

/SUM

evento CSI
LIVE

sabato 18 giugno 2016 _11.00
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

mariechristine lopez _violino

classe di violino di massimo quarta

Mariechristine Lopez

Mariechristine Lopez è allieva di Massimo Quarta presso il Conservatorio della Svizzera italiana e studia per conseguire il Master of Arts in Music Performance. Ha concluso brillantemente nel giugno 2013 il Bachelor of Arts in Music con il medesimo insegnante. Prima di cominciare gli studi a Lugano, Mariechristine ha studiato con Zaven Melikian e Ruggiero Ricci in California. Ha frequentato sia la divisione pre-professionale del Conservatorio di San Francisco, sia il Centro Per Archi Robert McDuffie della Mercer University (sempre negli Stati Uniti). È stata membro dell'orchestra giovanile della San Francisco Symphony (San Francisco Youth Symphony) grazie alla quale ha potuto partecipare ad una masterclass di Christian Tetzlaff. Ha seguito i corsi di perfezionamento di Herbert Greenberg ad Aspen in Colorado ed i corsi di Salvatore Accardo presso l'Accademia Chigiana di Siena e l'Accademia Stauffer di Cremona. Ha partecipato a masterclass con Petru Munteanu, David Halen, Andres Cardenes, Ivry Gitlis, Thomas Brandis, Ulf Wallin, e Gerhard Schulz. Mariechristine si è specializzata nella musica da camera studiando con Jean-David Coen, e frequentando diverse masterclass anche con il quartetto Fine Arts; a Lugano ha seguito lezioni di musica da camera con William Grant Naboré (Masterclass Cameristiche della Fondazione Theo Lieven), Aldo Campagnari, Yuval Gotlibovich, Bruno Giuranna, Enrico Dindo, e Stefano Molardi.

È violinista del trio d'archi Quodlibet dal 2012, gruppo che si perfeziona con il Quartetto di Cremona all'Accademia Stauffer da ottobre 2015. Si è esibita come solista nel concerto da camera di Alban Berg per violino e pianoforte presso l'Auditorium Stelio Molo della Radio Svizzera Italiana con il direttore Arturo Tamayo. Ha suonato musica da camera con i musicisti Robert McDuffie, Peter Wiley, Hsin-Yun Huang, Fazil Say, Massimo Quarta, Danilo Rossi, e Enrico Dindo.

B. Bartók
1881 – 1945

Sonata
per violino solo
I. Tempo di ciacciona
II. Fuga
III. Melodia
IV. Presto

H.W. Ernst
1814 – 1865

Grand Caprice on Schubert's Der Erlkönig op. 26
per violino solo

A BRIEF HISTORY

In 1828 during the height of his career, the Italian virtuoso Nicolò Paganini “gave 14 concerts in Vienna.” Many of the them were attended by the teenage Moravian violin prodigy Heinrich Wilhelm Ernst, who till then had perfected his talent at the Vienna Conservatory, and with professors of the tradition of Leopold Mozart. Allegedly, Ernst played for Paganini, and after the latter predicted for him a brilliant solo career and encouraged him to aim higher than a position “in a royal orchestra,” Ernst took these words to heart and soon after began concertizing in several of the same cities as Paganini. This, in the eyes of audiences and critics, firmly established him as enough of a soloist to elicit comparisons between (and divided opinions about) his playing compared to that of Paganini’s. By the age of 25, after moving to Paris and collaborating with Hungarian pianist Stephen Heller, Ernst had become known and respected/admired by the circle of famed musicians of the time--Chopin, Berlioz, Clara Schumann, Mendelssohn, Wagner, and Liszt, to name but a few.

“In 1862, his health failed from neuralgia..[leaving] him unable to play. He spent the last seven years of his life in retirement..[unable to play..]..Ernst died in Nice on 8 October 1865.” A year earlier Joachim had described him thus; “Le plus grand violoniste que j’aie rencontré dans ma vie..Il est devenu mon idéal d’interprète, surpassant même à bien des égards l’idéal que j’avais imaginé moi-même.”

Sixteen years later, on March 25, 1881, was born the composer who would later state that the musical education of a child begins the day his *mother* is born. Bela Bartok’s music is an aural ambassador of his homeland, so it is worth noting that neither Bartok’s origins nor his exposure to other peoples are decidedly, or limited by being, Hungarian. Father Béla Sr. came from lower Hungarian nobility, and mother Paula—significantly Bela’s first piano teacher—spoke German as her first language—presumably as consequence of her mixed ancestry that was part-Danube Swabian, and probably Magyar, Polish, or Slovak. Bartok’s hometown in the kingdom of Hungary, Nagyszentmiklos, has since been reclassified as part of Sânnicolau Mare, Romania.

A piano *and* composition prodigy, Bartok would only meet his lifelong influence, “friend and colleague” Zoltan Kodaly after entering

Budapest's Royal Academy of Music to study composition "under Janos Koessler" in 1899. (He continued studying piano, in private concurrence "under Istvan Thoman," a former pupil of Franz Liszt.) And one summer day in 1904, at age 22, while on holiday, Bartok overheard a Transylvanian nanny singing "folk songs to the children in her care." This rather ordinary incident sparked an extraordinary "lifelong dedication to folk music," expressed in all of Bartok's choices going forward. Four years later in summer of 1908, Bartok and his colleague Zoltan Kodaly took a summer trip "into the countryside..[to] research old Magyar folk melodies." As an ethnomusicologist Bartok would subsequently pursue field research extending as far as Turkey (in 1936). All in all, his notations of "Hungarian, Slovakian, Romanian...Bulgarian [and Turkish] folk music" catalogued (and comprehensively) melodies whose survival and popularity had depended upon strictly aural tradition, and spelled out the differing musical-cultural identities of the peoples he listened to—significant because the melodies themselves disproved the common misclassification of much folk music as simply "Gypsy"/Romani.

The political climate that would bring the Second World War to fruition catalyzed Bartok's emigration to the United States in October 1940, but these next five years of his life—which were the last years of his life—were fraught with professional and personal hardship. Though he continued to pursue still other folk music research at Colombia University until 1943, Bartok's university salary alone was not enough "to guarantee his and his wife's subsistence", he couldn't get enough concerts as a soloist, orchestras did not perform his works enough either, and he had rheumatic pains, arthritis, was underweight, and later diagnosed with leukemia. However, the respect, admiration, and kindness of musicians in these years procured lucrative and career-defining pieces that helped him revive his composition career, i.e. the Concerto for Orchestra in 1943 (championed by Joseph Szigeti and Fritz Reiner, financed by the Serge Koussevitsky Foundation); the Sonata for Solo Violin (commissioned by Yehudi Menuhin); the Piano Concerto No. 3 intended as a surprise birthday present for his wife Ditta Pasztory-Bartok; and the Concerto for Viola (commissioned by William Primrose and left incomplete, in sketch form, at the time of Bartok's passing).

"Béla Bartók died at age 64 in a hospital in New York City from complications of leukemia (specifically, of secondary polycythemia).. His funeral was attended by only ten people."

ABOUT THE PIECES

Ernst's Grand Caprice on The Erlkönig was published in 1854, ten years before his Six Polyphonic Etudes were published and well after he had begun composing original "adaptations"/creative, virtuosic transcriptions of popular works, i.e. *Variations brillantes sur un thème de Rossini*, op. 4, *Thème allemand varié*, op. 9, *Marche et Romance*, *Fantaisie brillante sur « Otello » de Rossini*, op. 11, *Le carnaval de Venise*, op. 18 and *Variations de bravoure sur l'air national hollandais*, op. 19. From the creative use of extensions, left-hand pizzicatti and juxtaposition of harmonics and chords with repeated detached and off-string notes, Ernst's hallmark compositional devices are sprinkled throughout and easily identifiable, because they have polyphonic aims--in other words, they are singularly (individually) violinistic, and yet in such close proximity as to be at once playable and unplayable. The inspiration for this transcription, obviously, was Schubert's 1815 lied inspired by Goethe's poem of the same name. (See below for a literal translation of the text.) Although, perhaps for codification and unification's sake, the main refrain of the song is harmonized/transcribed in similar manner, and the Elf King/Beelzebub/devil character's voice is mostly timbred by artificial harmonics, each verse of the lied is set apart and characterized by a slightly different rendering via technical interpretive device--harmonics combined with single and double-stopped notes, double-stopped extensions combined with single notes, and melody combined with tremolo underneath. Succinctly put, each verse passes through different extremities of left and right hand independence.

The compromises the violinist faces in rendering the ideal performance and interpretation of this work are also worth noting. Perhaps borrowing from the "aspirational" writing style of J.S. Bach whose sonatas and partitas cannot be performed literally as written, Ernst writes chords of impossible (objective, physical) duration, and finding the right balance, so that melody and harmony are clearly heard (while of course being performed at the same time), is a continuous work that the violinist must calibrate according to musical taste, and that gives direction and precision to the particular creative, and most of all,

personal, technique, that comfortable performance of the piece requires one to find. In addition, the ideal phrasing is aspirational as well as, by necessity, illusional, because of the extremities of abstract and ideal virtuosity combined with the practicality and physiological realities of playing.

Literal translation:

Who rides, so late, through night and wind?
It is the father with his child.
He has the boy well in his arm
He holds him safely, he keeps him warm.

"My son, why do you hide your face in fear?"
"Father, do you not see the Elf-king?
The Elf-king with crown and cape?"
"My son, it's a streak of fog."

"You dear child, come, go with me!
(Very) beautiful games I play with you;
many a colorful flower is on the beach,
My mother has many a golden robe."

"My father, my father, and hearest you not,
What the Elf-king quietly promises me?"
"Be calm, stay calm, my child;
Through scrawny leaves the wind is sighing."

"Do you, fine boy, want to go with me?
My daughters shall wait on you finely;
My daughters lead the nightly dance,
And rock and dance and sing to bring you in."

"My father, my father, and don't you see there
The Elf-king's daughters in the gloomy place?"
"My son, my son, I see it clearly:
There shimmer the old willows so grey."

"I love you, your beautiful form entices me;
And if you're not willing, then I will use force."
"My father, my father, he's touching me now!
The Elf-king has done me harm!"

It horrifies the father; he swiftly rides on,
He holds the moaning child in his arms,
Reaches the farm with great difficulty;
In his arms, the child was dead.

In contrast, Bartok's Sonata for Solo Violin, while no doubt borrowing from the folk melody language that Bartok over time rendered his own, is a stand alone work, that Bartok composed for the violinist Yehudi Menuhin in America in 1944. Menuhin premiered the work at Carnegie Hall nearly a year after having met Bartok, and eventually said of the composition: "the Solo Sonata is eminently playable, beautifully composed for the violin, one of the most dramatic and fulfilling works that I know of, [the] most important composition for violin alone since Bach."

The four movements are inspired by the antique structures (in sense of pacing) and forms (in sense of orientation layout) of the Italian chaconne, fugue, (simple) melody with variations, and (virtuosic) presto, but the musical ideas are realized through 20th century turns of technique and effects such as quarter tones and chromatic glissando, mixed types of harmonic language and scales, and modern free, malleable, and changing phrase lengths and shapes. In fact two surviving letters of correspondence from Bartok to Menuhin inform us that Bartok was concerned about the playability of the sonata, and that Menuhin proposed some slight modifications but ultimately found means to render Bartok's ideas in full. The important and evident unifying characteristic of these movements is fantasy--fantasy in application of form, fantasy and inspired variation, and fantasy in even the composer's search for color; Bartok "remarked in a letter to Menuhin that 'the 1/4 tones..have only colour-giving character, i.e. they are not "structural" features, and--therefore--may be eliminated..'"

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