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SUPSI

Scuola Universitaria Professionale
della Svizzera Italiana

recital per il conseguimento del master of arts in music performance

monica mari ferrer _ violoncello

classe di violoncello di johannes goritzki

Monica Mari Ferrer



Monica Mari, violoncellista spagnola nata a Ibiza, ha iniziato la sua carriera musicale all'età di sette anni cominciando a suonare il pianoforte con il pianista e compositore belga Raymond Andres e quattro anni dopo ha cominciato a suonare il violoncello con Melinda Miguel Andres, la nipote di quello stesso maestro di pianoforte.

I suoi interessi musicali l'hanno portata in Olanda nel 2003 e nel 2010 ha conseguito il suo Bachelor Degree come violoncellista classica presso la Codarts University for the Arts a Rotterdam dove ha studiato con Herre Jan Stegenga, Ad van Dongen, Jeroen den Herder e Matthias Naegele (ex studente del violoncellista

Johannes Goritzki).

Durante il suo soggiorno in Olanda ha fatto parte di diversi gruppi di musica da camera come lo "Scherzando", trio con clarinetto; il quartetto di violoncelli "SomQuatre"; il quartetto d'archi "Laida" e il duo con pianoforte "Ferrer". In particolare con il Duo "Ferrer" ha partecipato alla 'Dordrecht Cello Festival' nel 2007. In diverse occasioni ha suonato con orchestre olandesi sotto la guida di grandi direttori come Paolo Carignani o Yannick Nazet-Seguin. Si è esibita anche nelle più importanti sale da concerto olandesi come il Concertgebouw di Amsterdam e la deDoelen a Rotterdam.

Nel 2010 si trasferisce a Lugano per proseguire i suoi studi musicali sotto la guida del professor Johannes Goritzki (allievo del grande violoncellista catalano Pau Casals), dove sta conseguendo il Master of Arts in Music Performance al Conservatorio della Svizzera Italiana. A Lugano suona con l'orchestra del Conservatorio della Svizzera Italiana, con direttori come: Vladimir Ashkenazy e Damian Iorio e con l'"Ensemble '900", un ensemble di musica contemporanea, sotto la guida di Arturo Tamayo e Francesco Bossaglia.

Oggi Monica Mari vive tra la Svizzera e la Spagna dove combina i suoi studi di Master con la sua carriera musicale.

L'anno scorso ha insegnato violoncello in una scuola di musica pubblica a Ibiza e dal 2011 è primo violoncello della "Orquestra Sinfonica Ciutat d'Eivissa" di Ibiza, Spagna. Dal prossimo settembre comincerà ad insegnare violoncello presso le scuole di musica del "Conservatorio Superior de Musica del Liceo" di Barcellona, in Spagna.

Ha eseguito concerti e ha seguito corsi di perfezionamento in tutta Europa viaggiando in Paesi come Francia, Slovacchia, Regno Unito, Svizzera e Olanda specializzandosi con maestri, tra gli altri, come Melissa Phelps, Welsh Moray, Gregor Horsch, Colin Carr, Gordan Nikolic (violinista), Jose Luis Estelles (clarinettista), Dmitry Ferschtman e Alain Meunier.

Monica suona un violoncello francese di J. Poirson dal 1932.

www.monicamari.com

D. Schostakovich
1906 – 1975

Sonata in Re minore op. 40 (1934)
per violoncello e pianoforte

I. Allegro non troppo

II. Allegro

III. Largo

IV. Allegro

J. Nin
1908 – 2004

Spanish Suite (1930)
per violoncello e pianoforte

I. Castilla la vieja

II. Murciana

III. Asturiana

IV. Andaluza

pausa
(5 minuti)

J. Brahms
1833 – 1897

Trio in La minore op. 114 (1891)
per clarinetto, violoncello e pianoforte

I. Allegro

II. Adagio

III. Andantino grazioso

IV. Allegro

con la partecipazione di:

matteo tartaglia _clarinetto
fatima alieva, leonardo bartelloni _pianoforte

Sonata for Cello and Piano in D minor, Op. 40 (1934) - D. Shostakovich

Dmitri Shostakovich (1906-1975) was a Soviet Russian composer and pianist and a prominent figure of 20th century music.

On the way to premiere his Sonata for Cello and Piano, Op. 40, (1934), Shostakovich read Stalin's statement in Pravda attacking his music as "bourgeois". Its naturalism and radicalism caused some of Shostakovich's greatest problems with Soviet authorities.

The sonata, however, did not raise the ire of the state despite its sarcasm.

It was also a period of emotional turmoil in his life, as he had fallen in love with a young student. Their affair resulted in a brief divorce from his wife Nina, and it was in August, during their period of separation, that he wrote the cello sonata, completing it within a few weeks and giving its premiere in Moscow on 25 December with his close friend, the cellist Viktor Kubatsky, to whom the piece was dedicated. By the next autumn Shostakovich and Nina had remarried, with her being pregnant.

It is written very much in the style of the composer's large-scale symphonic works: four movements rife with cynicism, despair, and mockery.

The opening movement is in a conventional sonata form, complete with a repeating exposition built around two lyrical themes, bringing the movement to a haunting, mysterious ending.

The second movement is a frenzied and reckless scherzo with Jewish motives that opens with coarse, repetitive sawing from the cello, over which the piano plays a rather heavy-handed melody.

The bleak expanses of Russia are evoked in the soulful aria-like slow third movement, while the piano provides a dark backdrop for the cello's rhapsodic, vocal theme. It is one of the earliest examples of a mood that was to feature in many of Shostakovich's most powerful works, reflective introspection through icy dissonances that do not settle on warmer consonances until the music eventually fades into the impressionistic twilight.

The rude, comically sinister finale, which builds tremendous momentum only to come to an abrupt and unceremonious end, effectively snubs those looking forward to a showy, brilliant finish.



Spanish Suite (Seguida Española), for cello & piano (1930) - J. Nin

Joaquín Nin (1879 - 1949) was born in Havana and died there, but most of his life he lived in Spain, where his family moved him when he was a young boy. He was a gifted concert pianist and also perceptively wrote about music, not taking up composition until he was in his forties. When he started writing music, he mainly produced short pieces in the typical Spanish style, often making use of folk music from the various regions of the country.



Nin used folk music from four different parts of the country as the basis of this suite and named each movement after its folkloric source.

The first movement, "Vieja Castilla" (Old Castille), has a relaxed feeling that brings back the age of chivalry in Spain or at least as imagined, since the melody originated in the sixteenth century (the time of Cervantes).

The second movement, "Murciana," is a dance from Murcia, a southern province whose main seaport is Cartagena. This is a strong, stamping dance and the cello uses strummed strings to imitate the guitar.

Moody and sad, the Asturiana of this suite is the usual name for a piece whose origin is in the Asturias region that makes up most of the north coastal region of Spain, bordering on the Bay of Biscay and the Atlantic. This cooler, damper part gives rise to a sad, expressive song that allows the cello to display its lovely vocal qualities.

Finally, a closing dance, "Andaluza," takes the listener to the other end of Spain, the land of Grenada and Seville, in a passionate gypsy dance.



Trio in A minor for clarinet, cello and piano, Op. 114 (1891) - J. Brahms

Johannes Brahms (1833 - 1897) was a German composer and pianist, the son of a double-bass player. It was intended that the boy should follow his father's trade and to this end he was taught the violin and cello, but his interest in the piano prevailed, enabling him to supplement the family income by playing in dockside taverns, while taking valuable piano lessons. Brahms is often considered both a traditionalist and an innovator.



When he was 58, Brahms indicated in his will that he would compose no more, he would be retiring. But this was set aside because of the clarinetist Richard Mühlfeld, whom Brahms had heard on a visit to Meiningen.

Mühlfeld's playing clearly renewed in Brahms the desire to compose. There is a singular beauty in the music Brahms wrote towards the end of his life, compositions of an autumnal melancholy to which the clarinet is particularly well suited. The two clarinet sonatas, clarinet trio and clarinet quintet were all written in the 1890s. The trio was first performed in December 1891 with Brahms and Robert Hausmann, cellist in the Joachim Quartet, which joined Mühlfeld on the same occasion for the first performance of the quintet.

The Trio is a typical example of the restrained and concentrated style of Brahms' later works. It is written in the typical four-movement form.

In the first movement *Allegro*, a fairly straightforward sonata form grows out of a simple rising arpeggio and descending scale that grow into a complex contrapuntal web that is sustained throughout. The cello opens the Clarinet Trio, followed by the clarinet and piano, in an introductory passage that sets the mood of the movement. The cello also announces the E minor second subject and this thematic material is magically developed in the central section of the movement.

A particularly sensitive use of color and registral combinations between the instruments characterizes the second-movement *Adagio* in D major; the entire movement is constructed of subtle rearrangements of two basic ideas.

The third movement is marked *Andantino grazioso*. The main section of this typical dance form is a lovely and nostalgic Viennese waltz,

while the trio section is an Austrian Ländler, the forerunner of the waltz, replete with yodeling clarinet.

The cello and clarinet sound in this work as if they were in love.

The Trio ends with an energetic Finale in sonata form. This short and exciting rondo finale (Allegro) is in Brahms' typical gypsy idiom, with its mixture of three-against-four rhythms and colorful minor-mode harmonies. It is the only movement of the Clarinet Trio that could be considered virtuosic, and it ends the work decisively.