

KENNETH GREENE, Viola
EDMUND DAWE, Piano

Sonata in G Major

Largo
Allegro
Largo
Presto

Benedetto Marcello
(1686-1739)

Sonata

Impetuoso
Vivace
Adagio - Allegro agitato

Rebecca Clarke
(1886-1979)

INTERMISSION

Sonata, Op. 147

Moderato
Allegretto
Adagio

Dmitri Shostakovich
(1906-1977)

Sonata in G Major**Benedetto Marcello**

Born into a wealthy and respected Venetian family, Benedetto Marcello distinguished himself both as a composer and a writer. His cantatas in particular were acclaimed by many illustrious contemporaries, including Telemann and Bononcini. Marcello is now best known for his literary work *Il teatro alla moda*, published anonymously in 1720. Under the guise of a manual of instruction for opera composition and production, this treatise satirizes the corruptions and absurdities of Italian opera in the early eighteenth century.

The present sonata is one of a group of six sonatas, originally for cello and continuo, which were published in 1732 as Marcello's *Op. 1*. It is cast in the four-movement format favored by conservative composers of the time. The viola transcription is in G Major, a whole tone higher than the original. The editor, Doris Preucil, has also provided the keyboard realization. The slow movements possess an undeniable melodic charm, perhaps to be expected from a composer whose reputation rests primarily on his compositions for voice. The fast movements are rhythmically vigorous, yet likewise maintain elements of lyricism.

Sonata**Rebecca Clarke**

Rebecca Clarke was born in England, the eldest of four children. Her father, a displaced Bostonian, and her mother, of German ancestry, were both amateur musicians. At the age of sixteen, Rebecca entered the Royal Academy of Music in London as a violin student. She later transferred to the Royal College of Music, becoming the first female student of composer Sir Charles Stanford. While there, she began to study viola.

After the end of schooling, Clarke became a full-time member of a professional orchestra in London, the first woman to do so. She also played in several chamber groups, and toured Europe and America as a viola soloist. In 1925, Clarke gave a solo recital of her own works in Wigmore Hall, London. During the same time, her compositions began to gain attention as well. The *Viola Sonata*, heard this evening, tied for first prize with Ernest Bloch's *Suite for Viola and Piano* in the Berkshire Festival Competition in 1919.

Clarke's *Sonata* is prefaced with a quotation from Alfred de Musset's poem *La Nuit de Mai*: "Poet, take up your lute; tonight the wine of youth is fermenting in the veins of God." The *Sonata* is possessed of mercurial changes in mood: it is by turns ecstatic, passionate, contemplative, playful, agitated, and serene. Perhaps surprisingly for a work by a proper Briton of the early twentieth century, the piece owes a debt to the harmonic language of Debussy. The *Sonata* is cyclic in structure: the slow third movement is connected directly to an extended and much-varied return of the opening movement.

Sonata, Op. 147**Dmitri Shostakovich**

In one of his final letters, Dmitri Shostakovich wrote: "I have some complications with my heart and lungs. I find it difficult to write with my right hand. It was very hard but I completed the *Sonata for Viola and Piano*." This was indeed the last composition finished by the composer before his death in 1975. It is dedicated to Fyodor Drushinin, violist of the Beethoven Quartet.

A juxtaposition of diatonic and chromatic elements is heard throughout much of the work. Certain intervals, especially the perfect fourth, recur in important melodic and harmonic roles throughout the piece.

The first movement begins with the leanest of textures, rises to an impassioned climax, and then subsides for a restatement of the opening thematic materials. The second movement has the flavor of Russian folk music, as well as the sardonic humor familiar from similar movements in other works by this composer. The third and final movement is also the longest. It expresses a mood of profound introspection. In view of Shostakovich's reverence for Beethoven, as well as his penchant for quotation in his later works, it is not surprising that the last movement of the *Viola Sonata* contains allusions to the famous first movement of Beethoven's *Moonlight Sonata*. Like the others, the movement ends pianissimo and morendo (dying away...).

Shostakovich's *Viola Sonata* is an altogether fitting final utterance of one of the century's most eminent composers.

Notes by K. Greene

Kenneth Greene holds music degrees from Washington University and Virginia Commonwealth University. He returned recently to St. John's from a sabbatical leave, during which he pursued studies for the doctoral degree at the University of Iowa. In addition to his studies there, Mr. Greene served as teaching assistant in viola, and held the Hancher Circle Scholarship in Performance.

Mr. Greene has made frequent appearances, performing solo and chamber music, in broadcasts and on the concert platform. His performance experience includes six years as violist in the St. Louis Municipal Opera Orchestra, three years as violist in the Richmond Symphony, and two years as a member of the resident string quartet at Virginia Commonwealth University. He was principal violist of the Newfoundland Symphony from 1979 to 1981, and is a founding member of the Terra Nova Chamber Players.

Mr. Greene has been on the faculty of the Memorial University School of Music since 1979.

Edmund Dawe was born in Upper Gullies, Conception Bay and began his piano studies at the age of six. He continued his studies with Dr. Andreas Barban in St. John's, and later at the Department of Music, Memorial University of Newfoundland, graduating in 1982. Mr. Dawe has been the recipient of numerous awards including the University Medal for Excellence in Music, the MUN Music Faculty Scholarship, and the Kiwanis Music Festival Senior Rose Bowl. In 1984 he graduated from the University of Western Ontario with a Master's Degree in Solo Literature and Performance. While at Western, Mr. Dawe held a graduate Teaching Assistantship in Piano and was awarded a Government of Ontario Graduate Fellowship for Academic Excellence, the only performance major to hold such an award.

Edmund Dawe is currently completing a Doctor of Musical Arts degree in Piano Performance at the University of British Columbia, where he is studying with Robert Silverman. He has performed extensively as a soloist and accompanist across Canada and in England and has appeared on both CBC radio and television. This year he will be giving recitals in St. John's, Vancouver and London, Ontario.

In September Mr. Dawe was appointed Visiting Assistant Professor at Memorial University's School of Music.