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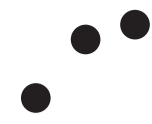
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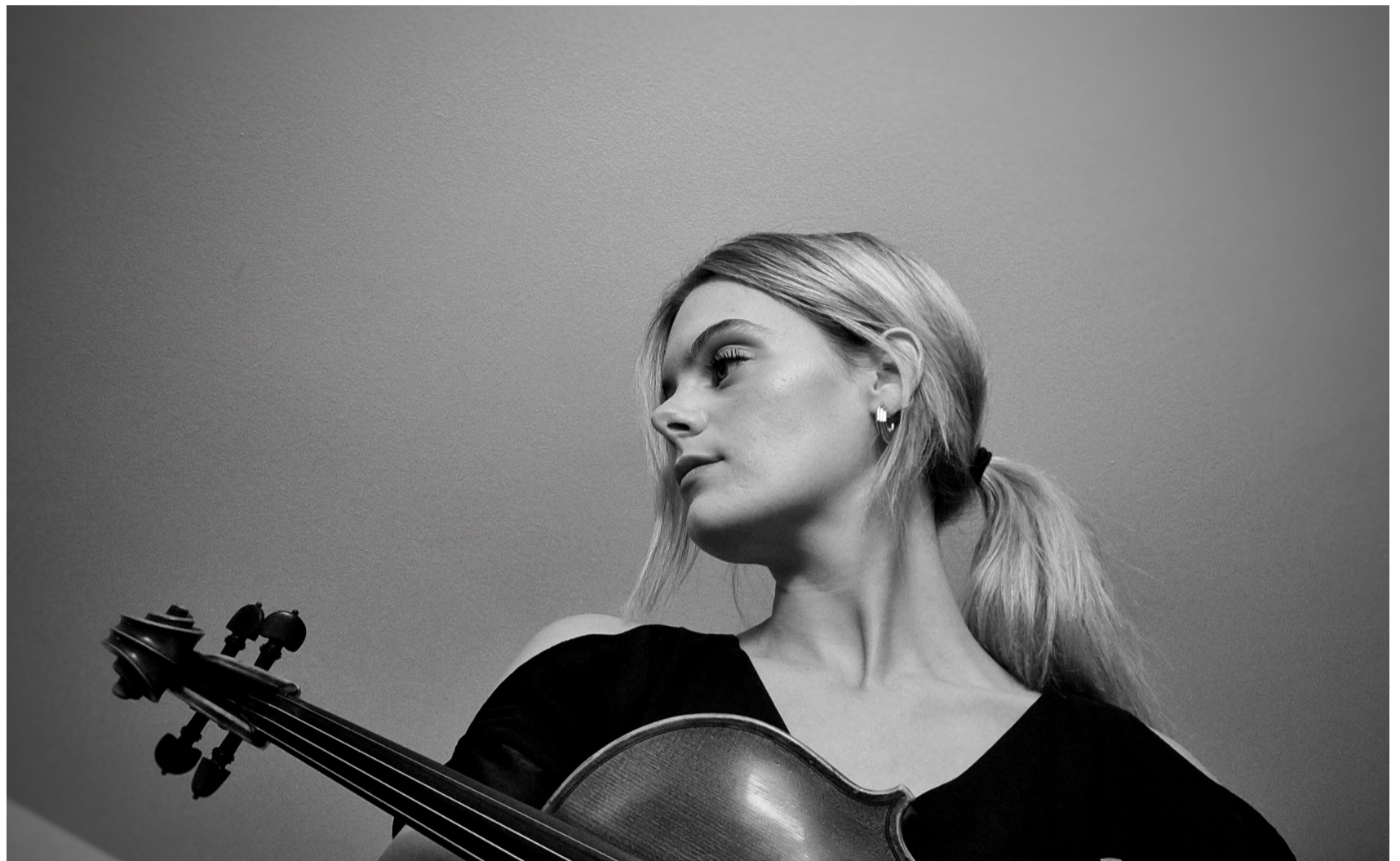
conservatorio

scuola universitaria di musica

Lois Jackie Joëlle Marie Loos

viola

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



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SUPSI

Lois Jackie Joelle Marie Loos

Is a Dutch violist, born in Leiden, The Netherlands. She grew up in Lisse and at the age of 9 started to take violin lessons at a local violin teacher. She comes from a family where music always was very important. Her mother is an amateur musician, as well as her grandfather.

Before Lois started to play the violin, she tried out many other instruments: the piano, the recorder and the guitar. None of them spoke to her as much as the violin did. Singing was also a big passion of Lois. She sang in various children's choirs and sung many solos in her church choir.

In the first years of her studies, she won many competitions on the violin, which made her realize she maybe wanted to pursue a musical career. At the age of 11, after just 2 years of studying the violin, Lois did audition for the School for Young Talent at the Royal Conservatoire in The Hague to pursue her music and academic studies in one. The commission was surprised how well she played for just having lessons for two years. Unfortunately, she did not enroll that year, but at the age of 15 she tried again and got accepted. She studied at the School for Young Talent High School and violin. This school gave her many opportunities, concerts, playing in orchestras and most of all it made her grow immensely on the instrument. At the age of 17 Lois changed her main instrument from violin to viola. The instrument fit her way more than the violin; the warm sound which she stated that touched her soul once she first played it, made her decide to study the viola. During her period on the School for Young Talent in The Hague, she played various concerts, including one for the King of The Netherlands, doing competitions, chamber music and orchestra projects. After just playing the viola for two years, Lois did audition for Bachelor on the Royal Conservatoire in The Hague. She stayed with the same teacher, Liesbeth Steffens, as who she had studied with during her high school period there. This combination of teacher and student was working very well for the last two years. Whilst studying the viola in Bachelor, Lois joined the National Youth Orchestra of The Netherlands (NJO), gave various local solo concerts. In her third year of her studies at the Royal Conservatoire, she decided to go on an Erasmus to the Conservatory of Milan to see what the music world there had to offer. In this six-month period she studied there, she fell in love with Teatro alla Scala in Milan. She decided she wanted to study with the first viola of La Scala for her masters. After graduating the Royal Conservatoire in The Hague, she enrolled to do the Master of Performance with Danilo Rossi at the Conservatorio della Svizzera italiana. Leaving her teacher in The Netherlands whom she had studied with for 6 years, was a big change. But the change was good. Maestro Rossi gave Lois another perspective of the viola repertoire and made Lois grow professionally a lot during her Masters.

Max Reger
1873 – 1916

Suite n° 1 in Sol minore op. 131d
per viola sola

I. Molto sostenuto

II. Vivace

III. Andante sostenuto

IV. Molto vivace

Henri Vieuxtemps
1820 – 1881

Sonata op. 36
per viola e pianoforte

I. Maestoso, Allegro

II. Barcarolla – Allegretto tranquillo

III. Finale scherzando

Leonardo Bartelloni pianoforte

Classe di viola di Danilo Rossi

Johann Baptist Joseph Maximilian Reger, who we know as Max Reger, was a German composer, pianist, organist, conductor and academic teacher born in Brand, Germany. Reger was born into a family of four, him, his parents (Josef Reger and Katharina Philomena) and his sister Emma. Although he had four other siblings, they all died very young. His father was a school teacher and an amateur musician. His family was very Catholic and when Reger turned one year old, the family moved to Weiden. At the age of five, Reger started to take lessons from his father in organ, violin and cello His mom taught him how to play the piano. After some years Reger started to take real lessons with Adalbert Lindner in piano and organ. Lindner was a student of Josef Reger. In 1886 Reger went to the Royal Preparatory School to prepare for a teaching profession. After visiting the Bayreuth Festival in 1888, Reger heard Wagner's operas and stated he wanted to pursue a musical career. This music touched him deeply, which made him write later that year his first orchestral piece of 120 pages. His father Josef Reger had concerns about Max Reger pursuing a music career, despite his doubts, Max Reger continued and started in 1890 studying music theory with Riemann in Sondershausen, later piano and theory in Wiesbaden. His first works were mostly lieder and chamber music, but since he was a pianist and organist himself, he also wrote pieces for those instruments.

In 1899 he courted Elsa von Bercken and in 1901 he moved to Munich where his fame rapidly grew. Since his fame grew, played a lot of concerts, he was able to afford to marry Elsa von Bercken. She was a divorced Protestant., which made Reger excluded from the Catholic church. This didn't stop him from writing new music.

In 1907 Reger became the musical director at the Leipzig University Church and a professor at the Royal Conservatory of Leipzig. In 1911 Reger changed profession and became the Hofkapellmeister at the court of Duke George II of Saxe-Meiningen, also taking charge of music at the Meiningen Court Theatre. Due to health reasons, he stopped these jobs in 1914, moved to Jena in 1915 and came back once per week to teach in Leipzig. In 1916 Max Reger died of an heart attack while he was staying in Leipzig. His urn is now resting in a grave of honor in Munich, which was wished for by his wife Elsa.

When Reger wrote his first works, he still had Wagner's works in his mind. The festival he had been to made a very big impression on him and he used Wagner's methods for composing music. But his teacher warned him not to use Wagner's way of writing but should look up Beethoven and Bach's way. At this point Reger found his new musical outlook. He noted that Bach had to be the foundation of his compositions. He gave it a 20-century twist and in no time Reger became the modern Bach.

Suite for Viola Solo

Max Reger's view on Bach was not limited to writing only for the organ. He wanted also to write for string instruments, just like what Bach also did. He wanted to compose sonatas and suites for solo instruments. Reger wrote six Preludes and Fugues for Solo Violin, Op. 131a, Three Violin Duos (Canons and Fugues) in the Ancient Manner, Op. 131b, and Three Suites for Solo Violoncello, Op. 131c. You see that he called them all Op. 131 a,b,c. And at the end he wrote Op. 131d, a suite for the viola solo. Max Reger's Three Suites for Solo Viola, op. 131d, were written in the final year of his life.

The suites were most probably written in November 1915 and were sent to his publisher in December. Unfortunately, these manuscripts disappeared. In the disappeared manuscript the movements 1,2 and 4 were written longer. Later they were compressed. What did survive was a copy in Reger's handwriting of the first suite, dedicated to his dear friend Dr. Walther as a Christmas present. It seems that Reger wrote the first suite two times; a version that he revised and the Christmas present to Dr. Walther.

Reger had the other two suites also dedicated to people who he was fond of. The second suite he dedicated to Professor Richard Sahla and the third suite to Reger's close friend and violinist Josef Hosl.

The première performance of the Three Suites for Solo Viola was given on 9 October 1917 by Else Mendel-Oberüber in Bechstein Hall in Berlin.

His viola suites are written for just one string instrument, following Bach's example, however, Reger chose the one instrument for which Bach had not written any solo works. The sequence of movements is arranged in classical fashion: the opening movement is a swift tempo, the slow movement comes second and the scherzo in third. However, Reger did not write in the classical fashion exactly. Where the first movement begins with a moderate to calm tempo, it is often followed by a very fast scherzo, with the slow movement coming in the third place, finishing with a great contrast of the lively finale. Reger used this model for his first and third suite. This "slow-fast-slow-fast" method was commonly used in the baroque sonata (church sonata). The first suite combines movements which later are developed separately. Writing the four movements according to the formula of the sonata da chiesa, Reger does not maintain the linearity of the tonalities as strictly. Which he actually did in the third suite.

The second movement of the first suite is a swift, dancing scherzo. It has a calmer middle section which has two voices and two-part passages. The character and tempo get more intense and independent in the third, slow movement. The second and third movement are linked to each other, whilst the virtuoso finale forms a contrast to the opening of the suite.

Henri Francois Joseph Vieuxtemps was a Belgian composer and violinist, born in Verviers, Belgium. His father was an amateur violin player and violin-maker and his mother was a weaver. Vieuxtemps started to take violin lessons with his father and a local teacher. Just at the age of six he gave his first performance playing a concerto of Rhode. Not short after that he started to give various concerts in big cities in Belgium. He met violinist Charles Beriot, with whom he started his studies. In 1829, Beriot took Vieuxtemps to Paris where he yet performed successfully again the concerto of Rhode. But due to personal issues of Beriot, Vieuxtemps had to return to Brussels where he continued to develop his violin skills on his own. In 1833 he went on a tour and met various famous composers and musicians of that time. Schumann and Spohr compared Vieuxtemps to virtuoso Paganini. During the next couple of years, Vieuxtemps toured through Europe to perform and met great musicians like Berlioz and Paganini who he encountered in London in 1834.

Next to that Vieuxtemps was an excellent violinist, he also wanted to become a composer. He went to spend the winter in 1835-1836 to study composition with Anton Reicha in Paris. He wrote his first violin concerto in this period.

Based in Paris, Vieuxtemps continued to compose and perform throughout Europe. He also performed in The United States. In Russia they really admired Vieuxtemps, which made him move there from 1846 – 1851 as a court musician of the Tsar Nicholas I and as a soloist in the Imperial Theatre. In Saint Petersburg he founded the violin school of the Conservatory in Saint Petersburg and helped guiding the Russian school for violinist. After this period in Russia, Vieuxtemps returned to his native country where he became a professor at the Royal Conservatory of Brussels where he taught his most famous student Eugène Ysaÿe.

Two years after returning to Brussels, Vieuxtemps suffered a stroke which made his right arm disabled. He moved back to Paris, whilst his violin class in Brussels got taken over by Wieniawski. It seemed he was recovering well from his first stroke, but unfortunately in 1879 Vieuxtemps suffered from yet another one which made him not able to do his work anymore. He spent the last years of his life in a sanatorium in Algeria, where his daughter and her family lived. He continued to compose inside the sanatorium. As frustrated as he was, he still managed to complete works for different instruments than the violin. He wrote works for the cello, viola and three string quartets (and more).

Sonata Op. 36 for Viola and Piano

Vieuxtemps composed the sonata in 1860, but it got published in 1862. It took him 12 years to write again for the combination viola and piano. In 1848 he wrote the Elegie for Viola and Piano. After finishing the sonata, Vieuxtemps performed it himself for the first time in London in 1861. Vieuxtemps had been playing the viola with great enthusiasm for many years already and apparently studied the instrument on his own. After the first performance in London, he went to several other locations to perform it. The first time he played it in Brussels, he performed it together with his wife Josephine Eder in June 1861. The sonata opens with a pensive Maestoso that at first explores the lower register of the viola. This is the opposite of what happens in the rapid scherzando, with its triplet figuration that dialogues with the piano. After the recapitulation, the beginning comes back before an emphatic closing passage. The G minor Barcarolla, which must be played melancholically, with the lyric accompaniment, leading to a major key in Allegretto tranquillo, with written molto delicatezza and a short animato section in which a new rhythm is heard. This brings it back to the opening melody, followed by a slow G major section. The piano opens the last movement with the main melody, followed by the viola. This movement demands virtuosity. Of the three movements, the andante in G minor, Barcarolla, created the most marked impression. It is stated that it has mechanical difficulties in this movement and that "none but a performer of the first class should attempt to play it".