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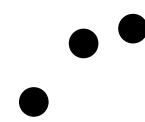
Aula Magna

ORE

**16:00**

Entrata libera

LIVE



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# Vera Alperovich clavicembalo

**Recital per il conseguimento del  
Master of Arts in Music Performance**



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**SUPSI**

## Vera Alperovich

È nata a Mosca.

Nel 2003 ha terminato la Scuola di Musica di IAM del Conservatorio di Mosca (classe di pianoforte speciale, con lode). Nel 2007 ha frequentato e terminato il corso di studi dell'Istituto Accademico Musicale del Conservatorio di Mosca, dove ha ricevuto la lode. Ha vinto il 4° concorso internazionale "T.Nikolayevoy" a Bryansk e il concorso internazionale "Passo per abilità". Ha partecipato al concorso "Bach" a San-Pietroburgo, a vari festival di Mosca e internazionali. Come solista, si è esibita presso il Conservatorio di Mosca: Sala Piccola, Sala Rachmaninov, Sala concertistica Pavel Slobodkin a Mosca, nella Capella Glinka a San-Pietroburgo, nella sala da concerto di Bryansk, Kaliningrad, Rimini, Imola, Montefiori. Inoltre, è la vincitrice di un concorso internazionale "Compositore del XXI secolo" come pianista-collaboratrice; oltre che vincitrice del concorso "Il maestro e l'allievo"(2013). È stata la vincitrice del Concorso Internazionale "Romanticismo - le origini e gli orizzonti (musica da camera, 2013)". Ha preso parte a concerti, come solista, con diverse orchestre sinfoniche: al conservatorio di Mosca sotto la direzione di Vladimir Ryzhaev, al Istituto Accademico Musicale, alla Società filarmonica di Bryansk. È studentessa sovvenzionata dal Fondo di Elina Bystritsky, dall'Agenzia federale per la cultura e il cinema della Federazione Russa. Nel 2011 ha frequentato l'Accademia «Enarmonica». Ha concluso il Conservatorio di Mosca (classe Fomenko A.V. (pianoforte speciale), Belousova M. N (classe di pianista-collaboratore), Rudin A.I. (musica da camera) ed si è anche cimentata nello studio del clavicembalo (classe di Zenaishvili T.A.). Da settembre 2016 Vera è studentessa del Conservatorio della Svizzera italiana (classe di cembalo con il maestro Stefano Molardi). Frequenta le classi di Master di: Igor Zhukov, Boris Berman, Carlo Pari, Margarita Feodorova, Vanessa Latarsh, Epifanio Comis, Boris Petrushansky, Vladimir Feltsman, Vladimir Viardo. Nel 2013 ha partecipato al Festival dell'Accademia Pianistica "Incontri col Maestro" a Imola e ha suonato in una masterclass con Daniel Pollak ed Enrico Pace. Nel maggio 2016 ha suonato come solista con la Greater Peace Orchestra in occasione del progetto "Musica per pace". Nel 2017 ha partecipato al festival pianistico a Carlovac, Croatia. Inoltre ha ottenuto metà della borsa di studio per il Festival estivo a New York (Accademia IKIF) e per studiare al Northern College a Manchester. Ha anche un'ampia esperienza nella musica da camera, avendo suonato con vari gruppi di archi e fiati. Interessi: ballare, studiare lingue straniere, viaggiare, andare al cinema. Vera è debuttante dell'11° Ballo Viennese a Mosca.

**Johann Sebastian Bach**  
1685 – 1750

**Partita n° 4 in Re Maggiore BWV 828**

*I. Ouverture*  
*II. Allemande*  
*III. Courante*  
*IV. Aria*  
*V. Sarabanda*  
*VI. Menuet*  
*VII. Gigue*

**Jean Philippe Rameau**  
1683 – 1764

**da Pièces de clavecin**  
*Le Rappel des oiseaux*

**Domenico Scarlatti**  
1685 - 1757

**Sonata in Mi Maggiore K 20**

**Sonata in Re minore K 1**

**Francois Couperin**  
1688 - 1733

**da Troisième livre de pièces de clavecin**  
*La favorite*

**Girolamo Frescobaldi**  
1583 - 1643

**da Primo Libro di Toccate**  
*Toccata V*

**Jacques Duphy**  
1715 - 1789

**da Pièces de clavecin, Livre 2**  
*La victoire*

Classe di clavicembalo di Stefano Molardi

## J.S. Bach (1685-1750): Partita D-dur, BWV 828

The art of unrivaled genius, one of the most outstanding composers of his time, was a result of music's development: Bach had knowledge of choral polyphony of Renaissance, German counterpoint, had influence from French music and Italian "concertato" style. Between 1731 and 1741 Bach has written "Clavier-Übung"-comprehensive "keyboard practice" in four parts, which shows not only a composer as an accustomed handicraftsman, but also as a keyboard



artist. "Clavier-Übung" consists of: opus 1- six partitas; opus 2 – Italian concerto and French Overture; opus 3 – various preludes on the Catechism and Other Hymns; opus 4 – "Aria with Diverse Variations", known as "Goldberg Variations". The opus 1, a collection of six partitas, was appeared in 1731, as also was served Bach's predecessor, Johann Kuhnau, who has written two sets of keyboard partitas, published in 1689 and 1692. Although not yet designated as opus 1, Bach's collection had previously been issued in single installment of the six partitas. The first came out in 1726, along with the following announcement: "The Capellmeister to the Prince of Anhalt - Cöthen and Director Chori Musici Lipsiensis, Herr Johann Sebastian Bach, intends to publish a collection of clavier suites of which the first Partita has already been issued, and, by and by, they will continue to come to light until the work is complete, and as such will be made known to amateurs of the clavier. Let it be known that the author is himself the publisher of his work." The style of partitas was grown from suites. Suite was born in art of musicians-trumpeters of XVII century, which played dances of different nations during their performances. After, the development has gone to the art of German Klavier-players. As a rule, suite includes at least four parts: allemande, courante, sarabande and gigue. French composers, as Marthan and Couperin, also added different dances: gavotte, menuet, paspied, bourrée, rondeau, rigaudon, polonaise. Bach has followed this rich suite's form from his French predecessors. His French suites were written traditionally, but interpreted in new way because of polyphonic elements. Allemande is like prelude, gigue approaches to fuge. Lyric centre is sarabande. The style of English suite is more virtuoso and "concertante" than French suite; the cycle becomes larger and opens by prelude-entrance piece without dance's character, that makes more important piece of the suite. The development of genre continues in partitas, which represent a type of suites, but with more freely interpreted cycle. The entrance of non-dancing piece: prelude, toccata, fantasia or overture, - which are large compositions with contrasts of tempo and texture. Sarabanda, as in suite, is full of lyric feeling, its melody fits cantilena with declamation. The distinctive feature of partita – non-dancing parts, that shows more distance from everyday-life's music. There are bourlesque, capriccio, rondeau, scherzo. Traditional order of dances is changed, some of them can be absent (for example, there isn't gigue in second partita). In seventh partita there isn't allemande, and the cycle has final piece "Echo". This partita was called "Overture in French style", in which we can see a distance from traditions of XVII century.



**Partita D-dur** opens with a bright and large Overture. The character is like the style of French opera' ouvertures of that period, because of its slow dramatic opening and sweeding fast section. That section is light and colourful at the beginning, then becomes more substantive with more contrapuntual activity. The music of the Allemande also full of expressive depth in serene manner. The Courante is light and jovial in French style, but not *inegalité* in the sixteenth and octavs. The fourth piece is bright Aria in humorous character; its counterpoint has muscularity in rippling digital flow. The Sarabande is sweet and gentle in its slow pacing. A relatively brief Menuet follows with its sunny rays in a graceful and lively but unhurried way. The Gigue closes out this partita with fast brilliant writing. Here the music goes its way downward and upward, always with a sence of glee and counterpoint abounds.

### G.Frescobaldi (1583-1643): Toccata quinta del libro primo.

One of the most important composers of keyboard music in the late Renaissance and early Baroque periods. Frescobaldi was influenced by numerous earlier composers such as Ascanio Mayone and Giovanni Maria Trabaci and Venetian Claudio Merulo. However, his music has a lot of



innovations, such as idea of freedom, (making compromise between mensural notation with a rigid tactus and modern notion of tempo), in the field of tempo, when he made sections of contrasting tempi, the idea of playing instrument like singing. His art had influence for J.J. Froberger, (pupil of Frescobaldi in 1637-41), J.S. Bach, Henry Purcell, J. Pachelbel. During his lifetime, eight collections were published which include: instrumental ensemble canzonas, collection of sacred works, in which is marked "Fiori musicali", where the composer experimented with many types of genres

within the liturgical confines of a mass. For keyboard he has written a lot of pieces, the most important are two books of toccatas and partitas (1615 and 1627) canzonas, fantasias, capriccios. His last work was "Cento partite sopra passacagli", which is an example of first composition in the history of music repertoire of variation on an original theme (all earlier examples are variations on folk and popular melodies).

**Toccata Quinta del libro primo** was written in 1615 in Rome. This piece is an example of Frescobaldi style: big phrases, a lot of passages of sixteenth, contrasts of tempo and character between different parts. It starts from a motif,

which develops in different voices during first six bars. Then there is a new theme, which leads to passages. In this piece we see, that cadenza can be in middle of the bar, like in bars 12, 13, where harmonies change very quickly and then new tonality starts. All piece is full of polyphony, imitations in voices. Also there are parts of uncontinuing moving of



sixteenth (bars 22, 23, 29-33), which demands good technical skills from player.

#### **D. Scarlatti (1685-1757): Sonata d-moll, K.1, E-dur, K.20.**

Italian composer had influence from his father Alessandro Scarlatti, Neapolitan operas, art of F.Gasparini, Spanish music, because much of his time he spent in the service of Portuguese and Spanish Royal families. In the history of music he is well-known as a composer of 555 keyboard sonatas. These pieces are single movements, mostly in binary form and some in early sonata' form, mostly were written for harpsichord or the earliest pianofortes.

**Sonata K.1, d-moll** opens with a motif in high voice, which then repeats in low one. Then there are several progressions, based on main motif. One of the most difficult in this piece is to play bars 7, 8, 26, 27, where there are repetitions-the same notes in left hand and then in right hand; trillo in bars 8 and 9 are like singing birds. The piece is written in tempo Allegro, in continual moving, in dramatic character.

**Sonata K.20, E-dur** is full of pastoral spirit, bright colours. First bars are like roll calls. Then there is comparison between two motives in major and in minor. Contrasts are characteristic for all piece, for example, in bar 41, where there is a theme in major, then bar 47-minor one. This sonata requires from performer to have different types of technique: embellishments (trillo, mordent), alternates with long passages of sixteenth, polyphony in tempo Presto.



#### **F.Couperin (1668-1733): “La favorite” from “Pieces de Clavecin” (1713), “Troisieme Ordre”**

Many works of Couperin were written for harpsichord-more than 250 pieces of various kinds, which the author gave programmatic titles: “Mysterious barricades”, “Butterflies”, “The Reapers”, “Loyalty”, “The little windmills”. The most famous book “L’art de toucher le clavecin” (“The art of harpsichord Playing”) contains suggestions for fingerings, touch, ornamentations and other features of keyboard technique. Couperin’ four volumes of harpsichord music

include over 230 individual pieces. Four collections for harpsichord alone are grouped into *orders* (a synonym of suites), traditional dances as well as pieces with descriptic titles. They are notable for Couperin’s detailed indication of ornaments, which in most harpsichord music of the period was left to the discretion of the player. The first and the last pieces in “Order” were at the same tonality, but the middle ones could be in other closely related tonalities.

**Piece “La favorite”**-is programmatic Chaconne on two themes. The first two couplets are in the style of rondeau, the last couplet is based on a counterpoint of sixteenth notes for both hands. The most beautiful in this piece is variety of embellishments, which are weaved into the melody-that is characteristic for rococo in painting at that time. One of the most important tasks for a player is to find a natural way of “*inegalité*”.





### **Rameau J.P.(1683-1764): “La rappel des Oiseaux”**

Along with F. Couperin, Rameau was one of the most important composers of French school of harpsichord music in the XVIII century. But the style of his music is different from Couperin. The paradox of this music was that it was new, using techniques never known before,

but it took place within the framework of old-fashioned forms. Rameau appeared revolutionary to the Lullyistes, disturbed by the complex harmony of his music; and reactionary to the "philosophes," who only paid attention to its content and who either would not or could not listen to the sound it made. His style is influenced by Italian virtuosity that resembles Scarlatti (“Les tourbillons”, “Les trois mains”), style brisé, (lute style) and French suite (“La poule”). Also his pieces are often characteristic, as we see in his three collections, which appeared in 1706, 1724, 1726, 1727, describe animals, birds, people and nature (“Les tendres plaints”, “L’entretien des Muses”).

“**La rappel des Oiseaux**” is a piece from second suite, which includes 10 pieces in e (in major and in minor). This is genre piece, its an evocative poetic title, which presages an imitative, descriptive and narrative music. The piece, as well as others of the suite (Rigaudon, Tambourin) is a tribute to Provence, a region that Rameau knew in his youth, living in Avignon. The piece evokes the



incessant whistling, tweeting of two small birds, their dialogues, their continuing agitation. It goes for beyond simple imitation: at the beginning on the repetition of a quarter call (si-mi) on the right hand conjugated to a response given to the left hand on the minor mid-ground. After there will be vary of the pattern: repetitions, reversals, intervals became larger and larger. This popular piece is an example of virtuoso style, which has a lot of

technical tasks for performer: very fast passages of sixteenths, trillos ( which Rameau called “bearings”) , subtle three-part polyphony.

### **J. Duphy (1715-1789): “La Victoire” di Secondo libro de Clavecin**

One of the latest composers of his generation, was a pupil of François d Agincourt, he began his career as organist at the cathedral of Évreux, then in various churches of Rouen. Later he moved to Paris, where he lived as a professor and independent artist, attending the elegant Paris salon in which it acquires great reputation. The art includes four books for harpsichord, published, in 1744, 1748, 1756 and 1768. These pieces, often virtuoso, trace the evolution of the literature for harpsichord before that this is a tool to lose the

favor of the musicians and to disappear, replaced by the fortepiano. If the first works we can see the great French tradition immortalized by François Couperin, the last identify themselves, much more sensibility, most in the galante style, which was popular on the eve of the Revolution.

The titles of pieces refer to well –known protectors of art (la de Sartine) or other composers (La Forqueray). The piece “**La Victoire**” also dedicates to famous person –Victoire (Marie Louise Thérèse Victoire), French princess, the seventh child and



fifth daughter of King Louis XV of France and his Queen consort Maria Leszczyńska. The piece opens this cycle, and there is written dedication by a composer to the princess. The style of piece is virtuosic and brilliant, there are passages of arpeggios, divided in both hands, scales, long trills, imitations in different voices, which make this piece especially difficult for playing in tempo "*Vivement*".