

/SUM

with CSI
LIVE

venerdì 10 giugno 2016 _12.00
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

rosette kruisinga _violoncello

classe di violoncello di johannes goritzki

Rosette Kruisinga

Rosette Kruisinga nata a Rotterdam, Olanda, ha cominciato a suonare violoncello all'età di 7 anni presso la Hellendaal Viool Instituut di Rotterdam con Allison Mcrae. Rosette ha studiato con questa insegnante per alcuni anni vincendo premi in concorsi importanti come il primo e il terzo premio al Maasluisse Muziekweek, primo premio assoluto e premio per la migliore interpretazione nel concorso Hoek van Holland.

A 14 anni Rosette ha cominciato a studiare presso l'Academie Muzikaal Talent con Lenian Benjamins ad Utrecht. Ha studiato qui per diversi anni, facendo concerti in tutto l'Olanda tra cui un concerto per la Regina d'Olanda in occasione della riapertura del famoso castello olandese Het Muiderslot. Nel periodo in cui Rosette ha studiato in questa accademia ha partecipato a molti concorsi vincendo per esempio il secondo premio al concorso SJMN (Stichting Jong Muzikaal Nederland). Ha anche realizzato un cd con diversi pezzi tra i quali l'Adagio e Allegro di Schumann e il Requiem di Popper nel Waalse Kerk ad Amsterdam.

Nel 2009 Rosette è stata scelta personalmente da Michael Tilson Thomas per essere violoncellista-solista della YouTube Symphony Orchestra ed ha avuto l'onore di suonare alla prestigiosa Carnegie Hall di New York con musicisti del calibro di Tan Dun, Gil Shaham e Yuja Wang. Ha inoltre suonato per la radio e la televisione nazionale olandese per esempio Radio 4 (stazione radio nazionale olandese) nella Spiegelzaal presso il Concertgebouw, Amsterdam. Nel 2010 Rosette ha suonato come solista il concerto per violoncello in Sol Maggiore di Boccherini con la Chamber Orchestra Rijnmond a Rotterdam.

Nel maggio 2015 ha suonato anche come solista Kol Nidrei di Max Bruch con l'orchestra 440 sotto la direzione di Manuel Rigamonti.

Nell'Aprile 2015 ha vinto il secondo premio assoluto nel Concorso Internazionale di Treviso.

Rosette ha seguito masterclasses con, Mario Brunello, Monique Bartels, Jeroen den Herder, Matthias Naegele, Manuel Zigante, Lenian Benjamins, Johannes Goritzki, Raphael Wallfisch, Jean-Guihen Queyras e Per Nyström e Johannes Moser.

Successivamente Rosette ha studiato presso il Sweelinck Conservatorium Amsterdam con Jeroen den Herder. Attualmente studia con il Maestro Johannes Goritzki presso il Conservatorio della Svizzera italiana.

Nel corso degli anni Rosette ha fatto concerti in molte nazioni europee tra le quali Inghilterra, Belgio, Svizzera, Austria, Ungheria, Italia, Svezia e ha preso parte a molti corsi tra i quali, Feistrizt, Reggio Emilia, Ticino Musica Lugano, Aurora Chambermusic Festival Svezia etc.

Rosette suona un violoncello Saskia Schouten costruito nel 1998.

R. Schumann
1810 – 1856

Fantasiestücke op. 73
per violoncello (clarinetto) e pianoforte
I. Zart und mit Ausdruck
II. Lebhaft leicht
III. Rasch und mit Feuer

R. Strauss
1864 – 1949

Sonata in Fa Maggiore
per violoncello e pianoforte
I. Allegro con brio
II. Andante ma non troppo
III. Finale - Allegro vivo

leonardo bartelloni _pianoforte



Robert Alexander Schumann was born in Zwickau (Germany) in 1810. He was one of six children of the bookseller and publisher August Schumann and his wife Johanna Christiane Schnabel. According to the dates in the autograph score of the *Fantasiestücke* op.73, Schumann composed them within two days in February 1849, according to the composer "my most fruitful year",

in fact during that year he wrote over 30 vocal and instrumental compositions, including the *Fantasiestücke*.

The first edition of this composition was published in July 1849 by Carl Luckhardt in Kassel and originally written for clarinet and piano, but on the title page of this edition there was added an extra line saying "*ad.libit. Violin od. Violoncell*" and included also the corresponding parts. During the process of the publication not only was there added the option to play the piece either on the violin or violoncello, but also the title of the piece was changed. Originally the three pieces in the autograph score were called the *Soireestücke*, but was changed into as we now know the *Fantasiestücke*.

Although it seems that the composition exist of three separate pieces there are a few subtle connections between them, for example the piano accompaniment has almost always triplets throughout the whole piece meanwhile the cello has a binary rhythm on top of the accompaniment. Schumann uses also the tonality and motive between the pieces to connect them.

The first piece written *Zart und mit Ausdruck* (tenderly with expression) starts in a-minor with a lyrical theme and a melancholic atmosphere. Eventually this piece lights up as it ends in A-major.

The second piece written *Lebhaft und leicht* (lively and light) starts in A-major and has a more upbeat and light character than the previous one. In the middle there is a small intermezzo with a friendly and lyrical character. It is during this intermezzo that triplets appear in the cello part for the first time, alternated with the binary rhythm.

The third piece written *Rasch und mit Feuer* (quick with fire) indicates the mood of the last piece. The beginning is passionate and has a contrasting atmosphere in comparison with the previous two pieces. The atmosphere in the middle section changes to more anxious and then afterwards again passionate. The piece ends with the coda which has a fiery atmosphere due to the arpeggio's and the acceleration of the tempo.

"Nothing right can be accomplished in art without enthusiasm" - Robert Schumann



Richard Strauss was born in München (Germany) in 1864, son of Franz Joseph Strauss, hornist of the Königlich Bayerische Hofkapelle and Josephine Pschorr, member of a family of brewers. In 1881 at the age of seventeen Strauss composed the Cello Sonata op.6 in F Major, but he revised it in the winter of 1883. The sonata is dedicated to the distinguished Czech cellist Hans Wihan, a close friend of his father, and was premiered in 1883 in Nürnberg. Being encouraged to listen to the music of composers such as Beethoven, Mendelssohn and Schumann, the young Strauss was

influenced by their music. One can hear throughout the sonata a young very talented composer who has not yet been fully formed, but who is capable through development of writing extraordinary music.

The first movement, *Allegro con brio*, begins heroic with chords in the cello part, as an introduction towards the following nice and lyrical theme. Throughout the movement there are several dialogues between the cello and the piano. Inside the development there is a four part fugue which leads into the recapitulation of the first movement.

The second movement in d-minor, *Andante ma non troppo*, has a dark and pensive atmosphere in the beginning, followed by a sensitive theme. The movement is inspired by a song without words, but with great seriousness.

The third movement, *Allegro vivo*, is lighthearted and heroic with elements of a canon, which often starts with the piano followed by the cello.

Two weeks after the premier of the sonata, Richard Strauss played the sonata together with the cellist Ferdinand Böckmann in Dresden after which he reported to his mother, "*My Sonata pleased the audience greatly, and they applauded most enthusiastically. I was congratulated from all sides*".

I would like to dedicate my final recital to my family; mum, dad, opa, oma, Jethro, Tessa and Ernst. Without their help, support, WhatsApp messages, Skype calls and home made cards I would not have come this far.

This recital is also dedicated to one of the most important person in my life. Almost 6 years ago he was one of the few who still believed in me and during all those years has taught me numerous of important things, one jump one movement is a famous one and don't vibrate like an oma. But apart from that, you are the teacher who brought me to my level of playing as I do today and gave me the opportunity to grow and enjoy playing the cello. Thank you very much Johannes for your patience, hours of teaching, support, help, dedication, nice stories and much more through all these years.

I would like to thank Leonardo Bartelloni for all the hours of rehearsing, having lessons, his patience, help, support and time.

Last but not least I would like to thank Mattia for everything he does and always being there for me whenever he can. He is a very special person and I would not know what to do without his support.