



EDINBURGH
UNIVERSITY
CONCERTS

1977-78

MILES BASTER *violin*

PETER EVANS *piano*

Printed by THE SUMMERHALL PRESS LIMITED
12a West Newington Place Edinburgh (031-667 5506)

St Cecilia's Hall, Thursday 13 October 1977

ELGAR 1857-1934

Violin Sonata in E minor

Allegro : Romance, andante : allegro non troppo

Elgar's violin sonata was one of a group of three pieces of chamber music which he wrote while he and his wife were living in a cottage, 'Brinkwells', deep in the Sussex countryside. The other works were the string quartet and the piano quintet. They appeared in 1918 between his last two major orchestral works, Falstaff (1913) and the 'cello concerto,' and like the latter work show the composer in retreat from pomp and ceremony and in meditative sometimes nostalgic mood.

As a violinist himself, Elgar's feeling for the powers of his instrument is unsurpassable, and this is shown in the boldly sweeping lines of parts of both the outer movements and in the gentle, intimate musings of the second movement. The piano texture is rich, though not without a certain sonority which one associates with a master of the orchestra rather than of the keyboard.

Formally the work is orthodox, with the outer movements in sonata form and the Romance in ternary form, though the coda of the E major finale begins with the melody of the central section of the Romance.

WALTON b. 1902

Violin and piano sonata

Allegro tranquillo
Variations

Walton's violin and piano sonata which begins and ends in B-flat was composed for Yehudi Menuhin in 1949, ten years after the violin concerto. This work has something of the same late-romantic character displaying Walton's rich lyrical gifts, particularly in the long-breathed opening melody of the first movement, as well as the more nervous, spiky aspects of his style at other moments in the initial exposition. The adaptability of such a long first melody to inversion in the development section is a remarkable feature of the movement, as is the piano's tolling figure of the coda with serene musings on both versions of the main melody on the violin.

The E-flat minor andante melody of the variations is tripartite, the final section emphasising falling fourths. Walton cleverly twists harmonies in each of the variations to allow this

section to be a semitone higher than at the start of the variation enabling each ensuing variation to begin a semitone higher than its predecessor. The seven variations and coda exploit many features of the violin and piano technique and encompass tender lyrical moments as well as moments of characteristic wit and brilliance.

INTERVAL

CESAR FRANCK 1822-1890

Sonata in A major

Allegro ben moderato

Allegro

Recitativo—Fantasia—Ben moderato

Allegretto poco mosso

César Franck's violin sonata was composed in 1866. Most of the works by which this composer is now known, were written in the later part of his life, but the sonata is amongst the earliest works of this fruitful time. In common with most of his output the sonata has richly chromatic harmony, and there are thematic cross-references between movements. The falling melodic shape of the first violin melody can be heard not only through the limpid melodic line of the first movement (in which the secondary idea, on the piano seems to be part of the basic melodic strand) but also in the fiery passages of the second movement and in the introduction to the more lyrical episode in both of its appearances. The ensuing recitative is also based on this idea as are the closing bars of the serene melody which emerges from this.

Transformed in character, this same thematic cell is used for the canonic idea which serves as both the main and the secondary motif of the finale, towards the end of the fiery development section of which the long melody of the slow movement recurs.

L.C.

Proceeds from this concert are in aid of The Queen's Silver Jubilee Appeal.

Next concert: Thursday 20 October (NB McEwan Hall)

20th CENTURY ENSEMBLE OF LONDON

BOULEZ *Le Marteau sans Maître*

DEBUSSY *Sonata for flute, viola and harp*

TAKEMITSU *Stanza I*

BERIO *Differences*

(Edinburgh University acknowledges the financial support of the Scottish Arts Council)

Tickets 70p (Students 40p) from the Edinburgh Bookshop and Music Faculty Concert Office, Nicolson Square.

PLEASE NOTE:

It is regretted that owing to alterations in the Reid Concert Hall in preparation for the arrival of the new organ, forthcoming University concerts will take place either in St Cecilia's Hall or in the McEwan Hall.

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THE EDINBURGH QUARTET

Miles Baster Peter Markham
Michael Beeston Christopher Gough

St Cecilia's Hall, Thursday 27 October 1977