

musica csi  
**LIVE**

giovedì 7 giugno 2012 \_ 11.30  
aula magna \_ csi

**entrata libera**



recital per il conseguimento del master of arts in music performance

**barbara misiewicz** \_ violoncello

classe di violoncello di johannes goritzki

# Barbara Misiewicz



Barbara Misiewicz, violoncellista polacca, vive attualmente a Lugano, Svizzera, dove studia con il Maestro Johannes Goritzki presso il Conservatorio della Svizzera italiana.

Ha ricevuto varie borse di studio da diverse fondazioni tra cui: Fondazione Pro Libertas et Humanitas Kazimierz Bartkowiak, Dewar Award Arts, Craxton Memorial Trust e Elblaskie Towarzystwo Kulturalne (Società Cultura Elblag). Da quest'anno ha ottenuto la Borsa di Studio del Governo Svizzero e delle Nazioni

Unite.

Ha suonato con le orchestre: Royal Scottish National Orchestra, Orchestra of Scottish Opera, European Union Youth Orchestra e con la Britten-Pears Orchestra.

Ha tenuto concerti come solista e con vari ensemble. Si è esibita per la Regina Elisabetta II in un concerto trasmesso dal parlamento scozzese per il "Mendelssohn on Mull" e "Cantilena sui Festival"; ha suonato al "Edinburgh Fringe Festival" e ha preso parte alla "Amsterdam Cello Biennale".

Nel 2011 ha registrato per la BBC 3 "Discovering Music" con lo Scottish Ensemble, con cui ha collaborato per vari concerti nel Regno Unito, tra cui uno tenuto nella Wigmore Hall.

Come solista ha suonato lo *Schelomo* di Ernst Bloch, il *Concerto per violoncello n. 1* di Dmitri Shostakovich e il *Concerto per violoncello* di Edward Elgar con la Scottish Sinfonia.

L. van Beethoven  
1770 – 1827

Sonata n°2 op. 5  
per violoncello e pianoforte  
*I. Adagio sostenuto ed espressivo*  
*II. Allegro molto più tosto presto*  
*III. Rondò. Allegro*

L. Janáček  
1854 – 1928

Pohádka  
per violoncello e pianoforte  
*I. Con moto*  
*II. Con moto*  
*III. Allegro*

*pausa*

F. Mendelssohn  
1809 – 1892

Trio in Do minore op. 66  
per violino, violoncello e pianoforte  
*I. Allegro energico e con fuoco*  
*II. Andante espressivo*  
*III. Scherzo*  
*IV. Finale*

con la partecipazione di  
denis monighetti \_violino  
ewa skorski, leonardo bartelloni \_pianoforte

**Beethoven** wrote the 5 cello sonatas over a period of nearly 20 years, between 1796 and 1815. The first two, in F major and G minor, Op 5, were written at a time when the composer was carving out a career for himself as a virtuoso pianist; in those days, of course, most performers composed. Beethoven performed these pieces with the famous French cellist Jean-Pierre Duport in Berlin, at the court of King Friedrich II of Prussia (an amateur cellist himself, for whom Haydn and Mozart had written quartets). This was in 1796, when Beethoven was just 25 years old, not yet suffering from the deafness that would transform his whole existence.

The two sonatas are real concert pieces, large in scale, full of exciting effects that would have left the Berliners gasping. The second sonata from Op. 5 has only two movements: the first movement starting with an extended slow introduction and a second movement in a rondo character.

**Janacek** completed composing *Pohádka* on 10th February 1910 and it was first presented to the public on 13th March by Rudolf Pavlatà and Lumdila Prokopová duo. Later, the composer revised the score and its present form was presented on 21st February, 1923.

*Pohádka* is loosely based on the epic poem about Stazka tsrae Berendyeye (The Tale of tsar Berendeyev) by Vasily Zhukovsky, which is also a base of Stravinsky's ballet *The Firebird* and which had its debut coincidentally in the same year. The plot of the Tale of Tsar Bendvei centers around a young warrior-prince who must triumph over the king of the underworld in tests of valor and magic, aided by the king's daughter, who has fallen in love with him. The work is kept in a sonata form and composes of three movements.

*Once upon a time there lived Tsar Berendyey, who had a beard down to his knees. He had been married for three years and lived with his wife in perfect harmony; but God still hadn't given them any children, which grieved the Tsar terribly. One day the Tsar felt the need to inspect his kingdom. He bade farewell to his consort and for eight months he was on his travels.*

**Felix Mendelssohn** is considered one of Germany's greatest composers who lived in the shadow of Ludwig von Beethoven's legacy, his music betraying the tension between the classical influence of the past and the new Romanticism of the present. He was considered a musical prodigy in his day and was equally at home as a conductor, pianist and composer, writing works for nearly every available genre of his day.

The early 1840s were both a time of great success and personal tragedy for Mendelssohn. His time was divided between work as kapellmeister for King Friedrich Wilhelm IV in Berlin and as the conductor of the Gewandhaus orchestra in Leipzig. In 1842, his mother, with whom he had a very close relationship, died suddenly. It was directly following these events that he wrote three of his most successful chamber works, which all include the cello: the Cello

Sonata No. 2 in D Major, op.58 (1843) and his two piano trios, op. 49 in D minor

(1843) and op. 66 in C minor (1845).

Mendelssohn's Piano Trio No. 2 in C minor, Op. 66 was dedicated to the violinist and composer, Ludwig Spohr, who is known to have joined Mendelssohn in performances of the work. The first movement, *Allegro energico e con fuoco*, is built upon an opening ascending and descending arpeggio, perhaps reminiscent of the composer's Hebrides Overture. A restless passion pervades the *Andante espressivo* in E-flat major, although it is calmer, and heartfelt, rather than dark and questioning. The Scherzo: *Molto allegro quasi presto* starts ominously with violin, cello, and piano all entering in quick succession and chasing each other through several phrases. The Finale: *Allegro appassionato* is again in the tragic key of C minor and starts with a leap of a ninth in the cello. This dissonance embodies the irrepressible spirit of the music.



