in spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.”

Although much of the ballet has a folk-like feeling originated in Copland's imagination, he borrowed in fact just one tune, a Shaker song called "The Gift to Be Simple", used for a set of variations in the end of the piece. Along with the storyline in the end of the ballet, the melody and its title express the harmony and the peacefulness of being simple. This part became so popular that Copland extracted it for a separate piece "Variations on a Shaker Melody".