

String Department

JOHANNES BRAHMS (1833-1897)

Violin Sonata No.1 in G, Op.78

CLAUDE DEBUSSY (1862-1918)

Sonata for Violin and Piano

GORDON MCPHERSON (b.1965)

Stramash



Mondays *at* One

25 January 2016

JOHANNES BRAHMS (1833-1897)

Violin Sonata No.1 in G, Op.78

I. Vivace, ma non troppo

Kirsty MacLeod **Violin**

Wilson Chu **Piano**

Brahms was born in Hamburg in 1833, to a Lutheran family, and his work is regarded as the epitome of traditional German romantic music. His ability to greatly vary his sonorities allowed him to create violent symphonic textures, and contrast these with delicate, musical whispers. He had great attachment to the Schumann family - in particular with Clara Schumann, Robert's widow, and her children. Although he remained a bachelor, this relationship with Clara deeply influenced him emotionally and musically.

Brahms composed his Violin Sonata in G in Austria, in the summers of 1878 and 1879, to commemorate the untimely death of his godson, violinist and poet Felix Schumann. The sonata reflects profound grief, although the overall effect of the work could be described as being pensive and rather tender. In its entirety it is a three movement work, containing references to two of Brahms' earlier songs 'Regenlied' and 'Nachklang' (from 1873), which represent rain in a symbolic and poetic way. Within the G major sonata, especially the first movement, the strong beats of violin and piano appear don't appear to be reciprocated, however when they do unite, the emphasis is strong and gives an incredible sense of a prolonged phrase.

Kirsty MacLeod

CLAUDE DEBUSSY (1862-1918)

Sonata for Violin and Piano (1917)

I. Allegro vivo

II. Intermède: fantasque et léger

III. Finale: très animé

Erik Vardanyan **Violin**

Zihan Zhang **Piano**

GORDON MCPHERSON (b.1965)

Stramash

I. March

II. Strathspey

III. Reel

Aileen Sweeney **Accordion**

Heather Storer **Violin**

Ben Kearsley **Viola**

Adam Hall **Cello**

It wasn't easy being a classical accordionist in the north east of Scotland in the 1970s and 80s, particularly during family gatherings with bemused relatives wondering why the Scottish tradition was so alien to your existing repertoire.

Many years later I reflected on this in these fairly light-hearted movements which explore various aspects of the classic three movement structure - the march that refuses to be anything but slow; the strathspey full of violent outbursts and tuning problems; and a reel that hurtles out of control and finds itself again.

'Stramash' was commissioned by the Hovingham Centenary Festival with funds made available by Yorkshire Arts and was premiered in July 1987 by the composer (accordion) and members of the Mistry String Quartet.

Gordon McPherson

An invitation to play your part...in changing lives...

Royal Conservatoire of Scotland Scholarship Fund

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Every investment in an RCS scholarship, however modest, brings this life-changing experience within reach of another individual.

We would be delighted to discuss with you the many ways in which a donation from you could support our students of today and tomorrow and invite you now to consider playing your part.

My scholarship enabled me to complete my Masters. An extra year gave me lots of opportunities to play with professional orchestras including Scottish Opera and the Royal Scottish National Orchestra, which is hopefully my first step on the ladder to a professional career...Thank you."

Thomas Porter
MMus Performance (Bassoon)

"I had one of the most useful and happiest years of my life in Glasgow. Studying under the tuition of highly qualified professionals and sharing in the friendly environment of RCS, I grew a lot as an opera singer. My scholarships have made my education at the RCS possible. Without the funding, I would not have been able to experience the past two years of intensive learning and growing as an artist at the RCS."

Arshak Kuzikyan
MMus Opera

For further information about ways to support the Royal Conservatoire of Scotland, please contact Katie McCorkindale, Development Manager:

Telephone: 0141 270 8264 Email: k.mccorkindale@rcs.ac.uk

Forthcoming Musical Events



Royal Conservatoire
of Scotland

Friday 29 January
SH / 1pm

Fridays at One: Osborne's Piano Français (*Limited Tickets Available*)

DEBUSSY	Masques
DEBUSSY	Images, Book 2
DEBUSSY	L'isle joyeuse
RACHMANINOFF	Etudes Tableaux Op. 33 Nos 2, 3 & 5
RACHMANINOFF	Etudes Tableaux Op. 39 Nos 2, 5, 8 & 9

Sunday 7 February
SH / 11.30am

The Hilary Rosin Coffee Concert Series

Programme to include:

BEETHOVEN	Piano Trio in B-flat major 'Archduke', Op.97
	Maya Iwabuchi <i>Violin</i> . Aleksei Kiseliiov <i>Cello</i> , Professor Jeffrey Sharkey <i>Piano</i>

Friday 12 February
SH / 1pm

Fridays at One: BBC Radio 3 Shostakovich on Strings - Trio Apaches

BABAJANIAN	Trio in F sharp
SHOSTAKOVICH	Piano Trio No.2 in e minor, Op.67

Friday 19 February
SH / 1pm

Fridays at One: Mr McFall's 'All of the Above'

Programme to include:

GARLAND	ExtrApollination
ZAWINUL	A Remark You Made
KERSHAW	Closing In
HARRISON	Consequences
ZAPPA	Echidna's Arf (of you)

Monday 25 February
LRR / 1pm

Mondays at One: Harp & Guitar

Programme to include:

BARTOK	Romanian Danses
ALVARS	Double Harp Concerto