



TN 43

Michelle Candotti

Nationalität: Italian



Kurzvita:

Michelle Candotti obtained the piano Diploma with top marks while attending Verona's "Dell'Abaco" Conservatory of Verona at the age of 14. She also obtained with distinction the Master in Performance at the Royal College of Music.

She has participated in many piano competitions winning a number of them: among many, she won the "XV Competition for the Best Italian Musician's Graduates 2009/10" (this led her to recording a CD in September 2011). She won the second prize and Audience prize at the "International Piano Competition A. Scriabin", the second prize at "Hastings International Piano Concerto Competition", the second prize at XXIII International Competition Chopin Rome and third prize in the "Brescia Classical International Piano Competition".

Recently she was a semifinalist at the "18th Chopin International Competition" of Warsaw, prizewinner at the important "5th Maj Lind Competition of Helsinki", second prize at the "German Piano Award 2022" and third prize and Audience Prize at "XVII International Competition Gran Prix Animato" of Parigi

She has played with the "Philharmonic Orchestra of Bacau", directed by M° O. Balan, with the "Symphonic Orchestra Città di Grosseto" directed by M° G. Emilsson, with the "Royal Philharmonic Concerto Orchestra" directed by M° B. Wright, the "Orchestra of the Goldoni's Foundation" directed by M° M. Menicagli and the "Orchestra Nova Amadeus" directed by M° N. Samale.

She gave a concert for the President of the Italian Republic in the Presidential Palace, the Quirinale, Paolina's Chapel, streamed live by RAI, the national radio.

She has featured in many recitals, playing in important concert hall like Olimpico Theatre in Vicenza, Royal Albert Hall in London, Atheneum Romano in Bucharest, Bologna's Manzoni theatre and Mozart's room, Verdi Theatre in Pordenone Padova's Giants room, at the Sinfonia Varsovia Hall and Chopin Hall in Warsaw, Florence's "Salone dei Cinquecento" and Hastings' Stables Theatre.

She is now studying under the supervision of M° C. Palese, with M° D. Alexeev and she attending the Konzertexamen course at the Hochschule für Musik und Theater Hamburg with M° Rutkowski.

**TN 43****Programm und Konzept der ersten Runde**

Titel: Le jeux de contraires

Werke:

F.Chopin: Barcarolle op.60 (8.30')

Verdi/Liszt: Paraphrase on Ernani (6.30')

B.Bartok: Sonata Bz.80 (13')

Konzept:

The choice of Chopin's Barcarolle is suggested by the intent to represent a flux of suspended and dreaming chant, also supported by the selection of the metrics 6/8. The soothing movement of the melody will permeate the beginning of the programme.

I wanted also to pay a tribute to my country and culture with Verdi and the wonderful music of Liszt. The melodic line is still the protagonist of the piece, but this time it blends with the words of the Verdi's opera and the typical virtuosities of Liszt. Compared to Barcarolle, the melodic line is still the protagonist of the piece, but this time is more dramatic and it has a lot of Chiaroscuro.

Finally with the Bartok sonata, le jeux de contraires is even more clear. This piece is driven by a great rhythmic energy, very large dynamic ranges, and the entire work is strongly linked to an idea of movement, with many references to rhythm and folk dance. In this opera, Bartok's extensive work on a musical grammar based on idiomatic scales of Eastern European music is reflected.

My inspiration for making this programme is that all these pieces are able to diffuse an almost hypnotic energy which will leave the listener in a floating state.



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Programm und Konzept der finalen Runde

Titel: Between Fantasy and Reality

Werke:

F.Liszt: "Après une lecture du Dante" (15')

G.Enescu: Suite op.10 n.2 - Pavane (5')

S.Prokofiev: Sonata n.7 op.83 (20')

Konzept:

In this recital, I aimed to present two masterpieces: the renowned Liszt piece "Après une lecture du Dante" (also known as Dante Sonata) and Prokofiev's Sonata No. 7, Op. 83. The Enescu Pavane, although underrated, will shine as a little gem of music, unraveling beautiful themes and sounds infused with new perfumes and harmonies, reflecting both French and Slavic influences.

This program delves into the symphonic poem form within Liszt's Dante Sonata, where he interprets it as a personal elaboration of the sonata form. This inspiration heavily relies on the development of recurring thematic material throughout the piece. In contrast, Prokofiev, a 20th-century composer, revisits the classical sonata form, infusing it with new ideas, content, and dissonance.

Both pieces represent distinct facets of the concept of Hell: Liszt, exploring the afterlife with a journey through sin and repentance, and Prokofiev, in one of the War Sonatas, providing a representation of the harshness of conflict—a presage of an earthly hell. These are two completely opposite universes, separated by the calm and soothing Pavane by Enescu, resembling a dream amidst psychological and physical devastation.

Last but not least, I want to share the very beginning of Dante's Divine Comedy: the beginning of this road down to hell, where, from the outset, we gaze upon the Gates of Hell (Inferno, Canto III).

"Through me the way is to the city dolent;

Through me the way is to eternal dole;

Through me the way among the people lost.

Until the end, looking at the star in heaven

(Inferno, Canto XXXIV)

We mounted up, he first and I the second,

Till I beheld through a round aperture

Some of the beauteous things that Heaven doth bear; Thence we came forth to rebehold the stars."