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# CONCERTS AT THE UNIVERSITY

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Autumn - Winter 2017

Tuesday 24 November 2017

1.10pm

Reid Concert Hall

Inja Stanović · piano

Programme of works by BEETHOVEN  
and JOHN DONALDSON.



THE UNIVERSITY of EDINBURGH  
Edinburgh College of Art

## Piano Sonata No.12 in A flat major Op.26

Ludwig van Beethoven (1770-1827)

Andante con variazioni  
Scherzo, allegro molto  
Maestoso andante  
Allegro

Ludwig van Beethoven composed Piano Sonata No. 12 in Ab major, Op. 26, between 1800 and 1801, around the same time he completed his First Symphony. Piano Sonata Op. 26 was dedicated to Prince Karl von Lichnowsky; Beethoven's patron since 1792. This piece belongs to Beethoven's second compositional phase, and presents a set of new ideas of romantic heroism and structural innovations.

The sonata opens with a relatively slow movement of theme and variations (*Andante con variazioni*). The set of five variations explore theatrical possibilities of the noble andante theme. Variations one, two and four offer various rhythmic subdivisions presented through different characters, while the third hints at the funeral march movement. In the fifth variation, the theme emerges in its original form though a wonderful mixture of the intricate textures. The Scherzo surprises the listener with orchestral-type effects, presented through the energetic motive of the opening and the running counterpoint towards the end of the movement. The third movement, a funeral march *Maestoso andante, marcia funebre sulla morte d'un eroe*, is a brave and novel choice which was further explored in his Eroica Symphony. This movement is only one of Beethoven's piano sonatas he arranged for orchestra, and was played at his own funeral in 1827. The grand rhetoric of this movement made it one of the most popular pieces of the Nineteenth Century. The final movement, *Allegro*, offers a short, vivacious and etude-like ending to this innovative piece.

## Piano sonata in G minor

John Donaldson (1789-1865)

Allegro moderato ma molto energetico  
Adagio  
Rondo

John Donaldson's name is permanently lodged in the collective musical memory as a Reid Chair of Music; after establishing the world's first purpose-built museum of musical instruments at Edinburgh University (now relocated to St Cecilia's Hall and Musical Instrument Museum), Donaldson founded the Reid Music Library, and became an extraordinary important music figure around the first half of nineteenth-century, proving his excellence in innovative and ambitious teaching methods, as well as leading the Music Department for twenty years. Undoubtedly famous for his contribution to the music profession in Edinburgh, Donaldson was also a composer; this is often overlooked, due to the fact that the Sonata for Piano in G Minor is the only remaining composition from his entire opus.

Published in 1822, and dedicated to Muzio Clementi, Donaldson's sonata united techniques common to the London Pianoforte School whilst offering a range of highly progressive and Romantic compositional ideas. The first movement, *Allegro*, is rhapsodic version of the sonata allegro form: it offers three distinguished parts of the movement, however its themes are more numerous. It seems that Donaldson wanted to showcase what he can do as a pianist as much as a composer in this movement, through the presence of demanding passages, brave modulations, and progressive pianistic and compositional ideas. The second movement, *Adagio*, is a short and very Beethoven-like presentation of a theme which gradually changes throughout. The final *Rondo*, is a joyous and vivacious movement. Through various episodes, we arrive to the final coda section - a virtuosic part which closes this unique sonata.

**Inja Stanović** (née Davidović) is a Croatian pianist and researcher, born in Zagreb and currently residing in Sheffield, UK. As a pianist, Inja has performed throughout the world, including concerts in Croatia, Australia, France, Germany, Italy, Slovenia, the United Kingdom, and the United States. Her education started in Croatia at the Ino Mirković School of Music, licensed under the P. I. Tchaikovsky Moscow State Conservatory, where she studied under Marina Ambokadze. She completed two postgraduate degrees at the Schola Cantorum, Paris, with Eugene Indjic. Shortly after, Inja moved to the US to study a Masters at the Boston Conservatory with Michael Lewin. Recently, Inja finished her PhD at the University of Sheffield, focusing on the nineteenth-century performance practice relating to the work of Frédéric Chopin. Besides being an active pianist, Inja has published articles in HARTS and Mind Journal and Swedish Musicological Journal, and is currently preparing a book chapter for Cambridge Scholars Publishing "Music and Sound Art: Composition, Performance, Philosophy". Inja has held various academic posts, including research fellowship at the Sydney Conservatoire and visiting lectureship at the Birmingham Conservatoire. Most recently, she has received the prestigious Leverhulme Trust Early Career Fellowship, hosted at the University of Huddersfield. Inja is conducting a three year research project under the title "(Re)constructing Early Recordings: a guide for historically informed performance".

#### FORTHCOMING CONCERTS:

Tuesday 28 November

1.10pm

Reid Concert Hall, Bristo Square

The Edinburgh Quartet

HAYDN String Quartet Op.20 No.5

A selection of Scandinavian folk songs arranged by the Danish String Quartet

Admission Free

Tuesday 5 December

1.10pm

Reid Concert Hall, Bristo Square

Raymond MacDonald (saxophone) and Alexander Hawkins (piano)

A programme of jazz-inflected original compositions and improvisations

Admission Free