

KAPUSTIN SONATA FOR VIOLIN AND PIANO OP.70

Nikolai Kapustin (1937–2020) was a Ukrainian-born Russian composer and pianist known for his unique fusion of classical music and jazz. He composed a wide range of works, including piano solo pieces, piano concertos, chamber music, and orchestral compositions.

Kapustin's music often features intricate jazz-inspired rhythms, harmonies, and improvisational elements within a classical structure. His compositions are highly virtuosic and require a deep understanding of both classical and jazz idioms to perform effectively.

Some of Kapustin's most notable compositions include his series of piano sonatas, jazz etudes, concertos for various instruments, and chamber works. His music has gained popularity among both classical musicians and jazz enthusiasts for its innovative blend of genres.

Kapustin's legacy continues to influence contemporary composers and performers, and his compositions remain an important part of the repertoire for pianists and other instrumentalists interested in exploring the intersection of classical and jazz music.

YSAYE SONATA POSTHUME OP.27BIX

In 2017 violinist Philippe Graffin discovered a previously unknown three-movement work by Eugène Ysaÿe: his original Sixth Solo Violin Sonata. As his recording of the piece is released, he speaks to Chloe Cutts about completing the composition.

In May 2018 the Strad's website published breaking news about a rare and exciting find at the Brussels Conservatoire: a previously unknown solo violin sonata by the great 19th-century Belgian violinist–composer Eugène Ysaÿe had been discovered inside a book of sketches containing his earliest ideas for the Six Solo Violin Sonatas op.27.

The composition, now known as Sonate posthume pour violon seul op.27bis, was in fact not a sketch but a carefully drafted, though incomplete, three-movement piece written sometime between the published Fifth and Sixth sonatas. It is the original Sonata no.6.

The French violinist Philippe Graffin, a professor at the conservatoire, had made the discovery the previous summer while searching for another work by Ysaÿe

within the 'Lavergne' collection at the college library.

'I came to a page in Ysaÿe's sketchbook that read at the top, "6ème Sonate (à Quiroga)", the same as the Sixth Sonata we know, and dedicated to the same Spanish virtuoso, Manuel Quiroga,' he explains.

'But when I looked, I realised to my astonishment that it was an independent piece. There was a substantial first movement, a middle movement with the title "Canzona", and a third movement that cuts off after twelve staves (see example, page 63). It contains one of the greatest movements of the entire sonata cycle: the beautiful and enigmatic Canzona, with its amazingly inventive accompaniment. We are very lucky to have this; it is destined to become part of the repertoire.'

Until that moment the work had lain unnoticed or otherwise ignored for most of a century. After being granted full access to the score, Graffin set about preparing a performing edition, addressing sections the composer had crossed out in the first movement and completing the third, which he did by referencing the published Sonata no.6 and consulting Ysaÿe's sketchbook annotations.

It is difficult to think of someone better qualified than Graffin to bring the abandoned sonata to life. He has studied, performed, recorded and staged festivals around Ysaÿe's music since he was a student of Josef Gingold, who himself was

a student of Ysaÿe and premiered the Third Sonata (the most famous of the set).

‘Gingold had clear memories of Ysaÿe composing the sonatas at his summer house in Knokke, near Holland,’ says Graffin. ‘He introduced me – and all his other pupils – to the sonatas at a time when they were still a specialist interest, recognizing both their musical and their huge instructional value.’

KORNGOLD MUCH ADO ABOUT NOTHING SUITE OP.11

"Much Ado About Nothing" is a comedic play written by William Shakespeare, believed to have been written in 1598 and 1599. However, it seems you might be referring to Erich Wolfgang Korngold's "Much Ado About Nothing" suite, which is a musical composition based on Shakespeare's play.

Erich Wolfgang Korngold was an Austrian-born composer known for his work in film scores as well as classical music. His "Much Ado About Nothing" suite is an orchestral work that serves as incidental music for a production of Shakespeare's play. It captures the whimsical and romantic elements of the story through its lively and melodious themes.

Korngold's suite for "Much Ado About Nothing" features several movements,

each corresponding to different scenes or moods from the play. The composer's rich orchestration and use of leitmotifs make it a beloved piece both within the context of the play and as a standalone concert work.