

# /SUM

mercoledì 15 giugno 2016 \_ 10.00  
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

**genevieve brothwood** \_violoncello

classe di violoncello di monika leskovar

# Geneviève Brothwood

Geneviève Brothwood attualmente sta finendo il suo Master of Arts in Music Performance al Conservatorio della Svizzera italiana, Lugano, con Monika Leskovar.

Ha iniziato a suonare il violoncello all'età di cinque anni con Gerald Howard. Poi ha continuato a perfezionarsi con Robert Max, Melissa Phelps e Johannes Goritzki. Geneviève si è diplomata nel 2013 con lode dal Royal College of Music di Londra sotto la guida di Melissa Phelps dove è stata titolare premio Henry Wood. Ha avuto molte esperienze orchestrali come prima parte e co-principale in vari luoghi dell'Inghilterra tra cui il Royal Festival Hall, Queen Elizabeth Hall, St. John's Smith Square, St. James' Piccadilly, Cadogan Hall e Tewkesbury Abbey. Si evidenziano le prestazioni del Concerto per violoncello di Elgar a St. John's Smith Square, Luglio 2009 e il monologo di Schnittke e Concerto Grosso n°1 presso la Queen Elizabeth Hall, Londra, sotto la guida di Vladimir Jurowski facente parte del festival di Southbank Centre 'The Rest is Noise'.

Grande amante della musica da camera Geneviève si è esibita in varie formazioni presso Mantova Chamber Music Festival, Italia, Lake District Summer Music Festival, in Inghilterra, Chilingirian Mozart Festival, in Inghilterra, LAC- Lugano Arte e Cultura, Svizzera, London Chamber Music Society a King's Place, Londra e masterclass con l'Endellion, Chilingirian, Vanbrugh, Sacconi Quartetti, Berent Korfker, David Dolan e Simon Rowland-Jones. Nel 2009 è stata intervistata alla radio nazionale BBC Guernsey come parte di un duo violino-violoncello, ha registrato una selezione di opere di Stephen Sondheim a Abbey Road Studios a Londra e ha suonato anche nella Band di Junior Marvin (ex membro di Bob Marley and the Wailers) a Hackney Empire, Londra.

Ha partecipato a masterclass e lezioni con Louise Hopkins, Alexander Chaushian, Robert Cohen, Gregor Horsch, Moray Welsh, Johannes Goritzki, David Eggert e Peter Bruns.

Geneviève vorrebbe ringraziare sinceramente il generoso sostegno delle seguenti borse di studio, senza la loro disponibilità i suoi studi non sarebbero stati possibili; Emanuel Hurwitz Charitable Trust, Henry Wood Trust, Denne Gilkes Memorial Fund, Felicity Belfield Trust, Seary Trust, Larry Slattery Memorial Fund, the Worshipful Company of Saddlers, WJ Smith Trust, Kathleen Trust e Lyra Stiftung.

Geneviève Brothwood suona un violoncello c.1780 Benjamin Banks.

- F. Bridge  
1879 – 1941
- Sonata** in Re minore H.125  
per violoncello e pianoforte  
*I. Allegro ben moderato*  
*II. Adagio ma non troppo – Molto allegro e agitato*
- E. Granados  
1867 – 1916
- dall'opera **Goyescas**  
per violoncello e pianoforte (arr. di Gaspar Cassadó)  
*Intermezzo*
- C. Debussy  
1862 – 1918
- Sonata** in Re minore  
per violoncello e pianoforte  
*I. Prologue: Lent, sostenuto e molto risoluto*  
*II. Sérénade: Modérément animé*  
*III. Final: Animé, léger et nerveux*

leonardo bartelloni \_pianoforte

## Frank Bridge (1879-1941) - Sonata for Cello and Piano in D Minor H.125 (1913-1917)

*'the invariable fascination of the sound; the conversational melodies can be difficult to recognise, but the drama and tensions easy to feel'.  
(Benjamin Britten on Bridge's musical language)*



*Britten and Bridge  
playing tennis at  
'Friston Field' in 1930*

The Sonata in D minor for Cello and Piano, dated 1913-1917, is a two-movement work in which the second movement displays Bridge's great despair over the futility of the First World War and the general state of the world. Marked by his usual technical fastidiousness and unerring taste, the Cello Sonata indicates that his writing was beginning to absorb a wider range of stylistic references. (Some writers see reflections of Rachmaninov in the first movement, and of Bax in the opening of the second.) While the

music of Frank Bridge is perhaps not as often performed as his English counterparts, his works are no less substantial. Bridge is perhaps

more recognised as a composition teacher, having guided Benjamin Britten from 1928, who worked honourably to expose and promote his teacher's music- he composed *Variations on a Theme of*

*Frank Bridge Op.10 (1937)* based on a theme from the second of Bridge's *Three Idylls for String Quartet (1906)*, recorded a selection of the composer's songs with Peter Pears and recorded the Cello Sonata with cellist Mstislav Rostropovich.

A recollection of the cellist Antonia Butler who gave the French premiere of the cello sonata in 1928 states:

During the period 1915 until the completion of the sonata, Bridge was *'in utter despair over the futility of World War One and the state of the world and would walk round Kensington in the early hours of the morning unable to get any rest or sleep.'* The rain-drop piano accompaniment about three minutes into the second movement is

already hinting at the chilly accompanimental figures which were to come in *Oration* and *Phantasm*. The strange melodic turns of the cello also announces an emerging new direction concerned with disenchantment, and a tender, self-absorbed, uneasy crooning. The final movement is briefly vigorous but soon returns to the desolate mood of the middle movement. The piece ends conventionally and has a rather uncertain focus, perhaps because of its transitional nature. Bridge seems not to have had the compulsion to end the work in the resigned sorrowing spirit of the central movement and much of the finale.

The opening movement, begun in 1913, starts with a soaring cello line and continues with rolling periods of lyrical flights and accompaniment which adds richness and tension to the music's progress. This movement presents itself as a pastoral Elegy employing colouristic non-functional harmony. It is somewhat impressionistic at times, with a watery piano accompaniment combined with a plaintive transparency in the cello line. The second movement, first conceived as a slow movement followed by an independent finale -*Adagio ma non troppo - Molto allegro e agitato*- was compressed into an arch-shaped structure and adds, in contrast, a haunting, charred quality to the work. The cello sonata is perhaps an apt example of Britten's description of Bridge's music; as a listener, '*the drama and tensions (are) easy to feel.*'

Enrique Granados (1867-1916) - Intermezzo from the Opera 'Goyescas' transcribed by Gaspar Cassadó



*Duo Cassadó-Larrocha*

*Goyescas* is an opera in one act and three tableaux, written in 1915 by the Spanish composer Enrique Granados. The opera was set to a Spanish libretto by Fernando Periquet y Zuaznabar based on melodies taken from his 1911 piano suite, also titled 'Goyescas'. The opera was first performed at the Metropolitan Opera in New York City on January 28, 1916.

Gaspar Cassadó (1897-1966) was a Spanish cellist and composer of the early 20th century.

He was born in Barcelona to a church musician father and began his cello education at the age of seven. Shortly after he began learning the cello, he played in a recital where Pablo Casals was in the audience; Casals immediately offered to teach him. Cassadó was an extraordinary transcriber and arranger with an astounding range and diversity.

He made numerous transcriptions for cello and piano; his manuscript list boasting around seventy arrangements. Possibly the most popular transcription Cassadó made was of the Intermezzo from the opera *Goyescas*, by Enrique Granados, a ubiquitous encore for the cello repertoire with a charming theme, permeated with catalan flavour and flamenco gestures.

## Claude Debussy (1862-1918) - Sonata for Cello and Piano in D Minor L.135 (1915)

Few works of Claude Debussy (1862-1918) bear generic titles but instead embody and reflect the composer's rich, colourful and unique musical language. Most works have evocative and impressionist titles like *Prélude à l'après-midi d'un faune*, *Printemps*, *Jeux*, *Claire de Lune*, *La Mer*, *Nocturnes* or *Ibéria*. Since chamber music tends, more than any other, to rely on the traditional forms of classical structure, it is scarcely surprising to learn that Debussy composed so little in this category. Most of the exceptions are found either in works of his student years or from the end of his life, when he looked more to Classical models and absolute music for his inspiration, the composer states, "The proportions and form of the (cello) Sonata were almost classical in the true sense of the word." Hence we find him in 1915 embarking on a project to compose six sonatas, each for a different combination of instruments. Only three were actually written, as Debussy's health was rapidly declining. The first of these was the Cello Sonata. The second was for flute, viola and harp; the third (his last composition) for violin and piano.



*Pierrot Lunaire*, 'fiché avec la lune', 1915

Composed during the summer of 1915 on the channel coast at Pourville, France, Debussy's cello sonata hearkens to an earlier time. With its characteristically rich harmonies and extensive colour palette the cello sonata is unmistakably Debussy. The spirit, however persists in scholarly writings to this day to be that of the Italian *commedia dell'arte*. Debussy's fondness for the characters of the pantomime were to manifest at a very early age, and it may well be that he was taken, as a child, to a particular theatre where his imagination was kindled by these colourful clowns, later finding in the pathos of their lives

a voluminous world of emotional expression.



In 1916, Louis Rosoor, cello professor at the Bordeaux Conservatoire, gained a copy of the sonata and proposed to its composer that perhaps 'Pierrot Lunaire' the sad clown was the chosen epigraph of his composition. Debussy wrote in a letter to his publisher Durand in regard to Rosoor, 'M Louis Rosoor comes not from Bordeaux but from Lille and won a first prize at the Paris Conservatoire. That doesn't stop him from having his own individual understanding of my music.' Indeed Rosoor's understanding of the Sonata 'Pierrot fâché avec la lune', (Pierrot angry with the moon) is somewhat charming:

**Prologue** Pierrot wakes up with a jolt, shakes off his sleepiness, and remembers fondly the charm of his beloved...

**Sérénade** ...to whom he goes to play a serenade; but the most beguiling entreaties leave her unfeeling cold towards him...

**Final** Pierrot consoles himself meanwhile, by singing a song to freedom, but not without some regret...



The final version of the opening of the Sonata from the Bibliothèque Nationale manuscript, note lack of inscription.

Although it is well documented that this programmatic interpretation did not emerge from Debussy's imagination, it has become woven, over the years, into the fabric of musicological writing on Debussy and this Sonata to the present day due to a confusion that the composer had subtitled the manuscript 'Pierrot fâché avec la lune' (Pierrot angry with the moon.) What emerges from all of this is that Rosoor probably wanted Debussy to agree to the publication of his programmatic précis, and possibly the epigraph, no doubt on the grounds that it would make the music more accessible to audiences. It remains a mystery whether this subtitle was written and later removed from the manuscript by Debussy, or whether it was an interpretation of the cellist Rosoor.

Except for the first three bars, the cello plays nearly continuously throughout the Prologue. Debussy took care to advise that 'the piano must not fight the cello, but accompany it.' The principal theme of the Prologue is heard as a sensuous, lamenting line in the cello accompanied by a laconic descending motive in the piano. This theme returns at the end of the Prologue after a middle section in which the piano momentarily assumes the dominant role in a rumbling, nervous 'agitato' pushing the cellist to the climax of the movement marked, 'largement declamé'. The Sérénade throws out bizarre whorls of sound much in the manner of a moonstruck, crazed harlequin careening about the stage. The clown like qualities of this movement are created by the use of extended techniques for the cello including pizzicato, glissando, sur la touche and flautando.

The Finale, like the previous movements, leaves the cellist scarcely a moment's rest, but the piano writing is far denser than in the Sérénade. Cello and piano engage in exuberant dialogue and reckless antics, pausing only for a moment of quiet reflection before resuming their drive to the finish.

Although the sonata is nominally in D minor, the flavour is strongly modal and fantastical. Sarcasm, repartee and moments of an exotic, silky sensuality- *lusingando*- this sonata provides a playground in which the cellist is propelled to explore the capacities of the instrument in order to find the curious colour palette that Debussy's musical language asks for.