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conservatorio della svizzera italiana

scuola universitaria di musica | musikhochschule | haute école de musique

SUPSI

Scuola universitaria professionale
della Svizzera italiana

recital per il conseguimento del master of arts in music performance

sara martínez martínez _viola

classe di viola di yuval gotlibovich

Sara Martínez Martínez

Nata ad Astorga, Spagna, nel 1991, inizia gli studi musicali all'età di sette anni presso il Conservatorio "Angel Barja" d'Astorga, dove finisce il Grado Medio nel 2008 con il massimo dei voti. Si trasferisce a Oviedo per studiare nel Conservatorio "Eduardo Martínez Torner" dove si diploma nel 2012 sotto la guida del M^o Wieslaw Rekucki.

Inizia la sua carriera orchestrale nella Joven Orquesta Sinfónica de Castilla y León (Joscyl) sin dalla sua creazione nel 2005. Ha suonato sotto la direzione di celebri maestri come Pablo González, Álvaro Albiach, Jose Luis Temes, Jose Rafael Pascual Vilaplana, Cristóbal Soler o Arturo Tamayo. Dal 2012 fa parte della Joven Orquesta Nacional de España (JONDE) e attualmente è membro dell'Accademia del Teatro alla Scala di Milano.

Nell'ambito della musica da camera, ha suonato con diverse formazioni e seguito corsi con maestri come il Quartetto Quiroga. Nell'anno 2012 vince il primo Premio di musica da camera della "Fudación Caja Rural" con il Quartetto Torner.

Si è perfezionata con celebri maestri come Luis Muñiz, Ashan Pillai, Jose Manuel Román, David Peralta, Thuan Do Minh o Josep Puchades.

Dal 2012 è iscritta al Master of Arts in Music Performance presso il Conservatorio della Svizzera italiana nella classe del M^o Yuval Gotlivobich.

R. Clarke
1886 – 1979

Sonata
per viola e pianoforte
I. Impetuoso
II. Vivace
III. Adagio - Allegro

A. Weprík
1899 – 1958

Rhapsody op. 11
per viola e pianoforte
I. Recitando - Allegro
II. Lento, recitando
III. Non troppo vivace

J. Haydn
1732 – 1809

Trio n°1 in Sol Maggiore op. 53
per trio d'archi
I. Allegretto e innocente
II. Presto

E. Dohnányi
1877 – 1960

Serenata in Do Maggiore op. 10
per trio d'archi
I. Marcia: Allegro
II. Romanza: Adagio non troppo, quasi andante
III. Scherzo: Vivace
IV. Tema con variazioni: Andante con moto
V. Rondo (Finale): Allegro vivace

con la partecipazione

saya nagasaki _violino
iván siso calvo _violoncello
leonardo bartelloni _pianoforte

REBECCA CLARKE

Born August 17, 1886, Harrow, England

Died October 13, 1979, New York City, USA

In a genre of music so dominated by male composers, it is both refreshing and illuminating to study a major sonata of a female composer. Rebecca Clarke lived to the age of 93 and composed in the face of both Victorian stigmas of women and chronic depression. She was born in England in 1879 and started musical studies on the violin at the Royal Academy of Music, where she also later studied composition. To support herself financially after her father stopped funding her studies, she maintained an active performing career on the viola, an instrument she would feature in most of her later works, and became one of the first female orchestral players in Britain. In 1916 she moved to the United States to continue her performing career and to focus more closely on composition, an activity facilitated by her friend and patron, Elizabeth Sprague Coolidge.



In an anonymous competition sponsored by Coolidge, Clarke tied Ernest Bloch for first prize, thereby establishing herself as a forerunner in 20th century composition. Her entry was none other than the Viola Sonata, her most famous work, and one that has become a staple of the viola repertoire. Clarke's 1919 **Viola Sonata** is a powerful example of post-Romantic sonata form with strong Impressionistic colors. Her use of the pentatonic scale throughout the work and the clarity of texture remind us of Debussy, Ravel, and Franck. During the Coolidge competition, some of the judges mistakenly identified the **Sonata** as a work of Ravel, while **The Daily Telegraph** reported "Rebecca Clarke" to be an alias for Ernest Bloch. Indeed, upon first hearing, this seemingly obscure work takes on an accessible and familiar quality because of its Impressionist vocabulary. Like much of her work, this piece possesses soaring melodies suspended above colorful harmonies as she juxtaposes simple passages with complex rhythms and stormy eruptions.

The score of the sonata is prefaced with a French poem by Alfred de Musset titled "La Nuit de mai"(1835):

"Poète, prends ton luth; le vin de la jeunesse

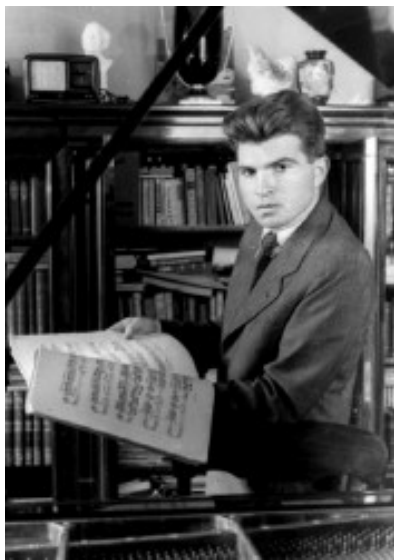
Poet, take up your lute; the wine of youth.

Fermente cette nuit dans les veines de Dieu.

This night is fermenting in the veins of God".

Indeed, in addition to the influence of French musical idiom both in the tonality and cyclical structure of the work (music from the first movement reappears in the last) Clarke uses an apt French poem to set the mood of the piece. The first movement **Impetuoso** begins with open fifth chords, like a trumpet fanfare, only to immediately subside into a quasi-cadenza for the viola (the score is marked **ad libitum** while the piano holds a steady bass chord). Several measures later, the viola accelerates into the **Poco Agitato** section where Clarke offers the jagged 4-on-3 rhythm using pentatonicism. The change between impetuosity and softening characterizes much of this movement, as the first theme's reappearance is as much a surprise as the sudden 32nd-note arpeggios in the viola accompanying the soaring triplets of the piano.

The second movement **Vivace** is characterized by a 6/8 time signature and gives the sense of a light, oriental-style dance. This movement frequently uses chromaticism to propel the developmental sections forward. Clarke's emphasis on harmonics and open intervals contributes to the Oriental tonality and the use of pizzicato to accompany the piano melody emphasizes the feeling of an ancient oriental song. In the French cyclical style, the last movement opens with an **Adagio**, whose theme is a tenor version of the first movement's main theme; this theme appears in different forms (most of them written in treble clef in the higher register of the viola) and tempos through this movement and Clarke uses it as a closer, ending the work as intensely and regally as she commenced.



ALEXANDER MOISEEVICH VEPRUK

Born June 23, 1899, Balta, Ukraine

Died October 13, 1958, Moscow, Russia

Vepruk grew up in Warsaw and studied piano with Karl Wendling at the Leipzig Conservatory. At the beginning of World War I, the family returned to Russia and he started to study composition with Alexander Zhitomirsky at the Saint Petersburg Conservatory and later with Nikolai Myaskovsky at the Moscow Conservatory.

Vepruk was active in the musical life of 1920–1930s. In 1923 he was one of the founders of the Society for Jewish Music, a focal point for Jewish composers in Moscow, and Jewish music grew and flourished as a result of the activities of the Society. Between 1923 and 1941 he was teaching

at the Moscow Conservatory (first as a teacher, then promoted to professor and dean) and during one of his business trips in 1927 in Austria, Germany and France, he met Arnold Schoenberg, Paul Hindemith, Maurice Ravel and Arthur Honegger. His music became well known in Europe and the United States during this time.

However, the social and political circumstances weren't propitious for his creations because of his beliefs and political ideas, and he was arrested as a "Jewish nationalist" in 1950, maltreated in prison and then deported to the Gulag (government agency that administered the main Soviet forced labor camp systems during the Stalin era). He was released from hard labor but forced to organize an amateur orchestra among the prisoners; after four years, in April of 1954, his case was reviewed and he was acquitted. A few months later he came back, sick and weary, to Moscow, to a world in which Jewish music culture had no place.

The *Rhapsodie op.11*, composed in 1926 while he was teaching at the Moscow Conservatory, is a clear example of the use of the Jewish traditional musical elements, for example, the tetra-chord C Db E F, or the "Adonai Malakh" scale (C Db D Eb F G Ab Bb). The *first movement* begins with a recitative of the piano, which presents the theme and leaves it to the viola; there's a change of color, which starts with an ostinato and a dialog between viola and piano, followed by a series of scales with dramatic powerful character. The viola has a small cadenza where the composer presents another element of the Jewish culture: the shofar calls. The *second movement* is a *lento*, using the mute, and recalls a moment of meditation, a prayer, quiet and intimate, in which both instruments speak to each other. All the characteristic elements of the piece are patent in the *third movement*, the scales and also the references of the shofar, and it has the character of a dance, rhythmical and with a clear theme.



FRANZ JOSEPH HAYDN

Born March 31, 1732, Rohrau, Austria

Died May 31, 1809, Vienna, Austria

Known as Joseph Haydn, was one of the most prominent and prolific composers of the Classical period. He lived all his life in Austria, and spent much of his career as a court musician for the wealthy Esterházy family, and was friend of Wolfgang Amadeus Mozart and a teacher of Ludwig van Beethoven.

According to Anthony van Hoboken, the number of Haydn's works is over 750 compositions. Given the sheer volume of music composed by Haydn, one often tends to think of his works in any medium in terms of double or even triple digits; 62 piano sonatas, 82 string quartets, 31 piano trios, 104 symphonies, as well as 125 trios.

Haydn's *String Trios Opus 53*, composed in 1784, consists of a set of three two-movement trios for violin, viola, and cello: No.1 in the key of G major, No.2 in B flat major, and No.3 in D major. There aren't too many trios that feature violin, viola and cello; he wrote a number of string trios, typically for two violins, and bass or cello, with a flute occasionally substituting for one of the violins, but these are the only works for this kind of group. However, far from being original, this work may sound familiar to the pianists, since all three are also Piano Sonatas (nums 38, 39, and 40) all of them dedicated to Princess Marie Esterhazy, an amateur pianist.

The *G major trio* starts out with an innocent theme in 6/8 meter, whose two parts variously ornamented, along with a contrasting G minor section, make up the first movement. The second movement, Presto finale in 4/4 time, though light in texture, takes the violin as the main character, which develops the theme till the very end and it concludes the piece with the first theme of the movement.



ERNST VON DOHNÁNYI

Born July 27, 1877, Pozsony, Hungary

Died February 9, 1960, New York City, USA

Ernö Dohnányi (the German form of his name is Ernst von Dohnányi) was born in 1877 in Hungary, now Slovakia. He had his first music lessons in violin and piano from his father, a teacher of mathematics and a competent amateur cellist and composer. He showed considerable precocity both as a pianist and as a composer, and even as a

schoolboy had compositions of his played in Vienna and elsewhere. In 1895, Dohnányi chose to move to Budapest, where he studied piano and composition for two years with István Thomán and János Koessler respectively, a path he recommended to his younger contemporary, Béla Bartók. Dohnányi's debut as a pianist in Berlin in 1897 was followed with engagements throughout Europe, and his compositions continued to win awards and critical acclaim.

Dohnányi joined the teaching staff of the Berlin Musikhochschule until the end of World War I led him to return to Budapest in 1915. In 1918 he became principal conductor of the Philharmonic Orchestra, a position he held until 1944. In 1944 he left Hungary for Austria, a decision that brought much criticism. From 1945 on his appearances in Hungary were banned, and a prohibition on his compositions continued there until the 1970s. He left Europe for Argentina in 1948 to eventually head the music department at the University of Tucumán. The following year he took the position of professor of piano and composition at Florida State University, while resuming something of his former career as a pianist. He died in 1960 in New York.

The **Serenade in C major, Op.10**, was written in 1902, the year his first child was born. The work opens with a *March*, dominated at first by the vigorous rhythmic figure moving on to a gentler mood with a suggestion of the Hungarian about it. The opening motif does a recapitulation by appearing briefly in the last five bars. The viola states the principal theme of the second movement, a *Romanza*, which has the character of a lullaby, over plucked, offbeat chords from the other two instruments, and progresses to an arpeggiated accompaniment under the turbulent central section of the movement before the violin brings back the principal theme once more. In the *Scherzo*, the instruments enter one after the other with the lively chromatic principal theme. The busy activity of the third movement, briefly relaxed in a secondary theme, is followed by a fourth movement consisting of a *Theme and variations*. The violin states the theme, playing on the G string, followed by the viola. The violin offers a further melodic variation, and a descending melodic pattern prevails in the following version of the material. Triplet rhythms predominate in a *Poco più animato*, and the viola takes up a version of the theme against a tremolo violin accompaniment, mounting in excitement until the tranquility of the close. The Serenade ends with an energetic *Rondo*, driven forward by the rapid main theme, which frames contrasting episodes, before elements of earlier movements are recalled in a final coda.