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SUPSI

Scuola Universitaria Professionale
della Svizzera Italiana

recital per il conseguimento del master of arts in music performance

maxim beitan _violoncello

classe di violoncello di johannes goritzki

Maxim Beitan



Maxim Beitan è nato nel 1986 in Lettonia. Durante tutta la sua infanzia ha studiato in Lettonia. Nel 2006 termina gli studi al Music College in Lettonia e si trasferisce al Royal College of Music (Londra) per proseguire gli studi con il professor Alexander Boyarsky.

Ora è studente al Conservatorio della Svizzera italiana di Lugano, nella classe di violoncello di Johannes Goritzki.

All'età di cinque anni ha dato il suo primo concerto da solista che è stato trasmesso in televisione in Lettonia. Da 6 anni ha iniziato a dare concerti e partecipare a concorsi nazionali

ed internazionali.

Ha partecipato a diversi corsi di perfezionamento con Daniel Shafran, Johannes Goritzki, Peter Bruns, Natalie Klein, Bernard Greenhouse, Natalia Gutman e Maria Kliegel.

Maxim è vincitore di 16 concorsi internazionali.

Nel 1992 ha vinto il Gran Premio del concorso nazionale "Il talento della Lettonia" ed è stato invitato a partecipare ad un concerto di "Giovani Talenti" che è stato organizzato nella Sala d'Oro (Riga, Lettonia).

Nel 1996 ha vinto il Gran Premio del concorso internazionale di Litzen (Austria) e ha ricevuto in regalo un violoncello dalla fondazione Soros. Nel 1997 ha partecipato al festival internazionale di Kaunas (Lituania) e ha dato un concerto con l'Orchestra Sinfonica di Kaunas. Nello stesso anno ha passato la selezione per il concorso internazionale P. Tchaikovsky (San Pietroburgo), ed è stato premiato.

Nel 1998 ha vinto il Gran Premio del concorso nazionale "Talento di Lettonia" ed è stato invitato a suonare al cospetto del presidente della Lettonia.

Nel 2001 e 2005 Maxim ha ricevuto il 2° premio al concorso internazionale D. Dotzauer a Dresda (Germania). Nel 2002 ha vinto il Gran Premio al concorso internazionale Reiter e avuto l'opportunità di suonare come solista accompagnato dall'orchestra in due delle più prestigiose sale di Riga, al Teatro dell'Opera Nazionale e nella Casa delle Teste Nere .

Nel 2002 ha vinto il 1° premio al concorso internazionale Valsesia Musica "in Italia".

Nel 2005 ha vinto il 1° premio al Concorso Internazionale "Olimpo Musicale" a Kaunas, in Lituania tra 133 musicisti.

Durante gli studi al Royal College of Music di Londra Maxim Beitan ha vinto molti premi nel Regno Unito: Education Award MBF, Anna Shuttelworth Premio, Tunbridhe Wells Premio Concorso internazionale e il 2° premio al Concorso Internazionale di Bloch.

Dal 1994, Maxim Beitan si è esibito in tutte le sale più importanti della Lettonia e in Europa come: Leyton House (Londra); Florian Leonhard, (Londra), Dresdner Philharmoniker, (Dresda); Blackhead, (Riga); National Opera Hall, (Riga); Golden Hall, (Riga), Conservatorio di Mosca, Wood Hall; Filarmonica Grand Hall, (San Pietroburgo), Sala TV, (Riga), Conservatorio di Riga, Grand Hall, Kaunas Philharmonic Hall, Grand Hall.

- F. Geminiani**
1687 – 1762
- Sonata n°3 in Do Maggiore op. 5**
per violoncello, basso continuo e clavicembalo
- I. Andante*
II. Allegro
III. Affettuoso
IV. Allegro
- F. Schubert**
1797 – 1828
- Sonata “Arpeggione” D 821**
per violoncello e pianoforte
- I. Allegro moderato*
II. Adagio
III. Allegretto
- B. Orr**
1924 – 1997
- Carmen Fantasy (1985)**
per violoncello e pianoforte
- J. Brahms**
1833 – 1897
- Trio in La minore op. 114**
per clarinetto, violoncello e pianoforte
- I. Allegro*
II. Adagio
III. Andantino grazioso
IV. Allegro

con la partecipazione di
oleksandr sternat _clarinetto
nikolay shugaev _violoncello
beniamino calciati _clavicembalo
matteo sarti, leonardo bartelloni _pianoforte

Francesco Saverio Geminiani (1687-1762) - Violoncello sonata op 5. No.3 C Dur



Francesco Saverio Geminiani (5 December 1687 – 17 September 1762) was an Italian violinist, composer, and music theorist. Born at Lucca, he received lessons in music from Alessandro Scarlatti, and studied the violin under Carlo Ambrogio (Ambrosio) Lonati in Milan and afterwards under Arcangelo Corelli. He appears to have been a first-rate violinist. His *Art of Playing the Violin* published in London (1751) is the best-known summation of the 18th century Italian method of violin playing, and is an invaluable source for study of late Baroque performance practice, giving detailed information on vibrato, trills, and other violin techniques.

Although Francesco Geminiani is best known as a virtuoso violinist and composer of works for that instrument—also wrote a wonderful collection of six sonatas for cello. As performed here, the Op. 5 sonatas, which feature a prominent role for the continuo, stand among the most dynamic, exciting, and original works in the cello repertoire.

Geminiani's opus 5 consists of six cello sonatas, and was first published in Paris in 1746. His sonatas follow the same basic four movement pattern, though some of his slow movements - the best of the slow movements have a tender melancholy and the closing allegros are delightfully vivacious and witty.

Geminiani's writing demonstrates a thorough knowledge of the cello's technical abilities as well as its abilities to convey emotions and sentiments. His writing, scored for solo cello, harpsichord, and basso continuo, is highly elaborate, filled with sophisticated ornamentation and an active continuo part.

The 3rd sonata is in C major. It is the longest sonata and most detailed of all six sonatas and has a longest 3rd movement in c minor with the name of "Affettuoso" which means "affectionate". The last movement is a trio and the first theme is repeated in a Da capo al Fine.



Franz Schubert (1797-1828) – Sonata "Arpeggione" D.821

Franz Peter Schubert was among the first of the Romantics, and the composer who, more than any other, brought the art song (lied) to artistic maturity. During his short but prolific career, he produced masterpieces in nearly every genre, all characterized by rich harmonies, an expansive treatment of classical forms, and a seemingly endless gift for melody. He had written more than 100 songs as well as numerous symphonic, operatic, and chamber music

scores, before he reached the age of 20. In 1820, Schubert was commissioned by two opera houses, the Karthnerthor Theatre and Theatre-an-der-Wein, to compose a pair of operas. He wrote *Zwillingsbruden*, and *Zauberharfe*, both of which were unenthusiastically received. Schubert failed to secure a contract with a publisher, as none were willing to take a chance on a relatively unknown composer who wrote (harmonically) untraditional music.

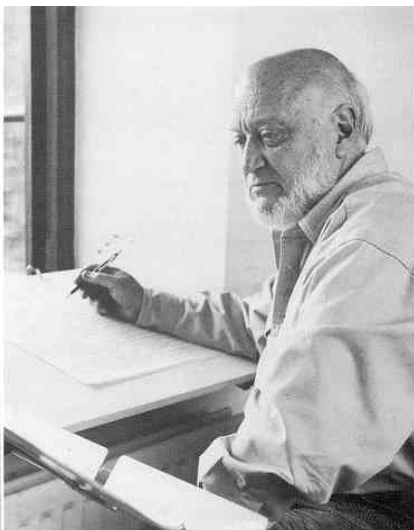
Five years later, Schubert's music was featured at a concert at Vienna's Musikverein. His work was received quite enthusiastically, and to much critical acclaim. This marked the only time during the composer's life that he enjoyed. Despite his short life, Schubert produced a wealth of symphonies, operas, masses, chamber music pieces, and piano sonatas, most of which are considered standard repertoire. He is known primarily for composing hundreds of songs including *Gretchen am Spinnrade*, and *Erlkonig*. He pioneered the song cycle with such works as *Die Schöne Müllerin*, and *Die Winterreise*, and greatly affected the vocal writing of both Robert Schumann and Gustav Mahler success.

The Sonata in A minor for Arpeggione and Piano, D. 821, was written by Franz Schubert in Vienna in November 1824.

The sonata is the only substantial composition for the Arpeggione (which was essentially a bowed guitar) which remains extant today. It belongs to the same period as the *Death and the Maiden* Quartet, when Schubert was suffering from the advanced stages of syphilis and lapsing into increasingly frequent episodes of depression.

Since nowadays Schubert's Arpeggione Sonata is always appropriated by cellists or viola players, it is fascinating to hear the authentic sonority. He wrote it in 1824 for Vincenz Schuster to play on Johann Georg Stauffer's very newly invented sixstringed arpeggione: according to the sleeve-note Klaus Storck uses an instrument made by Stauffer's pupil, Anton Mitteis. The sound is approximately half-way between that of a viola da gamba and a cello, veiled rather than luminous, limited in colour and dynamic range, yet pleasant enough in its austerity.

The work consists of three movements: I. Allegro moderato; II. Adagio in E major; III. Allegretto in A major

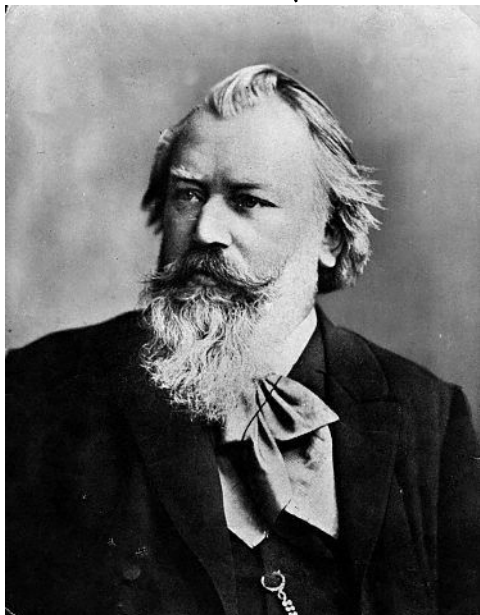


Buxton Orr (1924 - 1997)-Carmen Fantasy (1985)

Buxton Orr was born in Glasgow in 1924 and was a pupil of Benjamin Frankel at the Guildhall School of Music in London, where he served as a professor from 1965 until 1990. His interest in jazz was reflected in his work as conductor from 1970 to 1980 of the London Jazz Composers' Orchestra and he was founder of the Contemporary Music Ensemble at the Guildhall. His compositions reflect various influences, and his earlier career brought a number of film scores.

A Carmen Fantasy, for cello and piano, was written for the cellist Robert Cohen for inclusion in a New York recital in October 1985. The work was later arranged for cello and orchestra. The composer points out, in his introduction to the pieces, that Jascha Heifetz had made use of Franz Waxman's Carmen Fantasy as an encore piece, and Orr's A Carmen Fantasy was designed for the same purpose.

Johannes Brahms (1833-1897) – Clarinet trio op.114



The Clarinet Trio is the first of four chamber works inspired by the principal clarinetist of the Meiningen Court Orchestra, Richard Mühlfeld. Brahms had been aware of Mühlfeld's artistry since the 1880s, for the Meiningen Orchestra had played his Second Piano Concerto and premiered his Fourth Symphony. It was in 1891, however, that Brahms, while on a week-long stay at the Meiningen court in March, asked Mühlfeld to perform privately for him. Apparently Brahms was impressed, and in November he returned to Meiningen with two new works in hand -- the Trio for clarinet, cello

and piano, Op. 114, and the Quintet for clarinet and strings, Op. 115.

The Trio is a typical example of the restrained and concentrated style of Brahms later works. It is in the typical four-movement form, and offers nothing remarkable or unusual except in its polished workmanship and Romantic warmth. There is no question that this work, as with the later sonatas for clarinet, was written with that instrument in mind - the alternative of the viola was added by the first publisher. Regardless, the clarinet plays almost a subordinate role to the cello, weaving contrapuntal inner parts as often as it takes the main melodic material.

In the first movement, Allegro a fairly straightforward sonata form grows out of a simple rising arpeggio and descending scale that grow into a complex contrapuntal web that is sustained throughout. A particularly sensitive use of color and registral combinations between the instruments characterizes the second-movement Adagio; the entire movement is constructed of subtle rearrangements of two basic ideas. The third movement is marked Andantino grazioso. The main section of this typical dance form is a lovely and nostalgic Viennese waltz, while the trio section is an Austrian Ländler, the forerunner of the waltz, replete with yodeling clarinet. Allegro is in Brahms typical gypsy idiom, with its mixture of three-against-four rhythms and colorful minor-mode harmonies. It is the only movement of the Clarinet Trio that could be considered virtuosic, and it ends the work decisively.

