

# Solistkoncert: Romane Queyras, violin



Søndag d. 9. december kl. 19.30

Det Jyske Musikkonservatorium, Kammermusiksalen

Medvirkende: Aya Tominaga, klaver

Værker af J.S. Bach, E. Ysaye og E. Elgar

Fri entré

KONCERT

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## PROGRAM

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J.S. BACH: 1st Sonata in G minor BWV 1001 (1720)  
(1685-1750)

- Adagio
- Fugua
- Siciliana
- Presto

E. YSAYE: Sonata op.82 for violin and piano (1918)  
(1858-1931)

- I. Allegro
- II. Andante

E. ELGAR: Sonata op.27 n°6 (1923)  
(f. 1934) *To Manuel Quiroga*

## PROGRAMNOTER

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### J.S. Bach

#### Violin Sonata n° 1 in G minor

Johann Sebastian Bach is one of the most important composer and musician in the musical history. The Six Violin Sonatas and Partitas were written during the period when he was in 1720 in Cöthen, Germany; which is also during the time that he wrote the most amounts of instrumental compositions.

#### Adagio

This movement has expressive melodic quality that together with advanced usage of harmonies makes memorable introduction for the Sonata. What distinguishes as a special impression is versatility of the chord playing, allowing one to express many different characters and colours in this movement.

#### Fugue

will, without any doubt, seem very familiar to anyone acquainted with Bach's organ music. This fugue was later reworked for organ as part of the Prelude and Fugue in D minor, BWV 539 as well as for lute in the Fugue, BWV 1000. The intense usage of both three note and four note chords in this fugue is the main characteristic of this movement.

## **Siciliana**

This movement is the only one in the Sonatas for solo violin to have a dance form. The pastoral feeling of this movement combined with pulsating rhythmic structure is a true delight for listener, and a proper refreshment after intense and emotionally charged fugue. The term Siciliana is used for instrumental or aria types of movements which were popular in the late 17th and 18th century. Usually, it is a slow movement in 6/8 or 12/8 with one or two bar long phrases.

It is a dance movement which originated from Sicily, Italy

## **Presto**

The virtuoso passages and, at times, furious characteristics of this movement make the perfect combination for the finale of this Sonata. The whole impression for the Presto are that vigorous changes of harmonies followed by sometimes surprisingly added slurs make the memorable ending for the whole Sonata.

## **Edward Elgar**

### **Sonata op .82 for violin and piano**

This Sonata is a late work and though it was premiered in 1919 by the composer's friend, violinist W. H. Reed, and pianist Landon Ronald. The composition quickly became recognized in England and throughout Europe and America for the masterpiece it is. Cast in three movements, the work features a lovely Andante -- viewed as the emotional centerpiece of the work -- framed by two mostly lively movements that brim with energy and color, while exhibiting a deft sense for contrast.

The first movement Allegro begins stormily, but the lyrical alternate theme soon appears to quell the sense of anxiety with its reassuring warmth and lovely romanticism. But even it contains a restless sense and cannot banish the unsettling mood of the main theme from returning in the development section, and in the reprise and coda.

As suggested above, the Andante middle panel contains probably the most heartrending music in the work. Not that it brims with fevered passion throughout -- indeed, much of the secondary material associated with the lovely main theme is playful and filled with sunshine.

## **Eugène Ysaÿe**

### **Sonata 6 to Manuel Quijora**

E. Ysaÿe , one of the most prominent violin virtuosos from late nineteenth and early twentieth century, is considered by many to have been the father of modern violin playing. He exhibited a combination of exceptional technique and profound musicianship in his playing, and his performances had a great impact on his contemporaries and the younger generation of violin virtuosos. As a composer, his six sonatas, which explored and expanded the possibilities of modern violin playing, are among his most creative and significant contributions to the solo violin repertoire. Each sonata was dedicated to a different virtuoso violinist, each being a close friend of Ysaÿe

**Manuel Quijora** (1892-1961) was one of the greatest Spanish violinists and was claimed to be the successor of Pablo Sarasate.