



# OXFORD & CAMBRIDGE MUSICAL CLUB



in association with University College London Chamber Music Club

Concert No. 1803



## Music & Dance

*A unique event in which musicians from the Club will be joined by graduate dancers from the London School of Contemporary Dance*

University College School  
Frognaal, Hampstead

Saturday, September 19  
at 7 30 pm

Evelyn Chadwick (violin)  
Elizabeth Nevrkla (violoncello) Alan Reddish (piano)

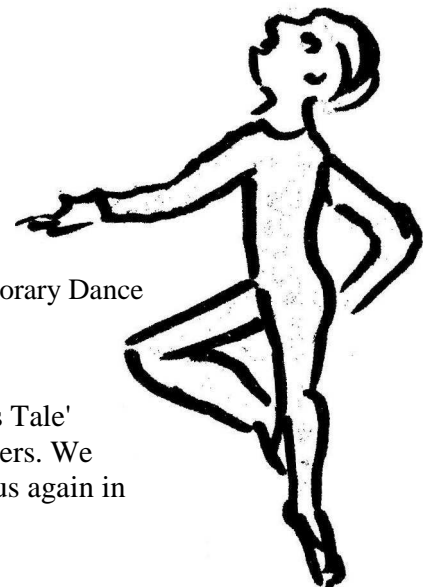
*Humoreske:*

Hugh Thomas (violin) Keith Daley (viola)  
Jeremy Thorne, Laura Forbes (cellos)

Choreography and dancing by graduates of the London School of Contemporary Dance

Those who came to the performance of Stravinsky's 'The Soldier's Tale' in 1996 will remember the striking contribution made by the dancers. We have invited The London School of Contemporary Dance to join us again in devising this novel collaboration. Do bring all your friends.

Admission: Members free; Guests £5





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### Programme

The Fountain of Arethusa

Szymanowski (1882-1937)

The leading Polish composer of the early twentieth-century, Szymanowski created an individual idiom from the influences of Strauss, Debussy, Ravel, Scriabin and folk elements. In this, the first of three Myths written in 1915, the techniques of both violin and piano are extended in unusual ways to describe the sea-nymph Arethusa. She was unwilling to be wooed by the Greek river-god Alpheus, and appealed to Artemis for help. The goddess transformed her into a fountain in Sicily, though the waters of Alpheus were said to work their way underground to mingle with it.

Piano Trio Op 8

Chopin (1810 - 49)

*Allegro con fuoco - Scherzo & Trio - Adagio sostenuto - Finale: allegretto*

In his only concerted chamber work, the eighteen-year old Chopin, still living in Poland, displayed the elegant and aristocratic piano technique of which he was already a master. If the strings are admittedly overshadowed, they have their moments to provide more than support for sparkling figuration, particularly in the charm of the scherzo and trio, and in the tearful song of the adagio.

### INTERVAL

Quartet in A minor Op 35

Arensky (1861-1906)

*Moderato - Variations on a theme of Tchaikovsky - Andante sostenuto; allegro moderato*

Pupil of Rimsky-Korsakov in St.Petersburg, then Professor at the Moscow Conservatory, Arensky wrote his second string quartet in 1894, in memory of his friend and mentor Tchaikovsky, who had died the year before. It is immediately striking for its novel instrumentation, with only one violin, but two cellos, with the usual viola, to provide a more sombre texture than that of the normal string quartet. All three movements have characteristically Russian allusions - to the music of the Orthodox Church, to Tchaikovsky's part-song 'Christ had a garden' (the variation movement often heard separately in Arensky's own string orchestra version), and to the folk-tune made familiar by Beethoven and Moussorgsky.

Andante from Sonata No 2

Bach (1685 -1750)

Duo Concertant

Stravinsky (1882-1971)

*Cantilene - Eglogue I - Eglogue II - Gigue - Dithyrambe*

For the major dance-work of the programme, Stravinsky's only original composition for violin and piano is immediately preceded by a movement from one of Bach's solo violin sonatas, as a reminder of the influences contributing to 'neo-classicism'. In 1932 Stravinsky made a concert tour with the violinist Samuel Dushkin, for whom this work was written along with arrangements of earlier works. Stravinsky gave a typically opaque account of his search in this work for the lyrical impulse, and certainly produced an individual view of the two instruments, and of the problems in combining them. Although not specifically written for dancing, its spirit is never far away, and the five movements provide endless opportunities for choreography, by turns intense, athletic, witty and contemplative.