

LUNEDÌ

10.08.20

Aula Magna

ORE

12:00

Entrata libera

Shutian Ren pianoforte

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



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SUPSI

Shutian Ren

Nata in Cina nel 1992, si è laureata in pianoforte alla Normal University nel 2010 sotto la guida della Maestra Wu Diang. Nel 2017 è stato ammesso al Conservatorio della Svizzera italiana nella classe della Maestra Nora Doallo.

Ha lavorato come direttore artistico nel coro "Lirica di Lugano" e ha partecipato a prove ed esibizioni. Si è esibita in qualità di pianista suonando musica vocale al Conservatorio di Lucerna per due anni consecutivi.

Ludwig van Beethoven
1770 – 1827

Sonata n° 12 in La^b Maggiore op. 26

I. Andante con variazioni
II. Scherzo. Allegro molto
III. Marcia funebre sulla morte di un eroe: Maestoso
andante
IV. Allegro

Robert Schumann
1810 – 1856

da Novellette op. 21

VII. Ausserst rasch

Alberto Ginastera
1916 – 1983

Tres Danzas Argentinas

I. Danza del viejo boyero
II. Danza de la moza donosa
III. Danza del Gaucho Matrero

Classe di pianoforte di Nora Doallo

Beethoven Sonata op26 no12

Ludwig van Beethoven is a famous German composer, musician, and he is considered as one of the representatives of Vienna classical music. Beethoven poured their thoughts and feelings in the preparation of Piano Sonata, and display people's emotion by broke the old forms. To enrich the music emotion expressiveness through dramatic, the hero, symphonic and contrast principle. Beethoven's Piano Sonata was be considered as the "piano music in the new testament". Beethoven's Piano Sonata is his greatest contribution to the art of music because his Piano Sonata are combinatio the unity of form and content, each of his So nata is the milepost of the Sonata's history. Sonata OP.26 creation in 1800-1801 years. The first movement is a variation of the Andante; The second movement is an allegro scherzo; The third movement is a Funeral March, Andante maestoso; The fourth movement is an allegro. In the traditional sonata, Sonata form is generally arranged in the first movement Sonata, but this is not inevitable. Unlike Beethoven's thirty-two Piano Sonata, Sonata OP.26 this piece in the first movement, using variations, the third movement of the funeral arrangements. In Op.26 Beethoven almost succeeded in completely ruled out the eighteenth Century Sonata's effect, especially Haydn and Mozart, his inspiration seemed to have reached a higher level, and gradually be firmly grasp, further confirmed his in form and spirit to obtain liberation

I. Andante con variazioni ³

\flat Ab major

The movement consists of a theme by Beethoven and five variations. The third variation has been called a "pre-echo" of the funeral march movement by Andras Schiff during his lecture on the sonata. [\[2\]](#) This movement is also unusual in the sense that it is not in sonata form but rather a set of variations on a theme.

II. Scherzo, allegro molto ³

\flat Ab major, \flat Db major, \flat Ab major

III. Maestoso andante, marcia funebre sulla morte d'un eroe ⁴

\flat Ab minor, \flat Ab major

In some editions there are no tempo markings, just "Marcia Funebre, sulla morte d'un Eroe" ("Funeral March, regarding to the death of a hero")

IV. Allegro, Rondo form ²

\flat Ab major

Schumann Novelletten op21 no 7

The Novelletten were composed during February 1838, a period of great struggle for the composer.^[2] Schumann originally intended the eight pieces to be performed together as a group, though they are often performed separately with great success.

no.7 in E major

Äusserst rasch – Etwas langsamer – Erstes Tempo
(Extremely fast – Slightly slower – First tempo)

This piece features a beautiful and lyrical middle section; it also features many virtuosic passages containing fast, brilliant [octaves](#).

Alberto E.Ginastera:Danzas Argentinas

The first piece, *Danza del viejo boyero* ("Dance of the Old Herdsman"), immediately strikes the ear as being odd. The reason is as simple as it is strange: the left hand plays only black notes, while the right plays only white notes. This means it is composed of two modes ([bitonality](#)), with the right hand in C Major and the left in D \flat Major. Despite the seemingly unavoidable cacophony of that arrangement, Ginastera manages to frame a simple and charming melody through the use of rhythm and texture. The piece ends with a [chord](#) (E - A - D - G - B), the notes of a guitar when tuning. As a result of the [criollo](#) influence while looking for an Argentinian language, this was one of Ginastera's favourite chords.

Danza de la moza donosa ("Dance of the Beautiful Maiden") is a gentle dance in 6/8 time. A piquant melody meanders its way through the first section, constantly creating and releasing tension through the use of chromatic inflections. The second section introduces a new melody, more assured of itself than the first. The harmonisation of this section is based on the intervals of the fourth and fifth, which give the music a feeling of expansiveness. This sound, which Ginastera uses frequently, reflects the vastness of the Argentine [pampas](#) (grasslands). The final section returns to the opening melody, but with a richer harmonisation based on thirds. Unexpectedly, the piece ends with an atonal chord, instead of the tonic key, giving a feeling of uncertainty rather than conclusion.

With directions such as *furiosamente* ("furiously"), *violente* ("violent"), *mordento* ("biting"),

and *salvaggio* ("wild"), Ginastera left no doubt as how to play the third dance, *Danza del gaucho matrero* ("Dance of the Outlaw Cowboy"), should be performed. Ginastera makes use of gratuitous dissonance in this piece, opening it with a 12-tone ostinato and frequently using minor seconds to harmonize otherwise simple melodies. The structure is an approximate rondo (ABACDACD), and the thematic material alternates between chromatic passages (sections A and B) and highly tonal, melodic passages (C and D). The jubilant sound of the C section is achieved by harmonising every single melody note with a major chord, even if they are totally foreign to the tonic key. The D section, by contrast, does not use a single accidental; here, jubilation is expressed through the use of brisk tempo, strong rhythm, *fortissimo*, and a simple, majestic chord progression. As might be expected from the savageness of the rest of the piece, the coda is anything but subtle: *ffff* dynamics and a tremendous glissando bring the dance to a close.