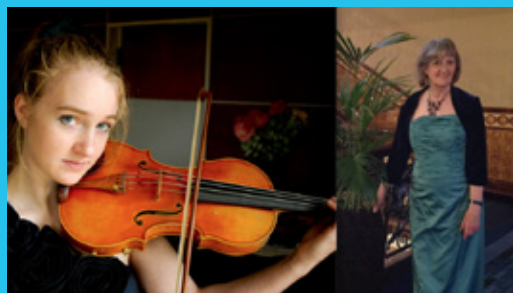


Charlotte Rowan is acclaimed for her virtuosity and masterful command of the violin. Born in Scotland, Charlotte was invited aged 16 to study at the Peabody Conservatory, Baltimore, USA, graduating with honours. Whilst studying in the USA she was invited to perform for the Justice of the Supreme Court Sonia Sotomayor, for Baltimore Chamber Music Society and at the Smithsonian Museum in the Washington Performing Arts Series.



Charlotte now performs extensively as a recitalist with her mother pianist Charlotte Stevenson, appearing throughout the UK in some of the country's finest cathedrals including Ely, Chichester, Winchester, Ripon, Chelmsford, Lincoln and Manchester. Notable recent festival appearances have also included Honiton, Harwich, Edinburgh, Crail and Buckingham. As a concerto soloist Charlotte has performed with orchestras in both America and Britain, recently performing concerti by Tchaikovsky, Sibelius, Mendelssohn, Mozart, Dvorak, Glazunov, Elgar and Bruch.

Charlotte currently plays a German violin by Fridolin Rusch of Memmingen, Bavaria.

Charlotte Stevenson enjoys a varied career as a pianist, singer and harpist. She gained her LRAM Diploma studying piano with Mary Moore and Janette Lamb. In recent years, Charlotte has been the regular accompanist for her daughter Charlotte Rowan, performing throughout the UK. Charlotte has the rare distinction of her teacher, Janette Lamb, having been taught by a pupil of Clara Schumann.

Next Concert: The Tippett Quartet with Emma Abbate (Piano)
Saturday 30th October 2021

This concert is sponsored by Copperfields.

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Programme Notes compiled by John Walker and sponsored by Avril Philips



Programme Notes
25th September 2021

Charlotte Rowan (Violin); Charlotte Stevenson (Piano)

Wieniawski: Polonaise de Concert in D major Op.4

Polonaise Brillante (Polonaise de Concert) Op. 4 is the first of two polonaises composed by the Polish violin virtuoso Henryk Wieniawski. It was written in two versions: for violin with piano accompaniment, and for violin and orchestra. The version known to us today was published in Germany in 1853 as Polonaise de Concert in D major. However it was originally sketched out in 1848, by a thirteen year old Wieniawski. It was dedicated to the Polish virtuoso violinist Karol Lipiński. It was renamed Polonaise Brillante when it was re-published in Paris in 1858. It is a popular violin show-piece for its melodic beauty and technical virtuosity.

Ian Venables: Pastorale and Dance from Three Pieces Op.11

Three Pieces For Violin And Piano Op.11 were the first works to be written by composer Ian Venables after he moved to Worcestershire in 1986. Brimming with melodic invention and radiant lyricism, the music of Three Pieces For Violin and Piano is both rich and varied. Pastorale begins the interplay between the Violin and the Piano with a beautifully relaxing melodic accord, with an Elgarian influence firmly on its sleeve. Dance concludes the Three Pieces with a rhythmically upbeat melody laden with staccato that unfolds into a lovely harmonic concordance, a fitting end to this series of dialogue between the violin and piano.



Grieg: Violin Sonata No.3 in C minor Op 45

Grieg was working on a major new work for piano and violin in the summer and autumn of 1886, at his house in Bergen. Unlike his two earlier sonatas, which were written in a matter of weeks, the C minor Sonata required several months of effort to complete, and it would take a further year of revisions before Grieg was happy to present it in public. Grieg wrote to his publisher on 25 July, "I'm writing a piece of chamber music. Only the gods know when it will be finished". It is thought that the inspiration for

the piece came from several encounters with the playing of a young violinist, Teresina Tua. "If ever I again compose anything for the violin, she will be to blame" he wrote in November 1886. Much like Franck, this was a composer turning his attention to the piano and violin combination at the height of his powers, and the resultant work has been recognised as one of the great works for these forces. It was also to be the last chamber work, and indeed the last large-scale piece, that Grieg completed.

*** Interval ***

Vitali: Chaconne in G minor

Tomaso Antonio Vitali (1663 – 1745) was an Italian composer and violinist from Bologna. A chaconne is a musical form used as a vehicle for variation on a repeated short harmonic progression over a ground base. One striking feature of the "Vitali" C-flat minor chaconne's style is the wild key changes, reaching the far-flung territories of B Flat minor and E Flat minor, modulations uncharacteristic of the Baroque era.

Schubert/Liszt: Valse-Caprice D427 No.6

Liszt composed the first version of this work prior to 1852 and based it on waltz themes in Schubert's Valses Nobles (D. 969) and Valses Sentimentales (D. 779). Unlike his many

Schubert song transcriptions, it divulges more of the style of Liszt than of Schubert but Liszt captures beautifully the mixture of grace and quirkiness in the Schubert melodies.

Mendelssohn: Andante and Rondo Capriccioso

As a child prodigy, Felix Mendelssohn (1809-1847) quickly gave rise to his early reputation as a "new Mozart." He was a superb pianist and, like Mozart, an accomplished violist. The *Rondo Capriccioso* in E Major, Op. 14 is one of Mendelssohn's most well-known and frequently performed solo piano works, despite its extreme difficulty. It was published in 1830 as Op. 14, and quickly became popular as a true bravura piece, full of sparkling brilliance, challenging both student and virtuoso alike.

Darius Milhaud arr Heifetz: Brazileira No.3 from Scaramouch

Darius Milhaud was very prolific and composed for a wide range of genres. His opus list ended at No. 443. Milhaud was an extremely rapid creator, for whom the art of writing music seemed almost as natural as breathing. One

of his most popular works, Scaramouch was originally written for two pianos but was beautifully transcribed for violin and piano by the Russian virtuoso Jascha Heifetz.

Andre Previn: Song from Tango Song and Dance

André Previn's Tango Song and Dance is a set of three light-hearted virtuosic pieces written for violinist Anne-Sophie Mutter. The work was premiered in August 2001 by Anne-Sophie Mutter with the composer at the piano.

Sarasate: Carman Fantasy Op.25

1. *Allegro moderato*. 2. *Moderato*. 3. *Lento assai*.
4. *Allegro moderato*. 5. *Moderato*

The Carmen Fantasy Op. 25, by Pablo de Sarasate is a violin fantasy on themes from the opera Carmen by Georges Bizet. A version with piano accompaniment was published in 1882. The Carmen Fantasy is one of Sarasate's most

well known works and is often performed in violin competitions. Because of its delicate techniques and passion inspired by the opera, it is considered to be one of the most challenging and technically demanding pieces for the violin.
