

SABATO

**10.06.17**

Aula Magna

ORE

**12:00**

Entrata  
libera

LIVE

**conservatorio**  
scuola universitaria di musica

# Recital Klaudia Baca contrabbasso

CLASSE DI CONTRABBASSO  
DI ENRICO FAGONE

PER IL  
CONSEGUIMENTO DEL  
MASTER OF ARTS IN  
MUSIC PERFORMANCE



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SUPSI

## Klaudia Baca

Si è laureata con lode presso la Scuola di Musica di Szymanowski. Attualmente studia al Conservatorio della Svizzera italiana (Master of Arts in Music Performance) con il professor Enrico Fagone e alla Università di Musica Szymanowski di Katowice con il professor Jan Kotula e Boguslaw Furtok. Come solista si è esibita molte volte accompagnata da un'orchestra come l'Orchestra Filarmonica di Katowice, Filarmonica a Zabrze, Filarmonica a Rzeszow, "Archetti" Chamber Orchestra. È apparsa come solista in diversi festival musicali come il 51 ° Accademia de musiqu Tibor Varga a Sion, Festival Internazionale di Musica "George Enescu in memorian", Festival di Musica da Camera Internazionale di Vien, 55 Weimar MasterClass, "quadri dipinti con i suoni" festival a Varsavia, "Autunno Musica" a Przemysl, "Festival di musica MasterClass a Pila, Festival Internazionale di Musica" giovani Talenti "a Katowice," Violinarium Festival ", il 1 ° Internazionale Contrabbasso Symposium. Si è esibita in molte sale da concerto come il Musikverein, Filarmonica di Berlino, Filarmonica di Varsavia, Laeishalle ad Amburgo, Baden-Baden Festspiell, Liederhalle a Stoccarda, Stockholm Philharmonic, Filarmonica di Parigi, Kongresshale a Lubeca e Auditorium Comunale di Filadelfia. È stata premiata in importanti concorsi internazionali e nazionali, tra i quali: Laureate 9 Michal Spisak Concorso Internazionale di Musica di Dabrowa Gornicza; Grand Prix al 7 ° Concorso Internazionale di Musica categoria "Paolo Serrao" archi solisti / 1 ° premio al 7 ° Concorso Internazionale di Musica da Camera Concorso "Città di Treviso" / duo 2015,...Collabora e ha collaborato con la Gstaad Symphony Orchestra al Menuhim Festival, Scharoun Ensemble Berliner Philharmoniker al festival di Musica da Camera di Lutoslawski, AUKSO Chamber Orchestra, Polish National Radio Symphony Orchestra, Orchestra della Nuova Musica, Academy of Baroque Orchestra, Orchestra Filarmonica di Opole, Orchestra da Camera a Elblag, Orchestra Giovanile Internazionale, Orchestra Sinfonica di Gstaad. Ha registrato come solista la Sonata di D.Shostakovich in re minore per violoncello (prima esecuzione ). Dal 2013 ha collaborato con la violinista Donata Mzyk, esibendosi come duo di contrabbasso e violino eseguendo musica originale per questa formazione e trascrizioni. Klaudia ha suonato come solista anche con molti musicisti famosi come Robert Kabara (Eseguivano il Duo per violino e contrabbasso di K.Penderecki). Ha collaborato anche con altri importanti artisti come Krzysztof Penderecki, Massimiliano Caldi, Lary Livingston, Sol Gabette, Neeme Järvi.

**G. Bottesini**  
1821 - 1889

**Concerto n° 2 in Si minore**  
per contrabbasso e pianoforte (orchestra)  
*I. Moderato*  
*II. Andante*  
*III. Allegro*

**M. Bruch**  
1838 - 1920

**Kol Nidrei op. 47**  
per violoncello (contrabbasso) e pianoforte (orchestra)

**D. Ellis**  
\*1933

**Sonata op. 43**  
per contrabbasso solo

**S. Rachmaninov**  
1873 - 1943

**Vocalise op. 34 n° 14**  
per violoncello (contrabbasso) e pianoforte

**Monica Cattarossi pianoforte**

**Max Bruch's Kol Nidrei, Op 47**, was written in Liverpool in 1880, and published in Berlin in 1881 for cello and orchestra and dedicated to the cellist Robert Hausmann. It was composed specifically for Liverpool's Jewish community, taking as its inspiration two traditional Hebrew melodies. The first theme, which also lends the piece its title, comes from the Kol Nidre prayer, which is recited during the evening service on Yom Kippur. In Bruch's setting of the melody, the cello imitates the rhapsodic voice of the cantor who chants the liturgy in the synagogue. The second subject of the piece is quoted from the middle section of Isaac Nathan's arrangement of "O Weep for Those that Wept on Babel's Stream", a lyric which was penned by Lord Byron in his collection Hebrew Melodies. A common misconception about Bruch is that he was a Jewish composer. He was in fact a Protestant Christian – but he was greatly inspired by Old Testament stories and by his own modern-day friendships with a number of prominent Jewish musicians. The intense drama of the first part of Bruch's Kol Nidrei, in the minor key, is counterbalanced by the overarching lyricism of the second section in the major.

**Vocalise, Op. 34, No. 14**, is a song by Sergei Rachmaninoff, composed and published in 1915 as the last of his "Fourteen Songs", Op. 34. Written for high voice (soprano or tenor) with piano accompaniment, it contains no words, but is sung using any one vowel (of the singer's choosing). It was dedicated to soprano Antonina Nezhdanova. She and the composer first performed Vocalise on January 24th, 1916. After this first performance, Rachmaninoff arranged the Vocalise for orchestra and soprano, as well as for orchestra alone. Before the premiere, when she first received the piece, Nezhdanova expressed her disappointment that the work contained no text. Rachmaninoff responded by questioning, "What need is there of words, when you will be able to convey everything better and more expressively than anyone could with words by your voice and interpretation?" It is this claim that causes speculation that Rachmaninoff buried many emotions in the heart-wrenching vocal lines of Vocalise. Parts of the solo line have a melancholy and hopeless nature to them. Other moments fill the listener with fright and even terror. Others still fill the listener with a sense of hope that will never be fulfilled. It is this sense of unfulfilled hope that makes Rachmaninoff's Vocalise unique from other songs without words.

**Giovanni Bottesini** was known as the 'Paganini of the Double Bass' and was the finest double bass soloist of the 19th-century. He was born in Crema on 24 December 1821 and studied at the double bass at the Milan Conservatoire with Luigi Rossi. Bottesini was also famous as a composer writing at least 13 operas including C. Colombo (1847), Il diavolo della notte (1856), Ali Baba (1871), Ero e Leandro (1879), 11 string quartets, string quintets, songs and many virtuoso works for double bass. Bottesini's Concerto No. 2 in B minor is one of the most commonly performed works in the double bass repertoire. This concerto was written in 1845, while Bottesini was principal bass at the Teatro San Benedetto in Venice. However, Bottesini wrote the first version of the piece while he was a student at the Milan Conservatory. In the 1845 version Bottesini retained the original solo part, but expanded the orchestration to include

woodwinds and brass. The solo double bass part is based on the Italian lyric vocal style, known as bel canto, with specific details such as embellishments, big leaps in the high register, and long beautiful melodic lines. Bottesini explores the coloristic and timbral capacities of the double bass and, like Paganini, used the whole range of his instrument. The first movement of the concerto is marked *Allegro moderato*, the dramatic climax of the movement is the cadenza, which displays all the technical skills of the player. The second movement, *Andante*, is in the style of a beautiful Italian aria or song, which, draws upon dramatic traditions from Italian opera such as bel canto and lament styles. The third movement, *Allegro con fuoco*, is a bravura dance, the frequent and strong interjections of the orchestra enhance the idea of a competition between it and the soloist. This concerto is a perfect example of the Romantic instrumental concerto, because of the developed structure of the concerto genre, and the musical language, which is sensitive and emotional.