

HINDEMITH 1995-1963

Sonata for horn and piano

Mässig bewegt : Ruhig bewegt :

Lebhaft - langsam - lebhaft

Among the most important of the contributions which Hindemith made to musicians of the twentieth century was the provision, between 1935 and 1955, of instrumental sonatas for every commonly used instrument with the exception of piccolo, bass-clarinet and double bassoon.

The horn sonata, composed in 1939, shows his customary resourcefulness in handling the chosen solo instrument. In the horn's wide-ranging melodic line, particularly effective use is made of intervals derived from various arpeggio formations. The influence of Brahms is evident in some of the piano textures. Other prominent features include cross-rhythms between horn and piano in the coda of the first movement and the playfully perverse displacement of the natural accentuation in the generally spirited Finale. The boldly energetic characteristics of these movements contrast with the more lyrical atmosphere of the middle movement.

LC

DEBUSSY 1862-1918

Trois chansons de Charles d'Anjou

Dieu! qu'il la fait bon regarder

Quant j'ai ouy le tabourin sonner

(Contralto solo: Yvonne Bréver)

Yver, vous n'etes qu'un vilain

concert: Thursday April

PETE

BRAHMS Sonatensatz

SCHUMANN Sonata in A minor, opus 106

JANACEK Sonata

SEIBER Concert Piece

LEKEU Sonata

EDINBURGH UNIVERSITY CONCERTS

1971-72

MARIA LIDKA

violin

PETER WALLFISCH

piano

Reid Concert Hall, Thursday 27 April 1972

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BRAHMS 1833-1897

Sonatenatz

In 1853 during one of Brahms's most happy visits to the Schumanns, a plot was hatched to compose a violin sonata for Joachim who was shortly to join the party. The first movement was written by Dietrich, a young musician four years Brahms's senior, the Scherzo was by Brahms, and Schumann produced the Intermezzo and Finale. They called it the F.A.E. sonata after the motto *Frei aber einsam*, which Joachim had assumed. After Brahms's death this entirely characteristic Scherzo-movement was published with the permission of Joachim and has come to be known as the Sonatenatz.

SCHUMANN 1810-1856

Sonata in A minor, opus 105

Appassionato e con espressione
Allegretto
Vivo

JANACEK 1854-1928

Sonata

Con moto
Ballada-con moto
Allegretto
Adagio

Janaček's Violin Sonata was written in 1914 at the beginning of the war. *Jenufa* was already written, but the great works of his final years, notably *Katya Kabanova*, had yet to appear.

Something of the dramatic qualities of his operas can be heard in this sonata, for example in the abrupt contrasts of rhythm and of mood, the passionate lyrical outbursts alternating with spiky passages and with gloomily contemplative moments, and in the prominent use of *ostinato*. Also, as in the operas, the influence of folksong idioms is evident in his melodic style.

Janaček's command of structure is well displayed in the outer movements. The first movement is based entirely on the melodic idea which follows the introductory violin flourish, though transformations of the theme's character are involved in changes of tempo. After a richly melodic Ballade, composed at an earlier date than the rest of the work, and a dance-like Scherzo, the Finale begins with a gloomy melody on the piano, periodically interrupted by nervous rustlings on the muted violin. A calmer

atmosphere is restored by the appearance of the second subject. The development section consists of the various elements of the first theme in counterpoint with each other in a passage of ever-increasing passion. The majestic climax is followed by a return of the main idea fortissimo on the G string of the violin accompanied by a high tremolo on the piano. An atmosphere of uneasy resignation pervades the final moments of the work. L.C.

INTERVAL

SEIBER 1905-1960

Concert Piece 1954

This composition dates from the 1950's, when the influence of Schoenberg's 12-note style, which Mátyás Seiber did as much as anyone to promote, was at its height in this country. In many ways the work recalls Schoenberg's Fantasy, op. 47. Its texture is varied and lucid; its originally-conceived sonorities cover the full range of the instruments; both players are treated as equal partners, and the composition as a whole is conceived as a virtuoso showpiece for them.

The 12-note row, on which the piece is based, is made up of three segments, each of which contains the basic motif of four notes, in the form of two semi-tones a tritone apart. This motif is then transposed twice. In the course of the composition the three segments change, as well as the sequence of notes within the segments. The structure of the work as a whole is that of a free fantasy, though balanced. The contrasted sections are later repeated in varied form.

The work, which is dedicated to Tibor Varga, was written in 1953/4, and first played by Eli Goren and Peter Wallfisch at a 50th birthday concert for the composer at Morley College on 15 May 1955.

LEKEU 1870-1894

Sonata in G

Très modéré-vif et passioné
Très lente
Très animé

Guillaume Lekeu is to us virtually unknown; this particular sonata, once very popular, is now very rarely played.

He was a Belgian composer, who entered Paris University in 1888. The next year he became a pupil of his fellow-countryman

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Franck, and later of D'Indy. His early death from typhoid cut short a remarkable musician, whose output already numbered some twenty works, mainly chamber music, as well as several unfinished manuscripts. Two composers dominated his musical horizon, to the virtual exclusion of all others; Beethoven, particularly the Beethoven of the later chamber music, and Wagner. The explosive ecstasy of this sonata is directly derived from Tristan, while from Beethoven can be traced a violent rugged quality, and such dramatic devices as the sudden change of dynamics. Lekeu had no time for 'pretty, insensitive music'; he set out to be moved, and in turn to sweep his audience off their feet with music that was full-blooded, warm-hearted.

This sonata was suggested by his fellow-countryman Ysaye, who first played it with striking success in 1892. He asked for, and got, a successor to the Franck Sonata; many common features will immediately strike the listener - certain harmonic progressions, for instance, and the quality of the extremely full piano writing. Moreover the work is based on one idea, and uses a cyclic technique; the principal material of the first movement returns in the third, in a different key.

The prodigious climax of the first movement is perfectly placed, and gives way to a quiet ending. If this is mainly a Wagnerian movement, the 7/8 slow movement foreshadows something more personal, the world of Debussy. The melody exists only through its harmony; the theme is exactly repeated. The culminating moment of the third movement, which builds to its climax in long melodic sequences, concludes this remarkable work.

Next concert : Thursday 4 May
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