



Donald F. Cook Recital Hall  
M.O. Morgan Building  
Tuesday, 19 April 2005 at 8:00 p.m.

**Rebecca Brown, violin**  
**Patrick Cashin, piano**

Sonata No. 3 in C Major, BWV 1005

J. S. Bach

*Largo*

(1675-1750)

*Allegro Assai*

Sonata No. 3 in D minor, Op. 108

Johannes Brahms

*Allegro*

(1833-1897)

*Adagio*

*Un poco presto e con sentimento*

*Presto Agitato*

**Intermission**

Caprice VIII, "Elegie"

S. C. Eckhardt- Gramatté

(1902-1974)

Violin Concerto No. 2 in G minor, Op. 63

S. Prokofiev

*Allegro moderato*

(1891-1953)

*Andante assai*

*Allegro, ben marcato*

*Presented in partial fulfillment of the requirements for Music 445B*



**Memorial**  
University of Newfoundland



## Program Notes

### Sonata no. 3 in C Major, BWV 1005

J. S. Bach

Bach composed the six partitas and sonatas for unaccompanied violin in 1720, and today they stand at the summit of the violin repertoire. Although the suites express complex polyphonic music on an essentially monophonic instrument, the works are fully idiomatic to the instrument. In the third sonata, the Largo is the third movement and is prayerful and contemplative in affect. The final movement, marked *Allegro Assai*, is virtuosic as it rapidly outlines the harmonic skeleton.

### Sonata no. 3 in D minor, op. 108

J. Brahms

When Brahms began composing his third sonata for violin and piano in 1886, he was vacationing in Thun. The work was then set aside and was not completed until 1888, when he returned to Thun for another vacation. The sonata possesses nervous qualities and can at times be athletic and dramatic, contrasting with the two preceding sonatas of its genre. The first movement's melodies often soar over sinister broken octaves in the piano. The second movement is mainly monothematic and is essentially an aria for violin. The third movement is to be played "with sentiment", and features more of the piano. The final movement is a quick presto, with passionate and heated themes.

### Caprice VIII, "Elegie"

S. C. Eckhardt - Gramatté

Although a Canadian composer, Eckhardt-Gramatté began the composition of this caprice while living in Spain, where Pablo Casals was her mentor. The inspiration for the piece came at the deathbed of her husband, Walter Gramatté, which prompted the subtitle *Elegie*. The outer sections of the caprice are thus mournful with Spanish undertones while the middle section is more capricious and joyful. Eckhardt-Gramatté's personal capabilities on the violin is evident in her virtuosic and highly idiomatic writing.


### Violin Concerto no. 2 in G minor, op. 63

S. Prokofiev

The composition of Prokofiev's second violin concerto marks a transition from his "toccata" stage into his "lyrical" stage. While the work demonstrates elements of both, the concerto is marked by a richness of lyricism and a simplicity of rhythms. The first movement contrasts eerie, wandering melodies marked by frequent displaced octaves with heroic and brilliant passages. The second movement's main theme is wistful and perhaps nostalgic while the final movement is marked by macabre, dance-like rhythms. The grotesque and dark comedy of this movement propel it to the final tumultuous coda.

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