

/SUM

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entrata libera



conservatorio della svizzera italiana
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SUPSI

Scuola universitaria professionale
della Svizzera italiana

recital per il conseguimento del master of arts in music performance

lina marija domarkaitė _violino

classe di violino di pavel berman



Lina Marija Domarkaitė

Lina Marija Domarkaitė, violinista lituana, è nata a Kaunas nel 1990. Vincitrice del Premio Violinistico Gasparo da Salò dell'International Festival italiano (2008) e del Gradus ad Parnassum dell' International Competition di Kaunas (2004) nel quale ha ricevuto anche il premio speciale come migliore interprete lituana. Si è aggiudicata inoltre il premio d'onore nella XIII Balys Dvarionas National Competition per violinisti e pianisti (Vilnius) e il terzo premio nella Saulius Sondeckis International Violin Competition (Kaunas).

Ha svolto la sua attività concertistica in Austria, Svizzera, Italia, Russia, Svezia e Lituania.

All'età di 6 anni Lina Marija fa il suo debutto con l'Orchestra da Camera di Klaipėda esibendosi con le maggiori orchestre lituane (The Lithuanian State Symphony Orchestra, Klaipėda State Music Theatre Symphony Orchestra, Klaipėda Chamber Orchestra, Kaunas Chamber Orchestra, Mykolas Oginskis Symphony Orchestra) ed europee (Russian Moscow Camerata Chamber Orchestra, Youth Symphony Orchestra of Styria / Lithuania) sotto la direzione di Saulius Sondeckis, Pavel Berman, Andrej Kruzkov, Stanislovas Cepinskis, Vytautas Lukočius, Dainius Pavilionis e molti altri.

Ha partecipato a numerosi festival internazionali tra cui: Moscow Festival "Vladimir Spivakov Invites" (2008), Festival "Kaunas 2007" Lituania, Festival "Gasparo da Salò" Italia (2008), Summer Festival and Academy "New Musical Generation" Lituania (2010), "First International Livorno Music Festival" Italia (2011), "Pažaislis Music Festival" Lituania (2002-2011), "Mykolas Oginskis festival" Lituania (2012).

Nel 2006 ha frequentato la National Student Academy sotto la guida di M. Rostropovich e ha partecipato a diverse masterclass tenute da Zakhar Bron, Liana Issakadze, Ivry Gitlis, Pavel Berman, Yuri Mazurkevich, Dalia Pomeranskaite-Mazurkevich, Evgeni Durnovo e Alexander Gilman.

Nel 2008 ha concluso i suoi studi di scuola superiore presso E. Balsys Gymnasium of Arts di Klaipėda (Lituania) sotto la guida della Prof.ssa Saulutė Domarkienė e dal 2006 al 2009 ha frequentato l'Accademia Incontro col Maestro a Imola con il M. Pavel Berman. Ha conseguito il titolo accademico "Bachelor of Arts" presso l'Università della Musica a Graz (Austria) studiando con la Prof.ssa Silvia Marcovici.

Attualmente è iscritta al Master in Music Performance presso il "Conservatorio della Svizzera Italiana" di Lugano sotto la guida del Prof. Pavel Berman.

È membro stabile del Mirage Trio con il quale si esibisce regolarmente in Austria dal 2009.

J. Brahms
1833 – 1897

Sonata n°3 in Re minore op. 108
per violino e pianoforte

I. Allegro

II. Adagio

III. Un poco presto e con sentimento

IV. Presto agitato

H. Wienawski
1835 – 1880

Fantasia on Themes from Gounod's Faust op. 20 *

M. Ravel
1875 – 1937

Trio in La minore
per pianoforte, violino e violoncello

I. Modéré

II. Pantoum (Assez vif)

III. Passacaille (Très large)

IV. Final (Animé)

* a memoria

con la partecipazione di

nikolay shugaev _violoncello
ricardo alí alvarez, roberto arosio _pianoforte

Johannes Brahms (1833-1897)

German composer, born in Hamburg on the 7th of May of 1833 to a Lutheran family, he spent most of his musical life in Vienna. He was one of the most influential composers and pianists of the Romantic period and is considered as the great master of symphonic and sonata style in the second half of the 19th century. He was a follower of the symphonic tradition of Haydn, Mozart and Beethoven, and probably the only one to continue on that stylistic path on a period where these standards were being questioned by the composers of the romantic era.

Johannes Brahms' last violin sonata was composed in the summer of 1886 at Hofstetten on Lake Thun. After having successfully established an international reputation for himself as a composer and pianist with big works such as the Symphonies and the piano and violin concertos, he was already considering retirement from composing. This sonata was published under the title "Sonata for piano and violin" one year later, indicating Brahms' desire to put both instruments on an equal pedestal, giving the piano part just as an important role as the violin in the work. In this last sonata this is particularly relevant, since it substitutes the intimate character of the previous sonatas with a more open and extroverted approach. Although by looking at the piano score it is quite self-explanatory, it seems that the remark had an important place in Brahms' mind and so it must not be underestimated. Here the piano part is rich in virtuosity and textures, thus it is by no means an oversight that he dedicated this sonata to his friend Hans von Bülow, eminent conductor and pianist from the second half of the nineteenth century.

It is precisely this extroverted and virtuosic nature that separates the last sonata from the other two violin sonatas. It seems that Brahms meant this piece to be performed at a larger venue, in lieu of the usual chamber music halls or salons that were the usual places for performance of such "chamber music" works. We can even hear several passages analogous to his D minor piano concerto in the piano part of the D minor sonata, specially in the last movement of the work, for which we feel a great need for an ample space for resonance.

Jan Swafford wrote in his 1997 biography of Brahms, "...some of the warmest and most haunting moments... seem to voice a lyrical, romantic evocation of what was or could have been: the lost idyll, the unattainable lightness of life."

The work was premiered in Budapest on 22 December 1888 by the Hungarian violinist Jenő Hubay, with the composer at the piano.

Henryk Wieniawski (1835-1880)

Wieniawski belonged to a famous family of Polish musicians. He became the most celebrated due to his virtuosity at a very early age. He left his home country to study at the Paris conservatoire at the early age of 8 and by the time he reached 13 he was already touring as a virtuoso in Europe with his brother Jozéf at the piano. Years later, in 1860 he accepted a place at the St. Petersburg conservatory under the request of Anton Rubinstein and abandoned the road for a more stable life in the city of St. Petersburg. Among his activities he was a solo violinist to the tsar, led the orchestra and quartet of the Russian Musical Society, and taught at the conservatory above mentioned, where he played an important role shaping the Russian school of violin.

Faust, is a French opera in five acts by Charles Gounod based upon Johan Goethe's play. This play at the same time has its roots on a medieval German legend of a man who sells his soul to the devil in exchange for knowledge and power. The opera from Gounod draws upon Johann Wolfgang von Goethe's play, but it doesn't pretend to recreate it. Instead it focuses on the romantic encounter between Faust and Marguerite, or Gretchen in Goethe's drama and the dramatic consequence of their affair. This poetic liberty was not well taken by the German critique, who were outraged by the way Gounod had altered one of the greatest German masterpieces of poetry. Even nowadays in Germany, the work will be often called Margarethe instead of Faust, so as to show that the opera in no way reflects the original German masterpiece.

Nevertheless, this opera was Gounod's first great success, one that would give him an international acclaim and reputation and helped to establish his career as a composer. It became so popular that the theme of Faust was used by other composers in songs, orchestral pieces and even other operas, and during Wieniawski's times it was still enjoying this popularity. This success made the opera remain on the bill of the Théâtre Lyrique for ten years after its premiere and it was also performed many times in other European opera theaters.

The opera of the XIXth century was considered a way of popular entertainment and many times the arias were so well known that they became part of the popular repertoire. This was the case of the theme of Faust which was at the summit of its popularity during Wieniawski's times. It was very usual to find fantasies based in operas in the solo repertoire of many virtuosos from different instruments in the form of fantasies, paraphrases and other forms. Such was the case of Wieniawski and Liszt. It was Franz Liszt however, to trace a line of style in the way of composing virtuoso fantasies through his piano opera transcriptions, paraphrases and reminiscences that would have a strong influence on the style of writing virtuoso fantasies and other works of similar nature such as Wieniawski's *Fantaisie brillante on the themes of Gounod's opera "Faust"*.

This piece was performed for the first time at the St. Petersburg Opera House on March 29th, 1865 and it was dedicated to King Christian IX of Denmark.

Maurice Ravel (1875-1937)

"I have written only one masterpiece. That is the 'Boléro'. Unfortunately, it contains no music." – Maurice Ravel

The Trio in A minor by Maurice Ravel is regarded as one of the masterpieces of chamber music of all times. Not only does the trio embrace and reflect Ravel's style in a pure way, but it is one of the most technically demanding pieces in the chamber music repertoire. Ravel took a close interest in instrumental technique, therefore he knew exactly what he was asking from his performers when he composed. According to Louis Aubert, pianist and Ravel's close friend, *"There was no instrument that Ravel had not studied as thoroughly as was possible, and he pursued this knowledge with the single-mindedness of a man totally possessed by an exclusive passion."* Moreover, his sharp knowledge of the potential of each instrument gives high definition to his instrumentation and leads to effects of unsurpassed originality.

It is this passion for instrumentation and knowledge of technique that brings an orchestral color to this piece never achieved before by any other composer in the trio formation.

Ravel was born in Ciboure, in the Basque region of France, 18 kilometers from the Spanish border. Only months after his birth, the family moved to Paris, where he spent most of his professional life. Son of a Basque mother, his life and work were strongly influenced by his Spanish heritage from which he was very fond of. His familiarity and love for Basque folk and music left a clear mark on his works, and it can be clearly heard in his use of Spanish dance rhythms throughout the majority of his music. Compositions based on such exotic inspirations along with Asian culture, the French Symbolist poets, and the Impressionist painters, entirely new sounds emerged in the piano and orchestral repertoire that produced completely new and unheard sonorities. Along with Satie and Debussy, Ravel outlined a new revolutionary style of French music that clearly identified it and individualized it from the German romantic tradition of the 19th century.

The origins for the piano trio go back to 1913, when Ravel had the idea to write a piano concerto named *Zazpiak Bat* that should reflect the folk character of his Spanish roots. *Zazpiak Bat* means "the Seven are One", translated from Basque to English and its the coat of arms of the Basque nationalists who wish for the seven Basque provinces of France and Spain to be united into one country. Ravel had heard a lot of folkloric music in the cafés of St. Jean-de-Luz where he had spent many summers, escaping from the agitated life from Paris. Originally, the piano concerto *Zazpiak Bat* was based on the rhythm of three-two-three, often found in Basque folk music, according to a surviving fragment of the score. When Ravel abandoned *Zazpiak Bat* and started working on the Trio instead, this rhythm remained and it is to be found in the opening theme of the first movement of the trio, only notated at the exact double of the values (instead of quarters, eights and sixteenth notes the *Zazpiak Bat* is notated in halves, quarters and eight notes), thus remaining, in Ravel's own words, "Basque in color".

His work on the trio started at a very low pace, and Ravel found it difficult to find inspiration, making it a very slow progress as he continued to work on it.

However, in a sudden burst of inspiration he finished the composition of this trio in a very hasty manner. The crucial reason for this unexpected compulsion was his desire to finish the Trio in order to enlist in the army, France having just entered into World War I on August 2, 1914.

To Ravel, it was of utmost importance to volunteer for his country. He felt this need since he had been excused from regular conscription at age twenty because of poor health. And so, after a failed attempt to join the Air Force in March 1915, he obtained a post of which he has very proud of. He was a truck driver for the Thirteenth Artillery Regiment.

The first performance of the *Trio* took place at a recital of the Société Musicale Indépendante at the Salle Gaveau in Paris on January 28, 1915. The première was given by pianist Alfredo Casella, violinist Gabriel Willaume, and cellist Louis Feuillard.

In a letter to Stravinsky on September 26th he said:

Do let me have news of you. What is happening to you in the middle of all this? Edouard has joined up as a dispatch-rider. I haven't been so lucky; they don't want me, but I am pinning my hopes on the new medical examination that all those who have been rejected will have to pass and on the strings I may be able to pull. . . . The idea that I should be leaving at once made me get through five months' work in five weeks! My Trio is finished. . . .