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recital per il conseguimento del master of arts in music performance

nikolay shugaev _violoncello

classe di violoncello di enrico dindo

Nikolay Shugaev

Il violoncellista Nikolay Shugaev è nato a Mosca nel 1988.

Si è diplomato con distinzione sia all'Accademia Gnessin di Mosca (classe Vera Birina) che al Conservatorio di Stato di Mosca (classe Natalia Shakhovskaya). Attualmente si sta perfezionando al Conservatorio della Svizzera italiana a Lugano con i professori Robert Cohen e Enrico Dindo.

Ha seguito delle master class con grandi personalità quali David Geringas, Natalia Gutman, Gary Hoffman, Maria Kliegel, Ralf Kirshbaum, Misha Maisky.

Nikolay Shugaev si è imposto già da giovanissimo: a 13 anni vince il 1° Premio al Concorso Russo per giovani violoncellisti (Mosca 2001) Seguono il 1° Premio al Concorso Internazionale Valsesia Musica (Italia 2007), il Concorso Internazionale "Paper da Musica" (Spagna 2007), il Concorso Internazionale di Musica da camera a Cracovia (2008), il Concorso Internazionale Città di Pinerolo (2011), il Concours International de Musique de Lausanne (2012), il Concorso internazionale Val Tidone (2012).

Ha partecipato ai seguenti festival moscoviti: "Violoncello Generations", "D. Shostakovich", "Beethoven Days in Moscow", "Autunno di Mosca", Festival d'arte "Art-November", "Glory to the Maestro!" (Fondazione M. Rostropovich) nonché ai concerti della Fondazione Internazionale Spivakov e del Fondo Interregionale "Nuovi Nomi".

Inoltre all' "Aurora Chamber Music" (Svezia), ai concerti delle "Jeunesses Musicales" in Croazia, al "Cisctermusica Festival" (Portogallo), al 5. Eilat Festival di Musica da camera (Israele), alle "International Holland Music Sessions", all' Accademia Musicale Chigiana...

Frequentemente si esibisce in sale prestigiose tali la Grande e la Piccola Sala nonché la Sala "Rachmaninov" del Conservatorio di Stato di Mosca, la Sala delle Armi del Cremlino, la Grande Sala "Rostropovic" della Filarmonia di Nijny-Novgorod, la Grande Sala "Sciostakovic" della Filarmonia di S. Pietroburgo, l'Auditorio RSI di Lugano, la Sala "Paderewski" di Losanna, l'Auditorium "Pau Casals" di Barcelona...

Ha dato numerosissimi concerti come solista con i direttori d'orchestra Igor Frolov, Pierangelo Gemini, Leonid Nikolaev, Alexander Skulskiy, Arturo Tamayo con le orchestre "Camerata di Mosca", "Gnessin Virtuosi", Orchestra sinfonica di Mosca, Filarmonia Nijny-Novgorod und l' Orchestra Novecento Lugano.

Suona con importanti solisti quali i violinisti Haik Kazazyan e Massimo Quarta, il violista Danilo Rossi, il violoncellista Enrico Dindo e i pianisti Fatima Alieva e Andrei Korobeinikov.

P.I. Tchaikovsky
1840 – 1893

Pezzo Capriccioso op. 62
per violoncello e pianoforte (orchestra)

D. Shostakovich
1906 – 1975

Sonata in Re minore op. 40
per violoncello e pianoforte
I. Allegro non troppo
II. Allegro
III. Largo
IV. Allegro

F. Schubert
1797 – 1828

Quintetto in La Maggiore “La Trota” D 667
per pianoforte, violino, viola, violoncello e contrabbasso
I. Allegro vivace
II. Andante
III. Scherzo - Presto
IV. Andantino - Allegretto
V. Allegro giusto

con la partecipazione di

lyn vladimir mari _violino
anastasia shugaeva _viola
kaveh daneshmand _contrabbasso
fatima alieva _pianoforte

Pyotr Ilyich Tchaikovsky (1840 – 1893)

Pezzo capriccioso

Tchaikovsky composed his *Pezzo capriccioso*, Op. 62, for cello and orchestra in a single week in August 1887. This work is written in the dark key of B minor, the same key as the *Symphony No. 6 Pathétique*. Despite rapid passages and a turn to the major key, Tchaikovsky preserves the basic pulse and grim mood throughout the piece. This piece was dedicated to the prominent Russian cellist - Anatoly Brandukov.

Tchaikovsky has wrote this piece under the impression of the death of his friend - Nikolay Kondratyev.

Tchaikovsky wrote Brandukov on August 25, "I have written a small cello piece, and would like you to look through it, and put the final touches to the cello part." Two days later he had begun to make the piano score of the piece, and on 31st he began orchestrating it.

The first performance of the *Pezzo capriccioso*, in its arrangement for piano accompaniment, took place on February 28, 1888 at the home of M. P. Benardaky, during Tchaikovsky's visit to Paris. Brandukov was soloist, with the composer at the keyboard. The first performance of the orchestral version was given by Brandukov in Moscow at a special concert of the Russian Musical Society on November 25, 1889. Tchaikovsky conducted the orchestra.

Sonata for Cello and Piano in D minor, Op. 40, was one of Dmitri Shostakovich's, early work composed in 1934 just prior to his censure by Soviet authorities of his music. 1930s was a period of "pure instrumentalism" in his art. In the 20's the composer writes mainly works for theater, film music, then the situation is changing, and Shostakovich himself speaks of "the big breakthrough in the field of chamber music and the purity of the musical language ... musical language becomes clear, expressive, has ideological and emotional problems." - he writes.

The sonata op. 40 as well as concert for piano and orchestra, Op. 35, is a "game of styles." Speaking about concerto, here Shostakovich mimics styles of Haydn, Weber, Mahler, Hindemith, mixed with motifs of "Odessian songs and criminal slang." The diversity of styles is evident.

Of course, in the sonata we can also find many allusions - for example, in the beginning of the third part you can hear a little parodie on the beginning of the third cello sonata by Beethoven, the final part is very reminiscent of Haydn's famous theme from the finale of 94th symphonie. The sonata is full of many little motifs from Odessian and Leningrad criminal song. However, all that appear through the prism of Shostakovich's deep musical thinking.

In this sonata the Shostakovich clearly talks about things close and clear to every musician, every person - about life and death, love and hate, dreams and dissapointments, light and dark. And finally he finds extremely expressive, "clean" and unique individual style.

The Trout Quintet is the popular name for the Piano Quintet in A major by Franz Schubert. The work was composed in 1819 when Schubert was only 22 years old; it was not published, however, until 1829, a year after his death.

Rather than the usual piano quintet lineup of piano and string quartet, Schubert's piece is written for piano, violin, viola, cello and double bass. The composer Johann Nepomuk Hummel had rearranged his own Septet for the same instrumentation, and the Trout was actually written for a group of musicians coming together to play Hummel's work.

The piece is known as the Trout because the fourth movement is a set of variations on Schubert's earlier Lied "Die Forelle" (The Trout). The quintet was written for Sylvester Paumgartner, of Steyr in Upper Austria, a wealthy music patron and amateur cellist, who also suggested that Schubert include a set of variations on the Lied. Sets of variations on melodies from his Lieder are found in four other works by Schubert: the Death and the Maiden Quartet, the "Trockne Blumen" Variations for Flute and Piano (D. 802), the Wanderer Fantasy, and the Fantasia in C major for Violin and Piano (D. 934, on "Sei mir gegrüßt").

The rising sextuplet figure from the song's accompaniment is used as a unifying motif throughout the quintet, and related figures appear in four out of the five movements – all but the Scherzo. As in the song, the figure is usually introduced by the piano, ascending.