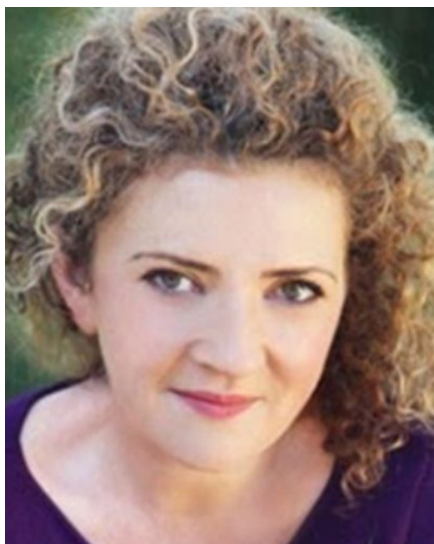




T B S



Elizabeth Cooney - violin



Daniel Hill - piano

Programme

Johann Sebastian Bach (1685 - 1750)

Sonata No 1 in B minor for Violin and Piano, BWV 1014

Adagio; Allegro; Andante; Allegro

BWV 1014 is a trio sonata with the violin and the upper stave of the keyboard part forming two independent parts above the bass line represented in the left hand of the keyboard part.

Ludwig van Beethoven (1770 - 1827)

Violin Sonata No. 1 in D, Op. 12

Allegro con brio; Tema con Variazioni: Andante con moto; Rondo: Allegro

The three sonatas of Beethoven's Opus 12 were published with the description "for harpsichord, or fortepiano, with a violin", suggesting the typical view of such works in early Classical times when the keyboard instrument was given the music of the greatest interest while the violin was a poor relation and could often be omitted altogether. While these earliest of Beethoven's violin sonatas, dating from 1797-8, owe much to Mozart, this description could not have been further from the truth, for the violin was given a prominent role throughout and the keyboard part, with its sforzandos, crescendos and diminuendos, would have been most inappropriate played on the harpsichord, an instrument which, anyway, was almost obsolete in Vienna by the end of the eighteenth century. At this time there were advances in the construction of the violin, with a lengthening of the neck, fingerboard and strings, and a raising of the bridge, with an increased tension of the strings, giving the instrument a greater range and volume of tone. Beethoven exploited these advances, displaying in the sonatas a correspondingly wide variety of textures as he explored every possible relationship between the two instruments. When the Opus 12 Sonatas were published in the early months of 1799 they were dedicated to the composer's teacher of Italian vocal composition Antonio Salieri.

The D major Sonata has a resolute unison **opening**, a statement of the tonic chord typical of contemporary conventions, but Beethoven puts his own stamp on the music with a swift step into F major as the development opens and the movement proceeds in what seems to be continuous motion. The **Andante** opens with a lyrical theme presented by the piano and then taken up by the violin. Four variations follow, the piano taking the lead in the first, with interjections from the violin, and then the rippling brilliance of the second leads to the tension of the third, in a minor key, and finally to the gentle conversing between the instruments in the last. In the 6/8 Rondo of the final **Allegro** the spirit of Mozart is very much alive as the music moves with gay abandon until both instruments take breath before summoning up a final burst of energy to take them to the last bar. (Notes by John Dalton)

Interval

TBS continues to operate with a retiring collection rather than fixed-price tickets. Please give generously to support these concerts. For those who can afford it, we suggest a minimum of £10 per adult in the afternoon and £15 per adult in the evening (under 25 free). Payments in cash are preferred, but card payments may be made via our website. We do not operate a machine for card payments at the concerts. If you are a tax payer please use the envelopes provided and fill in your name and, if you have not already done so, the Gift Aid Declaration so that we can maximise the tax that we reclaim. If you are not a tax payer, please do not sign or put your details on the envelopes. Through the GASDS Scheme we can also claim Gift Aid on anonymous cash donations.



18 May 2024

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Johann Sebastian Bach (1685 - 1750)

Sonata 4 in C minor for Violin and Piano, BWV 1017

Siciliano, Largo; Allegro; Adagio; Allegro

Beginning a sonata with a gentle dance in siciliano rhythm was very unusual. The swaying rhythm is given to the violin while the harpsichord responds with arpeggios.

The first **Allegro** provides more usual fare, with continuous changes between legato and staccato, and tonal diversity.

Unusual for its time, the **Adagio** illustrates Bach's genius as the violin is accompanied by constant triplet arpeggios and a streamlined bass from the keyboard.

Perhaps the weightiest of all these sonata movements, the final **Allegro** provides a dense, quasi-fugal conclusion.

Ludwig van Beethoven (1770 - 1827)

Violin Sonata No 10 in G, Op. 96

Allegro moderato; Adagio espressivo; Scherzo: Allegro - Trio; Poco allegretto

Beethoven was both a piano virtuoso and an accomplished violinist; his expertise in both instruments is reflected in this Sonata, which demands a true partnership between the performers.

In the **Allegro**, the violin presents the first subject, and the piano ushers in the second; the gentle mood and lyrical themes generate an intimate atmosphere.

The beautiful **Adagio**, also in sonata form, but without a development section, offers a hymn-like melody that evolves into a tender dialogue between the two performers.

The minor-mode **Scherzo**, which contains unconventional offbeat accents, is balanced by a flowing central Trio in the major mode.

The **finale** presents six variations on a simple folk-tune melody. Then near the end, after an extended adagio episode has recalled the mood of the second movement, the Sonata closes with a boisterous coda.

Elizabeth Cooney

Elizabeth Cooney was introduced to the violin through the Suzuki method in her native Cork. She was selected to represent Ireland at the age of 15 to perform at the 10th European Broadcasting Union's Concert in Sweden as soloist with Musica Vitae Orchestra with conductor Paavo Jarvi.

Elizabeth studied with Adrian Petcu at the Cork School of Music and having won all the major prizes in Ireland, studied at the Royal College of Music, London on scholarship with Itzhak Rashkovsky. She won many awards including the Seymour Whinyates Prize for Strings, the Ian Stoutzker Award for Violin, recitals at the Wigmore Hall and the RFH from the Martin Musical Fund and the Worshipful Company of Musicians as well as the Musicians Benevolent Fund. Elizabeth was selected as a Phoebe Benham and Mills Williams Junior Fellow at the Royal College of Music over two years where she also assisted Professor Rashkovsky. She was laureate of international competitions including the Sion-Valais International Competition for Violin in Switzerland, and has performed as soloist at Weill Hall at Carnegie, New York, recorded Mozart's Concerto No.1 with the Ulster Orchestra for BBC Radio 3 and has toured Ireland numerous times as soloist with the National Symphony Orchestra of Ireland performing concerti by Dvorak, Sibelius and Tchaikovsky.

Elizabeth frequently performs internationally as principal first violinist and has toured to Australia, Mexico and all over Europe with the ECO and the dynamic Aurora Orchestra with whom she will play a BBC Prom this year at the Royal Albert Hall – Stravinsky's Rite of Spring by memory. She now lives in Farnham with her family and when not playing the violin enjoys swimming, yoga, cinema, reading and walking in the beautiful countryside on the doorstep.

Daniel Hill

Cornish-born **Daniel Hill** studied at Wells Cathedral School and the Royal College of Music, London, where his piano teachers were John Byrne and John Barstow. He graduated with First Class Honours and a Postgraduate Distinction, and has since established himself as a versatile musician, at home on the concert platform as solo recitalist or chamber musician.

He has performed worldwide at venues including Wigmore Hall and the Southbank Centre and has broadcast many times on BBC television, BBC Radio 3, Classic FM and Radio France. He has appeared as soloist in Concertos by Tchaikovsky, Rachmaninov and Constant Lambert.

In addition to his performing career, Daniel holds teaching positions at the Royal College of Music Junior Department and Charterhouse School.

Future Farnham Concerts

Spire Church, South Street, Farnham, GU9 7QU



7-30pm Saturday 25 May: Dante String Quartet
Haydn "Fifths", Beethoven Opus 135 & Brahms Opus 51 No 1
7-30pm Saturday 7 September: Cristian Sandrin - piano

Farnham Pottery Summer Concerts

4-00pm Sunday 18 August: ??? - harp
4-00pm Sunday 1 September: Ryan Corbett - accordion
4-00pm Sunday 22 September: Amanda Cook - guitar

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Tilford Bach Festival will be held 14-16 June in Tilford Church
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