

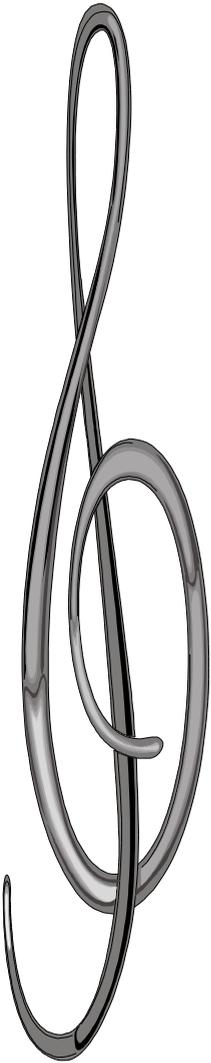
---

Christopher's Classics - Series XXIII 2018  
presents

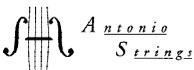
---

# NATALIA LOMEIKO & KIRSTEN ROBERTSON

Violin & Piano



Presented by  
Sunday Classics Inc



*Performing: Debussy, Ysaye,  
Strauss and Brahms*

---

Wednesday, February 28th, 2018, 7.30pm  
**The Piano**, 156 Armagh St, Christchurch

---



The busiest lives deserve beautiful music.

---

## Programme

---

Heartfelt romance from Strauss and Brahms balances Debussy and Ysaye's more modern or symbolist styles, created surprisingly prior to 1918.

### **Claude Debussy - Sonata for Violin & Piano**

1. *Allegro vivo* 2. *Intermède: Fantasque et léger* 3. *Finale: Très animé*

### **Eugene Ysaye - Sonata No. 4, E minor, 'Fritz Kreisler'**

1. *Allemande (Lento maestoso)* 2. *Sarabande (Quasi lento)* 3. *Finale (Presto ma non troppo)*

----- INTERVAL : 15 minutes no bell -----

### **Richard Strauss - Violin Sonata, E-flat major, Op. 18**

1. *Allegro, ma non troppo* 2. *Improvisation: Andante cantabile* 3. *Finale: Andante - Allegro*

### **Johannes Brahms - F-A-E Sonata**

---

## Biographies

---

**Natalia Lomeiko** was hailed by Lord Menuhin as “one of the most brilliant of our younger violinists” and has already established herself as a versatile internationally renowned violinist and as a Professor at the Royal College of Music. Having won numerous awards and prizes in The Tchaikovsky, Menuhin, Stradivari, Tibor Varga International Violin Competitions, in the year 2000 she became Gold medalist and 1st Prize winner of ‘Premio Paganini’ and won 1st prize in the Michael Hill International Violin Competition.

In her next concert season Natalia will collaborate with Maxim Vengerov in Mendelssohn's Octet and Mozart's Concertante, will tour as soloist with the Moscow State Orchestra under the baton of Maestro Simonov and perform the Bruch Violin Concerto with the CSO where her parents are permanent players.

**Kirsten Robertson** (nee **Simpson**) was born in Christchurch, New Zealand. She graduated from the University of Canterbury with an MMus in performance piano, studying with Diedre Irons.

Kirsten has performed with Dame Kiri Te Kanawa, Dame Malvina Major, Sir Howard Morrison, Anna Leese, Hayley Westenra and violinists Natalia Lomeiko, Yuri Zhislin and Ben Morrison.

She has worked as an official accompanist for many of New Zealand's summer schools and competitions. Kirsten currently works regularly with the New Zealand Symphony Orchestra as Principal Keyboard and is currently an Artist Teacher and Staff Accompanist at the New Zealand School of Music.

---

## Notes

---

In tonight's Programme we have the interesting situation where composers write works for specific soloists whom they name, which is what we find in the Ysaye set of sonatas.

The Brahms movement in the F-A-E Sonata at the end of the concert was conceived by Robert Schumann as a gift and tribute to Joseph Joachim. Our notes to this work will explain who wrote the other movements.

### Claude Debussy

#### - *Sonata for Violin & Piano*

The sonata for violin and piano, L.140, was written in 1917. It was the composer's last major composition and is notable for its brevity; a typical performance lasts about 13 minutes. The premiere took place on 5 May 1917, the violin part played by Gaston Poulet, with Debussy himself at the piano. It was his last public performance.

The work has three movements:

1. *Allegro vivo*
2. *Intermède: Fantasque et léger*
3. *Finale: Très animé*

#### L.140 - Lesure Number

Lesure numbers are a **list of compositions** by Claude Debussy, organized by the catalogue created by musicologist Francois Lesure in 1977. The catalogue was created because Debussy did not use opus numbers, except for his String Quartet (labeled Op. 10).

### Eugene Ysaye

#### - *Sonata No. 4, E minor, 'Fritz Kreisler'*

1. *Allemande (Lento maestoso)*
2. *Sarabande (Quasi lento)*
3. *Finale (Presto ma non troppo)*

#### Six Sonatas for solo violin (Ysaye)

Eugène Ysaye's Six Sonatas for Solo Violin, Op. 27, is a set of sonatas for unaccompanied violin written in July 1923. Each sonata was dedicated to one of Ysaye's contemporary violinists: Joseph Szigeti (No. 1), Jacques Thibaud (No. 2), George Enescu (No. 3), Fritz Kreisler (No. 4), Mathieu Crickboom (No. 5), and Manuel Quiroga (No. 6).

After having heard Joseph Szigeti perform Johann Sebastian Bach's sonata for solo violin in G minor, Ysaye was inspired to compose violin works that represent

the evolution of musical techniques and expressions of his time. As Ysaye claimed, "I have played everything from Bach to Debussy, for real art should be international." In this set of sonatas, he used prominent characteristics of early 20th century music, such as whole tone scales, dissonances, and quarter tones. Ysaye also employed virtuoso bow and left hand techniques throughout, for he believed that "*at the present day the tools of violin mastery, of expression, technique, mechanism, are far more necessary than in days gone by. In fact they are indispensable, if the spirit is to express itself without restraint.*" Thus, this set of sonatas places high technical demands on its performers. Yet Ysaye recurrently warns violinists that they should never forget to play instead of becoming preoccupied with technical elements; a violin master "*must be a violinist, a thinker, a poet, a human being, he must have known hope, love, passion and despair, he must have run the gamut of the emotions in order to express them all in his playing.*"

## **Richard Strauss**

### **- *Violin Sonata, E-flat major, Op. 18***

1. *Allegro, ma non troppo*
2. *Improvisation: Andante cantabile*
3. *Finale: Andante - Allegro*

Following the completion of his Cello Sonata and Piano Sonata, Strauss began working on his Violin Sonata in 1887, and finished it in 1888. It was during this time that Strauss fell in love with Pauline de Ahna, the soprano whom he would later wed, and his amorous feelings can be heard throughout the piece. Although not considered a milestone in violin literature, it is frequently performed and recorded. It is noted for its lyrical beauty and its technical demands made on both violinist and pianist.

The first movement opens with a brief piano solo, followed by lyrical violin interludes, through which the thematic material is presented. This movement follows typical sonata-allegro form, and although it begins in a melancholy tone, the movement ends jubilantly.

The second movement is unique in that it is an *Improvisation*; that is, the tranquil violin passages give the impression of improvisational material. This movement maintains a beautiful singing tone throughout, and ends meditatively. The third and final movement begins with a slow, methodical piano introduction which then leads into an exuberant *Allegro*. After a rush of virtuosic passages from both performers, the sonata comes to an explosive end.

## **Johannes Brahms**

### **- *F-A-E Sonata***

The *F-A-E Sonata*, a four-movement work for violin and piano, is a collaborative musical work by three composers: Robert Schumann, the young Johannes

Brahms, and Schumann's pupil Albert Dietrich. It was composed in Dusseldorf in October 1853.

The sonata was Schumann's idea as a gift and tribute to violinist Joseph Joachim, whom the three composers had recently befriended. Joachim had adopted the Romantic German phrase "*Frei aber einsam*" ("free but lonely") as his personal motto. The composition's movements are all based on the musical notes F-A-E, the motto's initials, as a musical cryptogram.

Schumann assigned each movement to one of the composers. Dietrich wrote the substantial first movement in sonata form. Schumann followed with a short intermezzo as the second movement. The Scherzo was by Brahms, who had already proven himself a master of this form in his E flat minor Scherzo for piano and the scherzi in his first two piano sonatas. Schumann provided the finale.

Schumann penned the following dedication on the original score: "*F.A.E.: In Erwartung der Ankunft des verehrten und geliebten Freundes Joseph Joachim schrieben diese Sonate R.S., J.B., A.D.*" ("F.A.E.: In expectation of the arrival of their revered and beloved friend, Joseph Joachim, this sonata was written by R.S., J.B., A.D.").

The composers presented the score to Joachim on 28 October at a soirée in the Schumann household, which Bettina von Arnim and her daughter Gisela also attended. The composers challenged Joachim to determine who composed each movement. Joachim played the work that evening, with Clara Schumann at the piano. Joachim identified each movement's author with ease.

The complete work was not published during the composers' lifetimes. Schumann incorporated his two movements into his Violin Sonata No. 3. Joachim retained the original manuscript, from which he allowed only Brahms's Scherzo to be published in 1906, nearly ten years after Brahms's death. Whether Dietrich made any further use of his sonata-allegro is not known. The complete sonata was first published in 1935.

All three composers wrote other violin concerti for Joachim. Schumann's was completed on 3 October 1853, just before the *F-A-E Sonata* was begun. Joachim never performed it, unlike the concertos of Brahms and Dietrich.

Steven Isserlis, the English cellist and Schumann aficionado, has transcribed the *F-A-E Sonata* for cello and piano.

*(Programme Notes sourced from Wikipedia)*

Our "Six of the Best" XXIII Season continues with:



**The Villani Piano Quartet** - *Beethoven, Brahms & Vasks*  
**Thursday 19th April, 7.30pm** at The Piano, Armagh St

*May Behn String Quartet* - led by Kate Oswin of Christchurch but now in England with this exciting new Quartet playing Dvorak - *The American*, Ravel - *Quartet* and Jack Body - *Transcriptions*

*August NZSQ* with **Serenity Thurlow** - Quartets by Beethoven and Bartok, the Mozart *C Major Quintet*

*September* **Richard Mapp** - piano recital

*October NZ Barok* with **James Bush** (cello) - *The Splendour of Venice*

### **Your contact to Christopher's Classics**

For addition and alterations to the mailing list phone Helen Webby on (03) 331 7112 or 021 664 344 or email: [helenwebby@gmail.com](mailto:helenwebby@gmail.com)

For general concert information and subscription queries email:

**[christophersclassicsnz@gmail.com](mailto:christophersclassicsnz@gmail.com)** or visit our website:

**[christophersclassics.nz](http://christophersclassics.nz)** or Facebook Page: [www.facebook.com/christophersclassics/](https://www.facebook.com/christophersclassics/)

**Acknowledgements : Elizabeth Ball Trust, Rata Foundation, The Piano, Antonio Strings, Gloria Streat, The Philip Carter Family Concert Hall at The Piano and private donors - thank you all.**