

such an uninterrupted outpouring of inspired music, which contains not only the composer's high peak of contemplative ecstasy, but also his simplest and most 'Arielesque' scherzo, and a muscular power and strength which binds so many elements into a completely perfect work of art. K.L.

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*Next Concert: Thursday 8 November*

DAPHNE GODSON *violin*  
AUDREY INNES *piano*

BEETHOVEN Sonata in A minor, Op. 23  
CHARLES IVES Sonata No. 2  
SIBELIUS 'Danse Champêtre', Op. 106, No. 1  
SIBELIUS Sonatina in E major, Op. 89  
BRAHMS Sonata in A major, Op. 100

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*15 pence*

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# EDINBURGH UNIVERSITY CONCERTS

1979-80

DAPHNE GODSON *violin*  
AUDREY INNES *piano*

Reid Concert Hall, Thursday 8 November 1979

## BEETHOVEN 1770-1827

### Sonata in A minor, Op. 23

*Presto*

*Andante scherzoso, piu allegretto*

*Allegro molto*

Most of Beethoven's violin sonatas are midway between the keyboard-dominated style of Haydn and the accompanied-soloist manner of the Romantics. At the outset of Op. 23 the violinist hides demurely, steadily emerging in the transition and at last presenting the E minor second subject. The second movement's gentle theme in the major mode is introduced by the piano, as is the fugal transition, but again the violin takes the lead in the second subject. The closing rondo is forthright in presenting its material but unsystematic in recapitulating it, the whole having some of the excitement of the later 'Kreutzer' Sonata whose opening allegro, nominally in A major, is really in the same key as Op. 23.

## IVES 1874-1954

### Second Sonata

*Autumn*

*In the barn*

*A revival*

The textual problems of Ives's violin sonatas are complex. 'Autumn' is based on the third movement of an earlier sonata now called the 'pre-First', and 'In the barn' takes material from two other movements of that piece. 'A revival' dates from 1906, but an elaborated form subsequently became the finale of the Fourth Sonata. The Second Sonata reached its present form in 1910. Its free tonality and cavalier style, often recalling old songs and hymns, sometimes evoking moods and scenes as Debussy might do, make detailed analysis superfluous.

## SIBELIUS 1865-1957

### Sonatina in E, Op. 80

*Lento—Allegro*

*Andantino*

*Lento—Allegretto*

*Lento—Allegretto*

The year 1915, as well as seeing Sibelius's fiftieth birthday and the first performance of the Fifth Symphony, was rich in new

chamber music. The Sonata in E is one of its finest fruits. There are three links between the 9-bar introduction is composed of rising and falling scales which are thematically germinal to the work, and the Andantino theme is announced by the violin, followed by a transition in gracious rising sixths which recall the fifths of the introduction. The graceful second subject is also developed from the intervals of the introduction.

The piano foreshadows the main theme of the Andantino, which when it arrives is a typically Sibelian stepwise, tranquil melody in a rocking 6/4. After a slow link the final Allegretto recalls Bach in its rhythmically pithy theme of two strains.

## INTERVAL

## SIBELIUS

### Danse Champetres, Op. 106, Nos. 1, 4 and 5

The five 'Danses Champetres' were composed in 1925, just after the Seventh Symphony.

## BRAHMS 1833-1897

### Sonata in A, Op. 100

*Allegro amabile*

*Andante tranquillo—Vivace—Andante*

*Allegretto grazioso (quasi andante)*

Along with the Cello Sonata in F and the Trio in C minor, this work was composed at Thun in Switzerland in 1886. It is a serene, melodious piece in which the traditional pre-eminence of the piano is maintained, perhaps because this suited well a composer who often thought in terms of piano sonority. The simplicity of the first subject of the Allegro, and the gently arpeggiated accompaniment of the second, are balanced by a forceful closing figure. The Andante recalls the chaste themes of certain of Beethoven's slow movements, but it encloses a central scherzo which has some of the swing of the 'Gipsy Songs' composed at Thun the following year. The delicate finale has a memorable first episode, the piano rolling soft chords like an Aeolian harp.

R.M.