

LIVE

giovedì 7 giugno 2012 _ 16.30
aula magna _csi

entrata libera



recital per il conseguimento del master of arts in music performance

christopher graves _ violoncello

classe di violoncello di johannes goritzki

Christopher Graves

Christopher Graves sta attualmente seguendo il Masters in Music Performance presso il Conservatorio della Svizzera italiana a Lugano, nella classe del M° Johannes Goritzki.

Si é laureato presso il Royal College of Music di Londra, dove ha studiato con il M° Melissa Phelps. Nel periodo degli studi londinesi ha suonato con gruppi di musica da camera in importanti sale quali la Wigmore Hall, la Cadogan Hall e la Kings Place. Ha avuto occasione di suonare la prima Europea dell'*Augusta Read Thomas' Passion Prayers*, per violoncello solo ed ensemble da camera. Ha suonato con la London Symphony Orchestra quale membro LSO String Scheme ed ha ricoperto il ruolo di primo violoncello nella RCM Orchestra.

A Lugano ha recentemente superato l'audizione che gli permetterà di collaborare con l'Orchestra della Svizzera italiana.

Gli sono stati inoltre assegnati il Premio dalla Fondazione Countess of Munster Musical Trust e una borsa di studio dalla Martin Musical Scholarship Fund.

Come solista e con formazioni di musica da camera ha avuto modo di esibirsi in Inghilterra, Svizzera, Italia, Olanda ed America. Ha partecipato a Festivals come il BBC Proms Plus, il Kings Place Festival, il Middelburg International Chamber-music

Festival, il Philharmonia Vienna City of Dreams Festival, e il Scottish Cello Festival.

Nell'estate 2008 ha studiato intensivamente con il Maestro Bernard Greenhouse. Ha partecipato a masterclasses con i Maestri Natalia Gutman, Moray Welsh,

Alexander Baillie, Norma Fisher e Cristina Ortiz.

Suona su un violoncello di Marten Cornelissen costruito nel 2007, acquistato grazie alla borsa di studio « The Loan Fund » per strumenti musicali.

J.S. Bach
1685 – 1750

Suite n° 5 in Do minore BWV 1011
per violoncello solo

- I. Preludio*
- II. Allemande*
- III. Courante*
- IV. Sarabande*
- V. Gavotte I/II*
- VI. Gigue*

G. Fauré
1845 – 1924

Sonata n°1 op. 109
per violoncello e pianoforte

- I. Allegro*
- II. Andante*
- III. Finale – Allegro comodo*

pausa

F. Schubert
1797 – 1828

Trio n°1 in Sib Maggiore op. 99
per violino, violoncello e pianoforte

- I. Allegro moderato*
- II. Andante un poco mosso*
- III. Scherzo – Allegro*
- IV. Rondò – Allegro vivace*

con la partecipazione di
eszter major _violino
ricardo alì alvarez, leonardo bartelloni _pianoforte

Bach Suite in C Minor for solo cello

The 5th suite is unusual among the suites in a number of ways. Firstly, it is the only one which begins with a Prelude and Fugue - the Prelude is a dramatic French Overture and sets the tone for the rest of the suite, which is the darkest of the six suites; the fugue is on a large scale, four parts are introduced in the exposition, and develops climactically towards the end, with the subject transformed until in its last statement it spans two octaves. Another thing which sets the suite apart is that the Courante and Gigue are in the French style, where all the other suites use the Italian form. The Sarabande is unusual compared to the other suites due to its pared down simplicity; whereas the Sarabandes of the other suites use double, triple and sometimes quadruple stopping extensively, the fifth contains only single notes. In addition, the dark character of the suite is reinforced by the scordatura, the 1st string being tuned down from A to G.

Faure Sonata No. 1 for Cello and Piano.

Faure wrote the first of his two cello sonatas near the end of his life, when he was suffering not only from increasing deafness, but also from a condition which distorted his perception of high and low notes and made listening to music a sometimes painful experience. The agitated, unsettling and rhythmically angular opening of the first movement is juxtaposed with ardent and searching melodies, and the two elements are woven into the counterpoint and play off against each other. The andante begins in a more philosophical mood, the harmony shifting and rippling between shades. It reaches an ecstatic climax, without becoming sensual. The last movement is in a dark D major, the melody always searching and the harmony circling until they reach reconciliation at the end. While the harmony is sensitive, subtle and sometimes luscious, the piano writing throughout is almost classical in clarity and proportion.

Schubert Piano Trio in B flat.

Written in the final year of Schubert's life, the Piano Trio op. 99 was part of an outpouring of creative genius in his last years which included such masterpieces of chamber music as the String Quintet in C major, the second Piano Trio, and the late string quartets in G major, D minor "Death and the Maiden" and A minor "Rosamunde"; the last three Piano Sonatas; the great song cycle Winterreise; and the "Great" Symphony No. 9 in C Major. The wide range of his output is reflected in the Trio's first movement, as it shifts between passages written on a grand symphonic scale and parts which have the immediacy and intimacy of his songs – a good example being the contrast between the masculine opening theme and the lyrical, fluid second subject. The second movement is a lilting andante in 6/8 time, and was not Schubert's first idea for the slow movement – a piece we now know as the Adagio in E Flat, "Notturmo". There is a middle section in C minor which brings drama to the movement with its syncopated accompaniment and folk-like melody. A dancing Scherzo follows, the trio section providing contrast with its relaxed, long melodic lines. The last movement begins with a theme reminiscent of one of Schubert's songs – "Skolie" and trips delicately along through myriad keys and shades, before the concluding presto.

