

The harmonic structure of "Mano a mano" is based on the idea of Chaconne: the contrast between a chain of six chords based on the pentatonic tuning of the open strings of guitar and the D-flat-major scale between the open strings, is the basis of all harmonic material of the composition. Now, over ten years after its premiere "Mano a mano" is considered as one of the classics of the contemporary guitar literature.

Timo Korhonen

Timo Korhonen, (b. November 6, 1964 in Rautalampi, Finland) is one of the most versatile proponents of his instrument in the world. He has performed in more than 30 countries, at venues in Berlin, London, Vienna, Paris, Tokyo, Chicago, St. Petersburg, Madrid, Buenos Aires, Havana, Los Angeles, Hong Kong, Toronto and at the Schleswig-Holstein Music Festival among others. Korhonen has appeared with orchestras under Esa-Pekka Salonen, Sakari Oramo, Osmo Vänskä, Leif Segerstam, Jukka-Pekka Saraste, Susanna Mälkki, Tuomas Hannikainen, Hannu Lintu and John Storgårds.

Timo Korhonen made his debut at the age of 14 and began his international career at the age of 17 when he became the youngest ever winner of the guitar category in the ARD competition in Munich. He has studied with Oscar Ghiglia, Seppo Siirala and Pekka Vesanen. Korhonen's repertoire includes the entire core repertoire written for his instrument. He has premiered more than 70 new works, and composers such as Magnus Lindberg, Leo Brouwer and Toshio Hosokawa have written works for him. Timo Korhonen is the founder and was the artistic director of the international GUITARISTIVAL competition and festival from 1998 to 2008, and from 1998 to 2000 he was the artistic director of the Suomenlinna Culinary Concerts in Helsinki. He is the Principal Lecturer at the Turku Music Academy since 1995. From 2005 to 2006 he worked as a visiting professor at the national Luigi Cherubini Conservatory in Florence. He taught at the Sibelius Academy in 1989-1999. His several students have won prizes in international competitions.

Korhonen records regularly for the Ondine label, now 18 CDs. His recordings have been acclaimed by critics and have received several awards. For example, the disk containing Concerto of Helsinki, written for Timo Korhonen by Leo Brouwer, with the Tampere Philharmonic conducted by Tuomas Ollila (Hannikainen), won the Cannes Classical Award 2003 (ODE 979-2). Korhonen plays guitars built by Richard Jacob (Weissgerber) from 1925, 1928 and 1932 and Brian Cohen from 1996.

<http://www.timokorhonen.eu>

I prossimi appuntamenti musicali

Lunedì 24 aprile 2017, ore 21.00 - Lipomo, Auditorium

LA SCENA MUSICALE DI LIPOMO (SECONDA EDIZIONE)

«ENSEMBLE DI FLAUTI DEL CONSERVATORIO DI COMO»

Duetti, trii e quartetti

Musiche di G. Rossini, L. van Beethoven, F. Kuhlau, W.A. Mozart

In collaborazione con il Comune di Lipomo

Sabato 29 aprile 2017, ore 17.00 - Como, Auditorium del Conservatorio

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Recital pianistico a cura di Alessandro de Curtis

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Ministero dell'Istruzione,
dell'Università e della Ricerca
Alta Formazione Artistica,
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ERASMUS 2017



LA CITTÀ DALLE MILLE CORDE

MANO NELLA MANO



*Musiche di T. Hosokawa, P. Vasks,
J.S. Bach, M. Ponce,
J. Turina, M. Lindberg*

Chitarra
TIMO KORHONEN

Università di Turku, Finlandia

Lunedì 24 aprile 2017 - ore 17.00

Centro «Cardinal Ferrari».

Via Cesare Battisti, 8 - Como

Ingresso libero fino ad esaurimento dei posti disponibili

Toshio Hosokawa (1955) Sakura, from Ancient Japanese Songs, 2004

Peteris Vasks (1946) The Sonata of Loneliness, 1991
Pensieroso
Risoluta
Doloroso

Johann Sebastian Bach (1685-1750) Partia in E major, BWV 1006
Preludio
Loure
Gavotte en Rondeau
Menuet 1 & 2
Bourree
Gigue

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Manuel Ponce (1882-1948) Trópico & Rumba, 1932

Joaquín Turina (1882-1949) Sevillana, 1923

Magnus Lindberg (1958) Mano a mano, 2004

Chitarra Timo Korhonen

Programme notes:

Japanese **Toshio Hosokawa's** musical style is characterized by the almost unbearable sensitivity and simplicity in some cases. These qualities can be found in the background of efforts to achieve a balance with nature and the efforts to purify the mind. The above-mentioned Hosokawa characteristic driving force, or even struggle comes to mind specifically when recalling his comments in Helsinki in winter 2003, during an extremely cold winter day in his ridiculously dry air conditioned hotel room. My guitar cracked right after our meeting! Before the premiere of his new work, I wanted to hear composer's advice on interpretation. At the end of my performance (Serenade for Guitar) Toshio looked at me with a special glance. First he asked me to play less clean! "I want that to hear the moment of birth of the sound, resistance, friction, the energy a sound requires to get produced. A single tone can contain the whole world." Hosokawa's music does not work like a European "überlegen" constructs - the Cologne Cathedral or Bach's counterpoint, but the miracle of spring, the emergence of a naturally occurring spirituality. As Hosokawa himself says: "Music is the place where the notes and the silence encounter." "Sakura" (cherry blossoms) originates in the Edo period, c. 1600-1800. The melody was originally used as the koto playing exercise for children. It became a song during the later Meiji period, the end of the 1800s, when the text was added to the melody.

La città dalle mille corde

The Latvian composer **Peteris Vasks** Sonata of Loneliness was commissioned by Reinbert Evers in 1991. The idea for the "Loneliness" stems from the incident in composer's personal life. His beloved aunt suffered a stroke, got hospitalized in a state she could hear and see everything what happened around her, but could not communicate at all with outer world. This horrifying situation Vasks composed in his music. Vasks is almost maniac in looking for communication. This demand is found in his all compositions.

Johann Sebastian Bach lost his first wife, Maria Barbara Bach (1684-1720) unexpectedly in turn of June and July 1720. At the time of Bach worked as a conductor at Prince Leopold of Cothen's orchestra. From May to July 1720 Bach was on a tour with the orchestra and got to know his wife's death, and the burial already taken place only after returning home. In this situation Bach wrote The Six Sonatas and Partitas for Solo Violin during the second half of 1720. The Six Sonatas and Partitas as a cycle in my mind and create a homage and an epitaph by Johann Sebastian to Maria Barbara. The cycle works also as a vehicle of grief for composer himself.

Partita in E Major is the last of the cycle. The suite celebrates the love of life, the agony of loss is away. It is time to enjoy the secular joys of life.

Manuel Ponce wrote the set of "Cuatro Piezas" in 1932-33. It is possible that the two last pieces, "Trópico and Rumba" are reminiscent of his stay in Cuba during the Mexican Revolution. Trópico's Habanera rhythm refers to the city of inspiration as well the festive Rumba. In Trópico Ponce's use of stunning impressionistic harmony and the character, "languido" - lazy creates a very special atmosphere that recalls the Debussy's "Soirée dans Grenade" which was the source of inspiration of Manuel de Falla's famous "Homenaje a Debussy".

The style of the music by **Joaquín Turina** is characterized by Spanish Folk influences combined with Impressionistic French style. Thanks to Madridian Juan March Foundation, I could study the works from the composer's manuscripts. Getting to know the manuscripts has been very instructive and I have found from these classic works new details and depths that are not shown in the previously available publications.

"Sevillana" (Sevillian) Op 23 originates from the city of Seville. Dance is about joy and fun. Sevillanas is still danced today, as well in private and in public parties and festivities. Turina's "Sevillana" combines the dance, its original positive festive mood and stunning impressionist harmony, which to me are reminiscent of Debussy's piano music.

The Finnish composer **Magnus Lindberg** called me in 1990, after a TOIMII concert period: "yes, the guitar piece should be done now!" "Mano a mano" was born, however, fourteen years later, as joint commission by the Berlin Festival and the Turku Music Festival in 2004. "Mano a mano" is a symphonic work, the three parts of a classical concerto form, in which the parts played together without pauses. One of the possible titles for the work was the Concerto for Solo Guitar. In the end, the TOIMII cellist Anssi Karttunen proposed the name "Mano a mano" after Carlos Gardel's famous classic tango. This was a perfect match, because we both love Gardel's music and interpretations, as well as the title's multiple different ways to understand it. In a duel one meets the opponent "mano a mano", without tricks or doping. The composition moves from the hands of the composer to performer's hands, the idea of continuum, the metaphor of the intensity: the struggle, controversy, melee etc.

The first movement has double exposition, which material is then modified in development section. The second movement is a grand Beethovenian adagio flavored with some rapid sections. Between the second and third movements there is an improvised Cadenza. The first section of the third movement is a "perpetuum mobile" (containing some typically Lindbergian "come una macchina", toccata- and scherzo-writing) ending with strong trembling climax. The second, slower section creates associations towards "Poème de l'Extase" by Scriabin and leads to Coda.

La città dalle mille corde