

MARTEDÌ

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# Aleksandra Toropova

## violino

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



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**SUPSI**

## Aleksandra Toropova

Nata in Russia nel 1990 si è diplomata all'Accademia di Gnesyn di Mosca e attualmente frequenta il Master of Arts in Music Performance presso il Conservatorio della Svizzera italiana a Lugano nella classe del M° Pavel Berman.

Frequenta sin da bambina numerose masterclass tenute tra gli altri da Z. Bron, K. Barati, E. Grach, J. Rahlin, etc.

La sua formazione ha visto inoltre la costante partecipazione ai corsi di formazione orchestrale: con L'Orchestra Sinfonica Statale di Mosca diretta dal M° P. Kogan, il Festival Classic Open Air Dresden (direttore d'orchestra M° Julien Salemkour), il 8th International Gavrilin Festival (direttore d'orchestra M° V. Fedoseev).

Ha partecipato a numerosi concorsi nazionali in Russia e anche internazionali, ottenendo valutazioni molto positive e diverse borse di studio: Borsa di studio della fondazione di beneficenza internazionale A. Rozum e borsa di studio della Fondazione Z. Bron, vincitore al concorso Nuovi Nomi a Mosca; partecipante al Festival Internazionale Aperto Musica Vivat, al Festival Internazionale "Mosca incontra gli amici", il Hitta Music Festival, il Enontekiyo Festival in Finlandia.

**Robert Schumann**  
1810 – 1856

**Sonata n° 1** in La minore op. 105 (1851)  
per violino e pianoforte  
*I. Mit leidenschaftlichem Ausdruck*  
*II. Allegretto*  
*III. Lebhaft*

**Dmitri Shostakovich**  
1906 – 1975

**4 Preludi** op. 34  
arranged by Dmitry Tsyganov

**Sergej Prokofiev**  
1891 – 1953

**5 Mélodies** op. 35 (1925)  
per violino e pianoforte  
*I. Andante*  
*II. Lento, ma non troppo*  
*III. Animato, ma non allegro*  
*IV. Andantino, un poco scherzando*  
*V. Andante non troppo*

**Roberto Arosio** pianoforte

Classe di violino di Pavel Berman

**Sergei Prokofiev (1891-1953)**

**“ 5 Melodies “ Op.35**



Prokofiev originally wrote the Five Melodies as vocalises for the Ukrainian soprano Nina Koshetz in 1920.

This was two years after he fled the October Revolution in a sort of self-imposed exile and was trying to establish himself in the U.S. as a pianist and composer. He spent much of that year with his opera *The Love for Three Oranges*, preparing its Chicago premiere. When that was acrimoniously postponed, Prokofiev accepted some concert dates in California, where he did most of the work on the Five Melodies.

Prokofiev finally conducted the premiere of his opera in 1921, and that year they also gave the premiere of some of the Five Melodies in New York. Prokofiev found the set of five wordless songs impractical for regular performance however, and in 1925 he recomposed these exquisitely shaped, sharply characterized miniatures for violin and piano.

He adapted them very idiomatically - double stops, pizzicatos, harmonics, decisively focused on the lyrical features of the violin, abilities to perform very long melodic phrases . First performance of "5 Melodies "was with Pawel Kocháński.

(Prokofiev also orchestrated one of the songs, and later arranged another for solo piano.)

## Robert Schumann (1810-1856)

### Violin Sonata 1 in A minor , Op.105

Schumann wrote out his first Sonata for Piano and Violin, op. 105, in the course of a few days in September 1851. The exact dates of composition are recorded in the Haushaltbuch: 12 Sept 1851

On 16 October 1851 the work was given its first performance, probably from the finished manuscript copy, at a private gathering by Clara and Wilhelm Josef von Wasielewski, who was at that time concert master in Düsseldorf and would later become Schumann's first biographer. The performance of the sonata, and especially of its final movement, was apparently not entirely unproblematical. Clara was delighted with the first two movements but had reservations about the finale: 'Only the third movement, rather less graceful and more intractable, didn't go so well.' A certain gruffness and intractability in the violin writing are indeed part and parcel of this movement.

Wasielewski underestimated this : and it was only when Joseph Joachim played the Sonata while visiting the Schumanns in September 1853 that the composer was fully satisfied, writing that 'it struck the inmost strings of the heart'.

Uniquely among Schumann's major chamber works, the A minor Violin Sonata is in three rather than four movements, with the central Allegretto cunningly combining the functions of slow movement and scherzo.

The first movement bears the typically Schumannesque heading *Mit leidenschaftlichem Ausdruck* ('With passionate expression'), though its passion is smouldering rather than explosive, relieved by moments of wistful delicacy in the second group of themes. Its darkly surging main theme, coloured by the sonority of the violin's rich, husky G string (time and again in the Sonata Schumann seems to be using the violin as a surrogate viola), is one of the composer's most memorable inventions

Wasielewski, in his Schumann biography, acknowledged the wealth of imagination, energy of sentiment and depth of thought in this sonata while noticing it's bleak atmosphere .

Dmitri Shostakovich (1906-1975)

"4 Preludes " Op.34

arranged by Dmitry Tsyganov

Dmitri Shostakovich composed his 24 Preludes, Op. 34 for solo piano in 1932-1933.

Shortly after their composition, several of the preludes were transcribed for violin and piano by violinist Dmitri Tsyganov of the Beethoven Quartet, the group that premiered many of Shostakovich's string quartets. Tsyganov began with this set of Four Preludes, then published a set of ten, then a set of five more.

He got acquainted with the newly appeared Preludes by Shostakovich and was amazed at how organically this wonderful music “fits into the violin”.

Tsyganov showed them to Shostakovich, whose response was extremely benevolent: “I even forgot that they were written for piano - they sounded so natural,” Dmitri Shostakovich said after hearing his preludes arranged for violin and piano.

Four versatile compositions (№ 10,15,16,24) represent the unity of the plot.

Shostakovich's music is unusual , it can change its own content depending on the interpretation of the performer .