

THE MANOEL THEATRE MANAGEMENT

COMMITTEE

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**BRITISH COUNCIL**

present a

**VIOLIN RECITAL**

by

**ALFREDO CAMPOLI**

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## SONATA IN A MAJOR

VIVALDI

*Preludio - Capriccio - Corrente - Adagio - Giga*

Antonio Vivaldi was a native of Venice, and spent most of his life in that city, being director of concerts at the Ospedale della Pietà a girls' orphanage, as well as being principal violinist at St. Marks. He was in holy orders, and was nicknamed "The Red Priest" because of the colour of his hair. Himself a virtuoso, he had tremendous influence on the development of the violin concerto in the 18th century. Although mainly remembered as a composer for the violin, his output was prolific, including operas, church music, and concertos for instruments as diverse as the flute (30 concertos) and the bassoon (39 concertos). He was perhaps the greatest of the Venetian composers.

This Sonata is the second of a set of 12 for violin and figured bass. The four movements reveal Vivaldi as an outstanding composer of the virtuoso style in violin playing.

## SONATA IN A MAJOR ✓

CESAR FRANCK

*Allegretto Ben Moderato - Allegro - Recitativo Fantasia - Allegretto Poco Mosso*

The Franck Sonata appeared in 1886 as a birthday present for Ysaye. With Madame Bordes-Pene, Ysaye gave the first performance in a museum in which no artificial light was allowed. It seems that day-light began to fail during the performance of the first movement-presumably the Sonata was given at the end of the Concert-and "the two players, plunged in gloom, performed the last three movements from memory, producing music that held sovereign sway in the darkness of the night".

Successive generations have found in the A Major Sonata the same "sovereign sway" that Vincent d'Indy noted at the first performance: today its stature is unchallenged and its place among the great works written for the violin and piano is secure. Like all of the works by which Cesar Frank is remembered, the symphony, the piano quintet and the symphonic variations, the sonata belongs to the last years of the composer's life. The work is, therefore, as mature as it is warm hearted.

The first movement opens in a mood of quiet reflection offering two main themes, the first by the violin and the second by the piano; these are characteristically chromatic and pre-destined to frequent modulation. They are the sole material with which the short movement is concerned. The following Allegro produces the turbulence and the vehemence on which the opening movement turned its back. There is a long and eager crescendo for the piano before the violin announces the first main theme. Throughout the movement there are changes to a slower tempo and brief moments of lyricism, but the general mood is animated and passionate.

The third movement initially indulges in dialogue between the two partners before blossoming into a rhapsodic development of their ideas. The violin discovers a theme of long notes to spin over an active piano part one which it can slowly build to an exultant climax.

Much has been made of Cesar Franck as an example of the romantic composer steeped in the traditions of classicism. The finale is a case in point. The opening memorable theme is stated in strict canon between the piano and the violin. What matters more for the listener is the momentum with which the music enfolds itself, its immense power to convince and the musical experience to which it produces so inspiring a finale.

— INTERVAL —

## SONATA IN G MAJOR

DVORAK

*Allegro Risoluto - Larghetto (Indian Lament) - Scherzo Molto Vivace - Finale Allegro*

Anton Dvorak's Sonatina for violin and piano is a light-weight work, technically not taxing for either player. Its charm and freshness and its melodic inspiration have won for it the universal affection of listener and public alike.

The opening movement plunges-resoluto-into the main business of melodic statement. There is some suggestion of pre-occupation with the minor, both in the second main theme and in the modal shift which the first theme undergoes in the recapitulation but neither this, nor the use of the key of B flat in the development, produce gloom, nor, presumably, are they meant to.

Some editions give the sub-title of the second movement not as Indian Lament but as Indian Canzonetta. The latter is to be preferred since it focuses attention on the song-like character of the music and that, rather than lamentation, is the chief characteristic. The key is G Minor and the song is undoubtedly plaintive.

There is a lively scherzo and then a finale in which the folk-dance influence is strong. A song-like episode, molto tranquillo and in a fresh key, is still under folk influence. In the reprise the second theme appears in a fresh minor key, the song episode is heard again, and then, with a final reversion to original tempo and the opening theme, the sonatina hurries to its conclusion.

## RURALIA HUNGARICA Op. 32/C

DOHNANYI (1877 - 1960)

*Presto - Andante rubato Alla Zingaresca - Molto Vivace.*

Three composers have especially distinguished Hungarian music during the last century - Bela Bartok (1881-1945), Zoltan Kodaly (born 1882) and Ernst von Dohnanyi. The first two stand in some proximity to one another, for each derives his music in some part from the folk-music of Hungary. Dohnanyi though nationalist in feeling and Hungarian in outlook, has a closer affinity than his fellows with the Romantic School of the 19th century, and it may be roughly said that while Bartok derives from Beethoven, Dohnanyi's roots are rather in Brahms. Enormously gifted as an all-round musician, Dohnanyi had a successful career as a first-rank pianist, and as a composer in the field of chamber music in particular.

Ruralia Hungarica is a suite of pieces dating from the 1920 period. It exists in various forms, the longer orchestral version having been published in 1925, the version for violin and piano in 1927. The title has been translated "Hungarian Landscapes" but might better be rendered "scenes from the Hungarian countryside". The three pieces in the Violin and Piano Suite bear no titles, but in fact certain titles do exist, and one - "Children's Scenes" - has been associated with its third number. The pieces come into the category of picturesque music of the type exemplified by Rimsky-Korsakov's Capriccio Espagnol or Delius's North-Country Sketches. They are national in feeling, and to some extent in idiom, but their principal interest is, in fact, purely musical.

No. 1 marked presto is a headlong piece of music with a modal background of harmony and certain direct quotations from Hungarian folk-music - the "te-tum" rhythm known as "the Scotch Snap", for example, and the unevenly balanced phrases. There is a charming little tune in G major in the middle. No. 2 is far more directly national in flavour: the marking makes that clear - andante rubato alla zingaresca.

Here may be heard the typical rhapsodic fiddle-playing of the Hungarian gipsy band and also the sounds of the zimbalon, the characteristic dulcimer-like instrument of the country. No. 3, marked molto vivace is a kind of jig-like dance, with typically repetitive phrases and a fiery spirit of energy.

## RONDO IN G MAJOR (THE "HAFFNER")

MOZART (Arr. Kreisler)

This little, piece, in its original form, is a movement belonging to one of those orchestral serenades which, in Mozart's day, were commissioned by the aristocracy and by leading citizens, to be performed as part of the festivities for special events. This particular serenade is known as the "Haffner", having been written in 1776 for the wedding of Elizabeth Haffner, daughter of a leading citizen of Salzburg, whose son was a friend of Mozart. The rondo subject upon which the movement is constructed is a dainty and vivacious theme in semi-quaver figures, given out with charming effect at the outset by the violin in a light staccato.

## ARIOSA

BACH

This delightful aria is a transcription of the slow movement from the F minor piano concerto.

## LA RONDE DES LUTINS

BAZZINI

Bazzini was a violinist and composer of note in Italy, being also for years director of the Conservatoire in Milan. His pieces have obtained a place in the violinist's repertoire on account of their brilliant effects. The "Rondo des Lutins" ("Witches' Dance") is described as a "scherzo fantastique." It has a principal theme of bold character and piquant rhythm, which presently is expanded into a series of elaborate bravura passages.





ALFREDO CAMPOLI started life in Rome in 1906, the son of a prominent dramatic soprano who has toured with Scotti and Caruso, and of the Professor of Violin and Leader of the Orchestra of l'Accademia di Santa Cecilia. At the age of thirteen had won so many honours in musical festivals - seven first prizes, two gold medals and a silver cup - that he was asked not to compete in future similar competitions. However in 1919 he was allowed to enter the London Musical Festival and won the gold medal for his performance of the Mendelssohn Concerto. When he was fifteen he was engaged for a series of International Celebrity subscription concerts, and toured the British Isles in the company of such famous personalities as Melba and Dame Clare Butt.

Since the early 1920's Campoli has been regular broadcaster for the B.B.C. and, more recently, for both television services. He made his first world tour in 1950, since when he has played in almost every country with many of the world's greatest orchestras and conductors. He made his American debut in 1953 in Carnegie Hall, New York, with the New York Philharmonic Orchestra conducted by George Szell.

He has also made tours and played numerous festivals all over Europe. In 1956 he made two visits to Russia. During the first of these he gave the first performance of the Violin Concerto which Sir Arthur Bliss, Master of the Queen's Musick, wrote specially for him, with the composer conducting. Campoli's second visit to Russia was as a soloist with the London Philharmonic Orchestra. In 1964 at the suggestion of the B.B.C., he formed a Duo with the pianist, VALERIE TRYON. They made their debut performing the Sonata in E flat by Richard Strauss in a broadcast commemorating the 100th anniversary of the birth of the composer. Since then the Duo has gained a wide reputation of the concert platform and broadcasts frequently.

In 1967 Campoli made his fourth world tour covering a period of eight months during which he gave over 80 concerts in Australia, India, Hong Kong, Malaya and Japan.

ALFREDO CAMPOLI is the owner of the famous "Dragonetti" Stradivarius violin, which was made in Cremona in 1700 and is in an exceptionally pure state of preservation.