

# /SUM

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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

**anastasia shugaeva** \_viola

classe di viola di yuval gotlibovich

# Anastasia Shugaeva

Anastasia Shugaeva è nata a Zarinsk, una cittadina della Siberia. Con la sua brillante tecnica violinistica e profonda sonorità di viola riunisce le migliori tradizioni delle scuole russa ed europea.

Si è diplomata con lode al rinomato Gnesin College per giovani talenti eccezionali (classe di Elena Ozol).

Nel 2009 Anastasia si è diplomata, pure con lode, al Conservatorio di Stato di Mosca (classe di Ludmila Shubina, dipartimento di Yuri Bashmet).

Attualmente si sta perfezionando al Conservatorio della Svizzera italiana a Lugano con il professor Yuval Gotlibovich, dove sta frequentando il Master of Arts in Music Performance.

Ha partecipato alle masterclass di celebri violisti quali Jury Bashmet, Hartmut Lindeman e Yuval Gotlibovich.

Durante i suoi studi a Mosca ha vinto diversi premi in concorsi nazionali di viola ed è stata attiva come insegnante di viola e di violino alla Gnesin, scuola speciale per bambini dotati, una delle più rinomate in Russia, nonché come insegnante di musica in una scuola statale per bambini disabili.

In aprile 2013 le è stata assegnata la prestigiosa Borsa di studio del governo svizzero.

Anastasia ha partecipato a vari festival musicali come "Eurythmie. Sieben Worte" (Svizzera), Jeunesses Musicales (Croazia), "Aurora Chamber Music" (Svezia), Accademia Musicale Chigiana (Italia), Festival F. Mendelssohn Mosca (Russia).

Eccellenti musicisti della giovane generazione sono stati i suoi partner di scena: i pianisti Fatima Alieva, Zlata Chochieva, Andrei Korobeinikov, Yuri Favorin, Fazil Say nonché il violinista Pavel Milukov.

M. Weinberg  
1919 – 1996

Sonata n°2  
per viola e piano

I. Stravinsky  
1882 – 1971

Elegia  
per viola sola

N. Roslavets  
1881 – 1944

Sonata n°1  
per viola e piano

leonardo bartelloni \_pianoforte



Moisey (Mieczyslaw) Samuilovich Weinberg, composer and pianist. The name of M. Weinberg is widely known in the music world. Shostakovich considered him one of the greatest composers of our time. An artist of a large and original talent and in-depth intelligence, Weinberg impresses by the variety of his creative interests. His legacy includes 19 symphonies, 2 sinfoniettas, 2 chamber symphonies, 7 operas, 4 operettas, 3 ballets, 17 string quartets, a quintet, 5 instrumental concertos and many sonatas, music to movies, cartoons and theatrical productions. In his art Weinberg managed to find a special, unique style, accepting at the same time the characteristic aspirations of contemporary music (turning to chamber music, neoclassicism, and search for the synthesis of genres). Each of his work is profound and serious, inspired by the most important events of the century, the thought of a great artist and a citizen. Moisey Weinberg was born in Warsaw. His father, Shmuel Weinberg (1882-1943), moved to the Polish capital from Chisinau ten days before the birth of his son. Shmuel, a survivor of the notorious Chisinau pogrom of 1903 when his grandfather and his father had been killed, decided to take his pregnant wife out of danger. In Warsaw, he joined the Jewish Theater as a violinist and conductor of the orchestra, and during his spare time he taught his young son to play the piano. Moisey was quick to grasp the music lessons, so one day, a new pianist, 10-year-old Moisey Weinberg appeared in the theater orchestra. Later, he would become the musical director of several productions. At the age of 12, the boy entered the Warsaw Conservatory, where he continued his studies with Professor J. Turczyński (piano). In 1939, when World War II started, he fled to the Soviet

Union. The parents of the composer and his younger sister, Esther, also wanted to leave Warsaw occupied by the Germans, however, on the way to the train a heel broke in his sister's shoe and they were late. Mieczyslaw (as he was then called in Poland) had caught the train, but the family had no time. After some time, they were deported to the Lodz ghetto, and later died in a concentration camp of Trawniki. At the border crossing, the Soviet border guards, considering Weinberg primarily as a Jew fleeing from the Germans, wrote down the name of a new citizen of the USSR – Moisey - hence there was confusion with the names. He bore this name until his death. Weinberg lived in Minsk two years, and there he graduated from the Belarusian Conservatory (composition class of V.A. Zolotarev). Then, in connection with the outbreak of the Second World War, Weinberg evacuated from Minsk to Tashkent, went to work in the theater of opera and ballet, as well as got acquainted with Solomon Mikhoels, the legendary tragic actor and director of the Jewish Theater in Moscow, and married his daughter Natalia. Here he wrote the First Symphony, which was destined to play a special role in the life of the composer. In 1943, Weinberg forwarded the score of the symphony to Shostakovich hoping to get his opinion. The answer was a government call to Moscow arranged by Dmitry Dmitriyevich. Ever since Weinberg lived and worked in Moscow, and beginning from that year the two musicians became tied up with a strong, sincere friendship. Weinberg regularly showed Shostakovich all his works. The scale and depth of the concepts, appeal to the themes of a wide public art sound, philosophical understanding of such eternal themes of art as life and death, beauty and love – these features of Shostakovich's music proved to be akin to creative settings of Weinberg and found their original implementation in his works. The theme of childhood in a special way permeates the oeuvre of Weinberg. Embodied in a variety of genres, it has become a symbol of moral purity, truth and goodness, personification of humanity characteristic of the entire music of the composer. Figurative and emotional structure of Weinberg's music had its impact on specific features of his melodics, timbre dramaturgy and the orchestral presentation. Weinberg's melodic style formed on a song basis related to the folklore and his interest in the intonation dictionary of Slavic, Polish and Jewish songs. As is well known, as a result of the post-war anti-Semitic campaign Solomon Mikhoels was brutally murdered in Minsk in January 1948. There came really dark days of Soviet Jewish culture. However, the composers who were of non-Jewish origin did not avoid the sad fate either. Shostakovich, Prokofiev and many other composers (including Weinberg) were labeled as formalistic composers and their music was banned for performance by an order signed by Stalin himself. Some of the works by Moisey Weinberg were forbidden to perform, and he had to earn his living by writing music score for circus performances. As Weinberg was married to a daughter of Solomon Mikhoels, Natalia, then he and the whole family fell under observation. In February 1953 he was arrested on charges of "Jewish bourgeois nationalism" and the close ties with the Jewish Antifascist Committee. D.D. Shostakovich, a close friend of the composer and his family, took an active part in trying to get him released: he wrote Lavrenty Beria that Weinberg was in no

way to blame and that he was ready to look after Weinberg's daughter in the case of the arrest of his wife. The tragic situation was resolved by the death of Stalin in March 1953, and Weinberg was soon officially rehabilitated. However, three months in jail was enough to completely ruin the health of the musician and put on his best works the imprint of bitterness and pain. Much later Weinberg was awarded the title of People's Artist of Russia (in 1980), and in 1990 he was awarded the State Prize of the USSR. But nationwide recognition and fame did not come to him. His name was known only in the circle of professional musicians, and he was held in their due respect. His symphonic music was almost not known. It was not published and not performed. After all, he wrote a great musical oeuvre. Weinberg's widow, the second wife of the composer, Olga Rakhalskaya, believed that the composer himself was partially "to blame" for small popularity of his works. Composing music interested him much more than further promotion of it. About 70 percent of Weinberg's oeuvre is placed on 18 discs with his music. The Russian company Melodia issued a series of discs covering approximately half of his symphonic and quartet works, and they have not been published even in the form of sheet music! Even nowadays, it is difficult, if not impossible to get discs with his music. It seems that the palm of supremacy is to be given the British company "Olympia", which released the composer's heritage. The main theme of Weinberg's art is war, death and destruction as symbols of evil. It was life itself and the tragic twists of fate that forced the composer to write about the terrible events of the past war. The tragic events which had been put through the mind and soul of the lyrical persona (who, no doubt, is embodied in the author himself – a man of remarkable generosity, gentleness and natural modesty) – acquired a distinctive, lyrical and philosophical tone. And this is where the individual originality of the composer's music lies in.



**Igor Fyodorovich Stravinsky;** 17 June [O.S. 5 June] 1882 - 6 April 1971) was a Russian (and later, a naturalized French and American) composer, pianist and conductor. He is widely considered one of the most important and influential composers of the 20th century.

The father of the composer, Fyodor Ignatievich Stravinsky was a Russian singer, soloist of the Mariinsky Theatre. His mother, a gifted pianist and singer, Anna Kirillovna Kholodovskaya, was the permanent accompanist at the concerts of her husband. In their house in St. Petersburg, the Stravinsky family used to receive musicians, artists, and writers, that is why Stravinsky was surrounded by a creative atmosphere since his birth. Igor Stravinsky is a truly unique personality in the space of music of the 20th century, and his oeuvre has absorbed almost all the leading trends and styles of his epoch. By the force of impact, scale and significance for the contemporaries and descendants, his work is compared with the works of Picasso in painting. Bright peculiar refraction of Russian folklore in his early writings, "the architectural and musical" design of the neoclassical period, mystical atonality and dodecaphony of his late oeuvre – all this was aptly defined by Stravinsky himself: "I have absorbed the whole history of music." However, at the same time, his individual style and means of expression was always representative only of him – they formed a unique musical language and way of thinking, which can be defined as "the antithesis of romantic expression." As a rule, the critics divide Stravinsky's oeuvre into the following periods: the Russian period – until 1923, neoclassical period, which covered thirty years until 1953, and dodecaphonic period – since 1953. The last period was marked by the Septet – a brilliant piece of music, in which the former enemy of dodecaphony suddenly becomes its enthusiast. I would like to dwell upon the neo-classical period, because just at that time, in the second half of the period, the Elegy for violin or viola solo was written.

Being from his youth up closely connected with France, Igor Stravinsky in fact settled there before the First World War. Separation from Russia became a major cause of a radical shift in his artistic orientation. In 1923 he created the Octet for Wind Instruments, from which the so-called "neo-classical" period in the works of the composer is usually counted off. Neoclassicism is understood as a style in the music of the 20th century (and more widely in contemporary art in general), which is characterized by an appeal to the principles of aesthetics of the 17th-18th (rarely 19th) centuries and the desire to adapt the forms of European art of the past to the socio-psychological atmosphere of modern life. Individual samples of neoclassical style were created in the 20s-30s by Hindemith and Schoenberg, Ravel and the composers of the French "six", the Italians Ottorino Respighi and Alfredo Casella. Living in Paris since 1920, having Pablo Picasso and Jean Cocteau in his milieu, Stravinsky also refers to the principles of neoclassicism. He makes use of different historical and stylistic models – the technique of ancient polyphony, Baroque structural forms, creating bright original works in conjunction with his own musical language. By 1945, Stravinsky had already been living 5 years in the United States. By the end of World War II he wrote a Symphony in three parts. The symphony conveys the tense and tragic atmosphere of events of the war, it refers to such documents of art of those years, as the world-famous "symphonies of war and peace" - Shostakovich's seventh and eighth, Honegger's second, third and fifth, and Bartók's Concerto for Orchestra. Military impressions of Stravinsky consisted of reports on the situation at the fronts and watching movies about war. The composer was concerned about the fate of Russia and its people. He wrote a mournful musical monologue-reflection-Elegy for solo viola. Almost the entire piece is performed in the nuance of piano, and in addition to this the instrument's sound is muted by a sordino. The Elegy is written in polyphonic style, one of the leading elements of the composer's musical language, so Stravinsky indicates the author's touches and finger notation to preserve the phrasing and the idea of his work. A simple three-part form creates the impression of completeness and conciseness. Reprise almost exactly repeats the exposure, and the melody is interrupted before it begins, as if something interferes with it. The outer movements are melancholic and contemplative; there is sadness about something long ago gone and very dear. The middle section begins with a development theme, which is deliberate, lyrical and majestic. As a true master of polyphony Stravinsky conducts the theme and its elements in different voice parts and registers of the instrument throughout the entire development. The result of having two equal voices is the amazing harmonic and sound color solutions of the composer, which clearly gives the impression of a dialogue between the voice parts. At the same time, freedom from severe tone in the sound structure of the piece significantly contributes to the manifestation of the content of the musical Elegy.



**Nikolai Andreevich Roslavets** (4 January 1881 [O.S. 23 December 1880], Surazh, then in Chernigov Governorate, Russian Empire, now in Bryansk Oblast, Russia – 23 August 1944, Moscow) was a significant Ukrainian Soviet modernist composer. Roslavets was a convinced modernist and cosmopolitan thinker; his music was officially suppressed from 1930 onwards.

There are three autobiographies Roslavets that have significant differences between them. 1924 biography of the composer deliberately distorted in order to prevent attacks from the "proletarian" faction musician. He changed his place of birth, and wrote that he was born in Dushatyn, nook of the village of Chernigov province to a peasant family, in fact, he was born in Surazh in the family of a railroad worker .

Relatives of Roslavets were wealthy: his grandfather owned a "first-rate joiner's workshop." The future composer and his father were minor officials, often moving from town to town - their service depending on the plans and projects of the railway. Some Soviet musicologists uncritically took on hearsay and mechanically reproduced the facts of the stylized Roslavets' official biography; also incorrect biographical information was found spread in the West, inter alia, in the works of Detlef Gojowy, a staunch advocate of Roslavets' oeuvre.

Roslavets got his music education in Konotop and Kursk, where he began to study violin, piano, theory of music and harmony in Arkady Abaza's musical classes. In 1902 Roslavets passed the entrance exams to the Moscow Conservatory where he has studied violin in studio of famous Jan Hřímalý, composition under Sergei Vasilenko, counterpoint, fugue and musical form under Mikhail Ippolitov-Ivanov and Alexander Ilyinsky. In 1912 he graduated from the Moscow conservatory with a silver medal for his cantata Heaven and Earth after Byron's verse drama.

After the 1917 revolution Roslavets became one of the most prominent public figures of "leftist art" in Russia, together with Arthur Lourié, Kazimir Malevich, Vsevolod Meyerhold and others. Also he edited the journal «Musical Culture» and

had a position in the State Publishing House, was one of the leaders of the Association for Contemporary Music.

While still a student, Roslavets was fascinated by Russian futurism, and was close to artists such as Kazimir Malevich, Aristarkh Lentulov, Vasily Kamensky, David Burliuk and others.

Roslavets was inspired by the musical heritage of Alexander Scriabin, and his quest for a personal language began after 1907; deep research and hard work led to a "new system of sound organisation" based on "synthetic chords" - a concept close to that of Schoenberg's twelve-tone serialism. Vyacheslav Karatygin's article, published in February 1915, says that Roslavets was named "the Russian Schoenberg," but in 1914 Nikolay Myaskovsky had already stressed the original nature of Roslavets' style.

During the 1920s Roslavets was criticizing Scriabin because of his "oversimplification". At the other hand the "new system of sound organisation" was first of all inspired by Scriabin's ideas and concepts as these were transmitted by Leonid Sabaneyev, a close friend of both Scriabin and Roslavets.

The forms of his "new system of sound organization" are typical for the pieces composed between 1913 and 1917: Sad Landscapes (1913), Three Compositions for Voice and Piano (1913), Four Compositions for Voice and Piano (1913–14), and the Piano Sonatas Nos. 1 (1914) and 2 (1916, reconstructed by Eduard Babasian), being a string player he wrote many works for strings instruments: two violin concertos, five string quartets, two viola sonatas, two cello sonatas, six violin sonatas, and five piano trios.

The "new system of sound organisation" operates the whole twelve-tone chromatic scale; Roslavets' "synthetic chords" include six to nine tones. Roslavets develops his system by reach using of counterpoint, rhythm, and musical form.

In the 1920s, Roslavets became the object of fierce persecution by the "proletarian musicians", in the first place by the representatives of the Russian Association of Proletarian Musicians (RAPM) and the Production Team of the Students of the Moscow Conservatory (PROCOLL). "Roslavets' case" ended in a "purge" that meant in fact an employment ban. Accused of "right opportunism", "trade in ideology" and so on, Roslavets was forced to confess to committed "political mistakes." In 1931-1933, he worked at the Tashkent Musical Theater. In 1933, the composer returned to Moscow, where he lived in poverty and was subjected to constant humiliation: Roslavets could not get a permanent job and was dismissed from all posts as a person who had been "purged"; he was not paid for contract piecework.

The composer was admitted to the Musical Fund, but not to the Union of Composers. According to the best-loved pupil of Roslavets, P. Teplov, in 1938, a repression against Roslavets was prepared - he was to be executed or sent to the Gulag. In 1939 Roslavetz suffered a severe stroke, which led to the temporary loss of speech and partial paralysis. The composer died after a second stroke. He was buried at the Vagankovo Cemetery in Moscow. The tomb of the composer was destroyed. Roslavets was very much concerned about the problems of neo-classicism, including the style of his contemporary, Igor Stravinsky. The principle

of experimentation with the style, change of style masks and roles remained alien to Roslavets who was consciously building a single individual style without foreign inclusions. The composer's credo is expressed by his words: "I am a classic that has gone through all the art of our time, perceiving all that has been created by mankind. I [...] have won everything and say that I have no break in the line of development of music. Through the mediation of my pupils and through their pupils I want to adopt a new system of organization of sound, which is going to replace the classical system." It is a paradoxical synthesis of innovation and academic, striving to violation of the canon, and at the same time a strict organization – that determined the creative personality of the composer, many of the features of his style. Harmony, precision, logical completeness of his system, consistency in the implementing his compositional idea, analytical orientation of his oeuvre evoked both admiration and fierce attacks on his style.

To date, major works of Roslavets (many of them for the first time ever) have been published under the editorship of Marina Lobanova (including those reconstructed by her). The conceptual framework of the publication is an authentic re-creation of Roslavets' legacy. A large part of it reproduces the works previously stored in the archives and requiring editorial preparation. The other part is based on the materials for the works completed by the composer himself and admmissive of authentic reconstruction. The Publishing Program is far from being complete: many works are still being prepared for publication.

In 1989 Efrosinija Roslavets, Roslavets's niece, asked the Moscow Composer Union to reconstruct and publish Roslavets's works and to restore Roslavets's tomb. In 1990, with the help of the head of the Moscow composer union, Georgi Dmitriev, Roslavets's tomb was restored. Later his tomb was destroyed again, and all protests remain till now unsuccessful.