

LIVE  
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aula magna \_csi

entrata libera



recital per il conseguimento del master of arts in music performance

**kirsten jenson** \_ violoncello

classe di violoncello di johannes goritzki

# Kirsten Jenson



Nata a Bristol, inizia ad 8 anni lo studio del Violoncello sotto la guida di Avril Rump e si trasferisce quindi a Londra nel 2005 per studiare con Louise Hopkins e Leonid Gorokhov presso la Guildhall School of Music and Drama. Qui, nel 2006, il suo trio con arpa viene scelto per presentare in prima assoluta il brano *Azaleas* di Gary Carpenter, opera che vale al compositore il premio "BBC British Composer of the Year" e che viene trasmessa sul terzo canale radio della BBC.

Nel 2008 i suoi studi la portano alla Royal Scottish Academy of Music and Drama, dove consegue il diploma di Bachelor nella classe del rinomato solista e pedagogo Johannes Goritzki. È durante il suo soggiorno scozzese che ha occasione, nel febbraio 2010, di eseguire da solista il Concerto per Violoncello di Schumann con la BBC Scottish Symphony Orchestra presso la City Halls di Glasgow; il maggio seguente viene poi selezionata per eseguirlo nuovamente in occasione di una masterclass tenuta da Pieter Wispelwey durante il "Festival de Violoncelle de Beauvais" e con l'Orchestre Philharmonique du département de l'Oise.

Ha regolarmente partecipato a masterclass internazionali quali "Gathering of the Clans" e "Ticino Musica", ove tra gli altri ha avuto occasione di studiare con Alexander Baillie, Anner Bylsma, Colin Carr e Steven Doane.

Nel 2010 è risultata vincitrice del premio "Helen Winning Memorial" assegnatole durante il concorso "Tunbridge Wells International Young Concert Artists", e nel novembre 2010 viene scelta per partecipare ad una masterclass con Raphael Wallfisch durante la Cello Biennale di Amsterdam.

Si è esibita come uno dei "Young Concert Artists" per una serie di recital e masterclass in occasione del "2011 Scottish International Cello Festival" ed attualmente frequenta il secondo anno del Master of Arts in Music Performance presso il Conservatorio della Svizzera italiana, nella classe del Maestro Johannes Goritzki. Vincitrice dell'audizione per esibirsi da solista con l'Orchestra del Conservatorio, ha eseguito nel novembre 2011 il primo Concerto per Violoncello di Saint-Saëns ed in marzo è stata scelta per partecipare ad una masterclass tenuta da Steven Isserlis a Los Angeles, in occasione del "2012 International Piatigorsky Cello Festival".

# Alessia Pallaoro



Si è diplomata con il massimo dei voti presso il Conservatorio Bonporti di Trento e successivamente ha conseguito il diploma di perfezionamento col massimo dei voti e la lode presso il Conservatorio della Svizzera Italiana - Musikhochschule di Lugano sotto la guida del Maestro Waleri Gradow. Ha frequentato masterclasses con Viktor Pikayzen, Pavel Berman, Ilya Grubert, Salvatore Accardo e Ana Chumachenco.

Si è perfezionata in musica da camera (duo violino – pianoforte) con Bruno Canino, Rocco Filippini e presso la Scuola Superiore Internazionale del Trio di Trieste.

E' stata premiata in concorsi nazionali ed internazionali. Ha suonato nella Gustav Mahler Jugendorchester, Junge Münchner Simphonie e collabora con l'Orchestra Haydn di Bolzano e Trento, l'Orchestra della Svizzera Italiana e l'Ensemble Zandonai di Trento. E' seconda spalla della Valiant Festival Orchestra di Berna. Ha ricoperto più volte il ruolo di solista e in veste cameristica si esibisce in varie città italiane ed europee, avendo anche il piacere di suonare con artisti quali Robert Cohen e Michael Thompson. Attualmente sta terminando gli studi di Solista alla Musikhochschule di Lugano con il Maestro Waleri Gradow.

# Giulia Grasso



Giulia Grasso nasce nel 1983 a Milano e inizia gli studi musicali all'età di quattro anni. A partire dall'età di undici anni studia sotto la guida del Maestro Andrea Di Renzo presso l'Accademia Internazionale della Musica di Milano dove, nel 2005, ottiene il Diploma di Pianoforte con il massimo dei voti.

Successivamente si perfeziona a Milano con Edda Ponti e a Rotterdam con Aquiles Delle Vigne, presso la Hogeschool voor de Kunsten Conservatorium, dove si diploma nel 2007.

A partire dal 2007 studia sotto la guida di Roberto Cappello presso il Conservatorio Arrigo Boito di Parma e nel 2010 consegue il Diploma accademico di II livello in Discipline Musicali (pianoforte) con il massimo dei voti e la lode.

Ha partecipato ai corsi di perfezionamento di Roberto Cappello, Aquiles Delle Vigne, Aldo Ciccolini, Choong Mo Kang, Paolo Bordoni, Riccardo Risaliti, Lidia Baldecchi Arcuri e Laura Alvini, e di Yves Savary per la musica da camera.

Ha tenuto recital sia in qualità di solista che in complessi cameristici a Rotterdam, Salisburgo, presso l'Auditorium Lattuada, l'Auditorium di Villa Simonetta, Piazza San Fedele e Piazza Mercanti di Milano; presso la Sala Verdi e l'Auditorium del Carmine di Parma, presso il Palazzo Ducale di Lucca e presso la Chiesa del Convento di Misano Adriatico, dove nell'agosto 2010 ha eseguito per il Misano Piano Festival il concerto in sol di Ravel, accompagnata al secondo pianoforte nel ruolo dell'orchestra da Roberto Cappello.

Attualmente frequenta il Master of Arts in Music pedagogy presso il Conservatorio della Svizzera Italiana sotto la guida della professoressa Nora Doallo.

Nell'aprile 2007 si è laureata col massimo dei voti nella facoltà di Scienze e Tecnologie della Comunicazione Musicale presso l'Università Statale di Milano.

**G. Fauré**  
1845 – 1924

**Elegia op. 24**  
per violoncello e pianoforte

**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*

*pausa*

**M. Ravel**  
1875 – 1937

**Trio**  
per violino, violoncello e pianoforte  
*I. Modéré*  
*II. Pantoum (Assez vif)*  
*III. Passacaille (Très large)*  
*IV. Final (Animé)*

con la partecipazione di  
**alessia pallaoro** \_violino  
**giulia grasso, leonardo bartelloni** \_pianoforte

## Gabriel Fauré (1845 – 1924): *Elegie*, Op. 24

Hailed by Aaron Copland as 'the Brahms of France', Gabriel Fauré has often been regarded as the bridge between the late Romanticism and French Impressionism.

His early training at the *École de Musique Classique et Religieuse*, where there was a focus on church music, gave the young Fauré a firm understanding of traditional harmonic structures. In 1861, when the composer Camille Saint-Saëns became his piano teacher, he was introduced for the first time to the more forward-looking contemporary music of his time, including the works of Schumann, Liszt, and Wagner. Over the years he himself grew increasingly experimental in regards to harmony and melodic lines, and as professor of the Paris Conservatoire from 1896 (later appointed Director in 1905) he was able to inspire a new generation of musicians. One of these was the young Maurice Ravel, who later remembered Fauré's open-mindedness and refusal to strictly impose his own ideas on his students; instead encouraging them to develop their own personal style. They had a great mutual respect for each other and Ravel dedicated a number of his later works to Fauré.

Written in 1883, *Elegie* was originally conceived as part of a cello sonata but was never developed. It remained a free-standing miniature until 1890 when conductor Édouard Colonne requested for the piece to be orchestrated. It is in the conventional ABA form, and opens with a passionate lament in C minor in the cello which is sung over an aching chordal accompaniment in the piano, leading to a more tranquil cantabile middle section in E flat major. The soothing, lilting syncopations gradually build up to an energetic climax, where an improvisatory cadenza culminates in a return to the opening melody in the upper register of the cello. It ends with a gentle, increasingly resigned coda, eventually coming to a close as the cello descends to its lowest note.

## Frank Bridge (1879 – 1941): *Cello Sonata in D minor*, H.125

- I. Allegro ben moderato
- II. Adagio ma non troppo - Molto allegro e agitato

Born in 1879, the English composer Frank Bridge was at the beginning of his compositional career when the Twentieth Century arrived, bringing with it a great sense of optimism and excitement that cultivated a flurry of creativity. The French Impressionist movement and the tonal explorations of composers such as Alban Berg and Arnold Schoenberg had opened up an exciting range of new possibilities that influenced Bridge's developing compositional style. He studied at the Royal College of Music in London with the austere British composer Stanford, so like Fauré, he received an education that focused on convention, and his earliest compositions are largely Brahmsian, with the noticeable addition of increasingly rich harmonies as the years went by. A very talented violist, he often played with the Joachim Quartet, which gave him first-hand exposure to

the new French masters. He gave the UK premier of Debussy's String Quartet, Ravel's Introduction and Allegro (with the composer present), and even played Piano Quartets with Gabriel Fauré at the piano. British composer Anthony Payne has observed that the late German Romanticism of Bridge's own Piano Quintet from 1905 is "lightened by a Gallic clarity gleaned possibly by Fauré."

This hope and enthusiasm for music was suddenly shattered by the onset of the First World War in 1914. A pacifist, Bridge was shaken by the horror and damage that humankind was capable of inflicting on itself, which inevitably began to influence the style of his music. This sonata for cello, written between 1913 and 1917, spans this period of change and marks the beginnings of a much darker, brooding quality.

The first movement, *Allegro ben moderato*, is largely Romantic with hints of fresh impressionistic harmonies and an essentially English pastoral lyricism.

The second movement moves away from this towards something more ominous and foreboding. In the *Adagio ma non troppo*, the cello interrupts the piano with strange melodic outbursts and together the two instruments sing uneasily, until a reassuring tranquil pastoral transition leads to the *Molto allegro e agitato*. Here, a brief energetic section leads back to an amalgamation of themes from the *Adagio*, before the piece ends with a return to the Sonata's first movement.

Maurice Ravel (1875 - 1937): *Trio pour piano, violon et violoncelle*

Like Fauré, Maurice Ravel was born in the far south-west of France near the Spanish border. His father was a Swiss inventor and his mother was from the Basque region of Spain. This, perhaps, gave him a slight disposition for precision and experimentation, which combined with his Spanish heritage to have a lasting influence on his life and music. He entered the Paris Conservatory in 1889, training under Gédalge and later Gabriel Faure. His two mentors gave him a firm understanding and appreciation for traditional structures within which he would experiment and explore his own innovations.

In the summer of 1913 he returned to the region of his birth to write his skillfully crafted Piano Trio, which is infused with Basque influences and demonstrates a fascination with exoticism and far-off places.

The first movement follows the traditional sonata-allegro form and, although written in 8/8 time, each bar has a typical Basque dance feeling of being in 3+2+3. The opening melody comes from an unfinished piano concerto he would have named *Zazpiak Bat*, meaning 'the seven are one' (a reference to the seven Basque nations).

The title for the second movement, *Pantoum*, comes from a Malayan verse form. The second and fourth lines of a stanza are repeated as the first and third lines of the next stanza, and to complete the poem, the last line must be the same as the first. Ravel follows this idea, using two alternating musical themes (finally juxtaposed), while maintaining the clear and simple structure of a scherzo and trio.

The *Passacaille* is based on an old Baroque theme and variations form, built around a re-occurring ground bass melody. The arch-like shape of the movement begins with a low 8-bar lament in the piano which returns in nine variations, rising steadily upwards until it finally returns to its original simplicity. Ravel was in the midst of writing this Trio when the First World War broke out in 1914. Desperate to enlist for military service, Ravel worked manically to complete the orchestral-like *Final* as quickly as possible, coming up with another movement in sonata-allegro form, but this time with a new sense of energy and virtuosity. A modified version of the first theme from the first movement introduces yet more Basque influences, as the time signature repeatedly and seamlessly alternates between 5/4 and 7/4.

I would like to dedicate my final recital to my teacher, Maestro Johannes Goritzki, for his inspiration, patience and encouragement over the last four years. Thank you for your continuous guidance, and for giving me a solid framework alongside the freedom to express and develop myself.