

The Newcastle Cathedral International Recital Series

Fridays at 1:05 PM

April 2017

Free Admission

Refreshments available in the Lantern Café before and after the performance

Recitals for next month

Paul Taylor piano
Friday 12th May 2017, 1:05pm

Paul Wilkinson piano
Friday 26th May 2017, 1:05pm



7th April

Neil Gutteridge piano

Prelude	Edvard Grieg (1843-1907)
Automne	Cécile Chaminade (1857-1944)
The Bumblebee	Nikolai Rimsky-Korsakov (1844-1908) Arr. Sergei Rachmaninov (1873-1943)
Serenata	Moritz Moskowski (1854-1925)
Asturias	Isaac Albéniz (1860-1909)
Liebstraum in Ab	Franz Liszt (1811-1886)
Dr Gradus	Claude Debussy (1862-1918)
Snowflakes are Dancing	
Tocatta	Aram Khachaturian (1903-1978)
Music for a Glass Harmonica	Wolfgang Amadeus Mozart (1756-1791)
Prelude in C	Sergei Prokofiev (1891-1953)
St Louis Blues Boogie	Claude Bolling (b.1930)
3/4 6/8 Boogie	
Etude Op.10, No. 1	Frédéric Chopin (1810-1849)
Etude Op. 25, No. 12	
Prelude (from Partita in E)	Johann Sebastian Bach (1685-1750) Arr. Sergei Rachmaninov

28th April Alex Lancaster violin

Sonata in G Minor, BWV 1001

J. S. Bach (1685-1750)

1. *Adagio*

4. *Presto*

The G Minor Sonata comes from a set of six sonatas and partitas for solo violin, whose composition was completed by Bach no later than 1720, and were first published in 1802.

Along with the other sonatas and partitas, the G Minor Sonata was one of the first pieces of music of its kind written for solo violin, as was emphasised by Bach in his autograph score, which he labelled *First Sonata for Violin Solo without Bass*.

However, despite this lack of an accompanying bass part, the *Adagio* takes shape as a solo melodic line with an improvisatory feel, reinforced by double, triple, and quadruple stopped chords throughout the movement, which add harmonic support to the melody.

Written in G Minor, the tonic of the *Sonata* is the same as the lowest note of the instrument, which demonstrates the resonance of the violin, promoting a “relatively deep, stable sonority and serious demeanour of the piece...” (Lester, 1999).

The *Adagio* is the first of four movements, designed to act as a prelude to the *fugue* which it precedes. The original intended use of such a prelude was to call for silence before the start of a performance, as well as for checking the tuning of the instrument, and as a means of familiarising both the performer and audience with the acoustic of the venue.

The final movement of the *Sonata* is a *presto* movement, in keeping with the *slow-fast-slow-fast* structure typical of a *sonata da camera*.

These sonatas and partitas are considered to be, “an uncontested point of culmination in western music for the violin,” and nearly three hundred years after their completion, they are still considered to be a fundamental part of the repertoire written for the instrument.

Sonata No. 1 for Piano and Violin in G Major, Op. 78

Johannes Brahms (1833-1897)

1. *Vivace, ma non troppo*

“For me the *Regenlied* Sonata is like a dear and true friend whom I would never forsake for anyone else. In its soft, contemplatively dreaming feeling and its wonderfully consoling strength, it is one of a kind.” (Eduard Hanslick, 1889).

Brahms’s *Violin Sonata in G Major* was completed and first performed in 1879, and is his first *Sonata* published for violin and piano. Although it is thought that he had composed other violin sonatas

as early as 1853, these earlier works did not survive, and were likely never performed publicly outside Brahms's circle of friends.

Composed in the summer months of 1878-1879 in Pörtschach, this sonata is also known as the *Regen-Sonate*, or, 'rain sonata', because of its use of themes from his *Regenlied* (Op. 59), composed in 1873.

The *Vivace, ma non troppo* is the first movement of the sonata, and is a particularly flowing, lyrical movement, following a traditional sonata form.

It is important to note that Brahms titles this piece *Sonata for Piano and Violin*; this signifies the importance of the interaction between the two voices, as the violin takes on an accompanying role at points in this movement, and accompanying the piano with both arco and pizzicato chords while the piano revisits the original theme of the movement.

Violin Romance No. 2 in F Major, Op. 50

Ludwig van Beethoven (1770-1827)

Originally written for solo violin and orchestra, it is thought that Beethoven's *Violin Romance* was composed around 1795 as a preparation for the *Violin Concerto in D Major*.

While Beethoven focuses largely on the upper register of the violin in this work, he also demonstrates the capabilities of the full range of the instrument, contrasting the extremes of the violin's range, with intervals of almost three octaves written alongside one another.

The *Romance in F* (along with the *Romance in G*) is simple and lyrical in style, featuring rather symmetrical phrase structure, and being reminiscent of the slow movements of French violin concertos of the late 18th century (Stowell, 1998).

Spanish Dances, Op. 21* *1. Malagueña

Pablo de Sarasate (1844-1908)

Pablo de Sarasate studied the violin under Lambert Joseph Massart, who was also teacher to Sarasate's fellow composers and violinists, Wieniawski and Kreisler. He was known as a violinist for his 'grace, elegance and effortless virtuosity of his playing', as well as being known for his virtuosic, quick paced compositions.

Sarasate's *Spanish Dances, Op. 21* is the first of four sets of Spanish dances written for violin and piano. In each of these works, he draws upon the styles of traditional Spanish dance music as the basis for his violin works.

The *malagueña* is a dance style that originated in Málaga, having evolved from the *fandango*, but being typically more 'deliberate and melancholy' in style.