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**LIVE**

venerdì 5 giugno 2015 \_ 19.30  
aula magna \_csi

**entrata libera**



**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

**zhen xu** \_ violino

classe di violino di massimo quarta

# Zhen Xu

Zhen Xu, nato nella città cinese di Dalian, intraprende lo studio del violino all'età di sette anni sotto la guida di suo cugino, primo violino della Dalian Symphony Orchestra. All'età di quindici anni viene ammesso al Conservatorio di Shenyang, dove studia prima con il violinista Ping Yang e in seguito con Xiaoyu Li, ottenendo il Bachelor of Music in Violin Performance.

Nel 2008 prosegue gli studi al Conservatorio di Shanghai nella classe del rinomato solista cinese Weimin Zheng. Durante la sua formazione partecipa inoltre a numerose masterclass di celebri violinisti quali ZhiNuo Ding, Ronald Near, Lina Yu, Liang Chai, Feng Ning ,Xiang Chen.

Zhen Xu ha svolto un'intensa attività concertistica dapprima presso la Dalian Symphony Orchestra e poi in seno alla Shenyang Youth Symphony Orchestra, Shanghai Opera orchestra. È stato per diversi anni docente di violino, insegnando in diverse scuole tra cui la YK Pao School e la Yew Chung (YCIS) International School a Shanghai.

Dall'autunno del 2012 si perfeziona nella classe di Massimo Quarta presso il Conservatorio della Svizzera italiana a Lugano, dove attualmente frequenta i corsi per il conseguimento del Master of Arts in Music Performance.

**J. Brahms**  
1833 – 1897

**Sonata n°1 in Sol Maggiore op. 78**  
per violino e pianoforte  
*I. Vivace ma non troppo*  
*II. Adagio*  
*III. Allegro molto moderato*

**R. Schumann**  
1810 – 1856

**Sonata n°1 in La minore op. 105**  
per violino e pianoforte  
*I. Mit leidenschaftlichem Ausdruck*  
*II. Allegretto*  
*III. Lebhaft*

leonardo bartelloni \_pianoforte

## JOHANNES BRAHMS

(born 1833 in Hamburg; died 1897 in Vienna)

### Sonata Op. 78 (1878-79)

1. *Vivace ma non troppo*
2. *Adagio*
3. *Allegro molto moderato*

The music of Johannes Brahms was considered to be the most important of the German Romantic style. He was a friend of Robert Schumann, who said that he was "a genius". The style of Brahms' music has a classic base and a romantic temperament. He uses a wide range of different textures in his music: from full symphonic to very delicate songs.

In his personal life, people thought that Brahms was not very sociable, but he was a good and generous friend. He was close friends to the Schumann family for many years. He remained close to Clara Schumann and the children even after the death of her husband, Robert.

The Sonata in G Major, op. 78 was written after the sudden death of his godson, Felix Schumann (24 years old, violinist and poet). For this reason, the sonata is sometimes very sad, but maybe more than sad, it is very tender. When Clara Schumann saw the manuscript she said "I could not help bursting into tears of joy over it. ... I wish the last movement could accompany me to the next world."

This violin sonata is the sweetest of all of Brahms' violin sonatas, and it is my favourite one. The first movement is full of love, with long phrases. The development changes to a very soft texture, with hints of nature and of breathing. "Dolce" and "Sostenuto" are indicated many times, with frequent "crescendo" and "decrescendo" markings. The second movement is profound and imaginative, with adagio exchanges with the piano and distinct changes in the andante development. The third movement returns to the "dolce" theme, but there are many questions and answers during the movement.

## ROBERT SCHUMANN

(born 1810 in Zwickau; died 1856 in Bonn)

### Sonata in A Minor, Op. 105 (1851)

1. *Mit leidenschaftlichem Ausdruck*
2. *Allegretto*
3. *Lebhaft*

The Sonata in A minor, Op. 105 written in Dusseldorf, where Schumann was Director for Orchestra and Chorus from 1850, shows Schumann's romantic personality. His compositions showed much deep thought and inner searching. You can sense that he is searching his soul and can hear the emotional results. To hear the music of Schumann is to experience all of his experiences magnified twice over.

By the time of his Op. 105, mental illness was beginning to control him, and his moods were very unstable. This was a difficult time for himself, his family and his friends. He said that he was ordered by Heaven to write some of his musical melodies, and also thought he was threatened by devils. It seemed to others that he was hallucinating, and he felt the loss of his dignity. A few years later, he would die. In op. 105 his emotions are very clear: sometimes tragic, sometimes restless. Sometimes there are some brief moments of relief and warmth.

This violin sonata is very "romantic" and emotional. In order to play the sonata, you need to have clear and open communication with the pianist, whose part is sometimes more important than the violin part. There are many sforzandos in the first movement, during the melody, which is very emotional and lyric. The beginning of the second movement alternates with gentle, delicate and airy themes. The middle section (*più mosso*) becomes more urgent, there are a few urgent, sforzando bars. The third movement is very agile, and straight-forward. The development builds a little at a time, and in the final part there are a few bars which bring back the memory of the first movement. There is a quick change back to the agile theme which builds up to a bright and brilliant ending.