

3. *Lebhaft (Lively, (A major)*

Probably the most virtuosic of the set, this movement has a constant, galloping rhythmic drive which continues throughout the piece. The octaves and large chords contribute to the heavy sonority.

4. *Bewegt (With motion, F# minor)*

A melody is mixed with a cascading accompaniment of 32nd notes. The music is restless and becomes agitated in the climax.

5. *Im Anfange ruhiges, im Verlauf bewegtes (First tranquil, then moved tempo, D major)*

The final piece returns to a similar character and sonority as the first movement. A quicker 16th note accompaniment emerges from the thin texture. The lack of a strong final cadence brings this enigmatic piece to an ambiguous, but beautiful close.



Whitstable
Music
Society

Programme Notes
Saturday 29th October 2022

Cordelia Williams (Piano)

Cordelia Williams is recognised for the poetry, conviction and inner strength of her playing and the depth and maturity of her interpretations. She has performed all over the world, including concertos with the English Chamber Orchestra (in Mexico City), the City of Birmingham Symphony Orchestra and the Royal Philharmonic Orchestra (at Barbican Hall, London), as well as recitals at Wigmore Hall, Royal Festival Hall and Beijing Concert Hall.

Mozart: Fantasia in D minor

Andante - Adagio - Presto - Tempo primo - Presto - Tempo primo - Allegretto

Mozart's D minor Fantasia is a bundle of mysteries. An intriguing sound-puzzle for the listener but a minefield of interpretive choices for the pianist. Slavish attention to the details of the printed score—the Credo of historically informed pianism—risks missing the point entirely in a work so obviously based on the spirit of free improvisation, with its seven distinct sections, three cadenzas, and constantly changing tempos and moods.

Worse still, the work that dates from 1782 remained unfinished at Mozart's death in 1791 and the first printed edition (Vienna, 1804) simply ends on a cliff-hanging dominant seventh chord. This has prompted subsequent editors to bring the work to a conclusion with an additional 10 bars provided by "another hand" (to use the scholarly phrase), not without a certain measure of eyebrow raising on the part of purists. What will Ms. Williams do? In a piece predicated on improvisatory surprise, it is perhaps best not to know in advance.

Our Next Concert will be on Saturday 26th November
when the international baritone Nicholas Mogg and pianist Jâms Coleman
perform songs by Vaughan Williams, Rebecca Clarke, Roger Quilter
and Robert Schumann

This concert is sponsored by
Barton Marine <www.bartonmarine.com>
and Copperfields <www.copperfieldsofwhitstable.co.uk>

Programme Notes compiled by John Walker and kindly sponsored by Avril Philips



Whitstable
Music
Society

www.whitstablemusicsociety.org.uk

www.whitstablemusicsociety.org.uk

List: Two Consolations in E S.172 Nos.1 and 2

1. *Andante con moto* (E major)

2. *Un poco più mosso* (E major)

The Consolations are a set of six solo piano works by Franz Liszt. The compositions take the musical style of Nocturnes but each has its own distinctive style.

The first of the Consolations is initially marked *Andante con moto*. The shortest of the set, consisting of just 25 bars, it has an identical opening to another of Liszt's works, the Album-Leaf (Première Consolation), S.171.

Consolation No. 2 is also in E major and is initially marked *Un poco più mosso*. It is often played directly after the first, without a break.

Schubert: Sonata in C minor D958

1. *Allegro* 2. *Adagio* 3. *Menuetto: Allegro-Trio* 4. *Allegro*

Franz Schubert's three piano sonatas, D 958, D 959 and D 960, are his last major compositions for solo piano. They were written during the final months of his life, between the spring and autumn of 1828, but were not published until 1838 and 1839 about ten years after his death. Like the rest of Schubert's piano sonatas, they were largely neglected in the 19th century. By the late 20th century, however, public and critical opinion had changed, and these sonatas are now considered among the most important of the composer's mature masterpieces.

The first movement is in moderate or fast tempo and in sonata form. The exposition consists of two or three thematic and tonal areas and, as is common in the Classical style, move from tonic to dominant (in major-mode works) or to the relative major (in minor mode works).

The second movement is slow, in a key different from the tonic, and in ABA or ABABA form. The main sections (A and B) are contrasted in key and character, A is slow and meditative; B is more intense and animated. The movement begins and ends slowly and quietly.

The third movement is a dance (a scherzo or minuet) and a trio in a conventionally related key. They are based on their sonata's first movements, with a similar tonal scheme and/or motivic reference.

The finale is in moderate or fast tempo and in sonata or rondo-sonata form. The themes of the finale are characterized by long passages of melody accompanied by relentless flowing rhythms. The development section is more ordinary in style than that of the first movement, with frequent modulations, sequences, and fragmentation of the exposition's first theme, or the main theme of the rondo.

***** Interval *****

Thomas Tomkins: A Sad Pavan for these Distracted Times

A Pavan: is a stately dance popular in the 16th and 17th centuries and performed in elaborate dress.

Thomas Tomkins was born in St David's in Pembrokeshire in 1572. His father, also Thomas, who had moved there in 1565 from the family home of Lostwithiel in Cornwall, was a vicar choral of St David's Cathedral and organist there. Three of Thomas junior's half-brothers, John, Giles and Robert, also became eminent musicians, but none quite attained the fame of Thomas.

The phrase "these distracted times" was a standard contemporary euphemism for the greatest political upheaval in British history- the Civil War of 1642-48- which culminated in the trial of King Charles I for treason and his beheading on 30 January 1649. Tomkin's Sad Pavan bears the date 16 February 1649, roughly a fortnight after the regicide, and its tone bears witness to his loyalty and his sorrow at his former patron's fate.

Bill Evans: Peace Piece

Bill Evans (1929-1980) a jazz pianist by profession, was classically-trained at Southeastern University and Mannes School of Music, and his fondness for and mastery of classical repertoire, including Bach, Chopin, Scriabin, Rachmaninoff, Ravel and Debussy, gave him extraordinary expressive freedom and inspired some of his greatest jazz innovations.

A peaceful ostinato figure, grounded and tranquil, opens the work. After a few bars, a serenely beautiful yet simple melody is heard in the treble which melts into a series of increasingly complex variations, the initial theme dissolving into trills and grace notes, gossamer fiorituras and filigree passages. The curve of complexity turns full circle when the theme returns in its original form at the end.

This could quite easily be a description of Chopin's lullaby, the Berceuse, Op 57, composed in 1845, but in fact Peace Piece was recorded some 100 years later for the jazz album 'Everybody Digs Bill Evans'.

Robert Schumann: Songs of Dawn

Composed in October 1853, This is one of Schumann's last works, composed three years before his death. By the time he began work on these late pieces, he was suffering from mental and emotional decline. Schumann's wife, Clara, wrote in her private diary, "Dawn Songs, very original as always but hard to understand. Their tone is so very strange."

There are five movements:

1. *Im ruhigen Tempo* (In a tranquil tempo D major)

The opening movement is like a chorale with rhythmic simplicity and a subdued, but rich texture. Many dissonant intervals permeate the transparent texture.

2. *Belebt, nicht zu rasch* (Animated, not too quick, D major)

The movement is nearly entirely contrapuntal. The composer avoids showing listeners where the tonic key is.