

## **Morzarz violin sonata No.27 in G major**

Violin Sonata No. 27 in G major (K. 379/373a) was composed by Wolfgang Amadeus Mozart in Vienna in 1781 and first published in the same year.

The sonata begins with an elaborate Adagio—a sonata movement in its own right, complete with a repeat of its exposition, although the music breaks off at the moment where we would have expected the recapitulation to set in. At this point Mozart instead writes an agitated Allegro in the minor. An unusual feature of this restless movement is that its central development section occupies no more than ten bars. Mozart compensates for its brevity by expanding the scope of the recapitulation, interpolating further development which drives the music forward to its turbulent close.

The gently rustling trills of the finale's theme are no mere ornament, but an integral part of the melody, and they return in one form or another in almost all of the variations that follow. The exceptions are the first variation, for the piano alone, which transforms the melody into a freely floating three-part invention; and the intricate Adagio fifth variation, where the piano's elaborate flights of fantasy are accompanied by the dry sound of violin pizzicato—a wonderfully effective idea. The Adagio is preceded by a variation in the minor, and followed by a reprise of the original theme. The reprise, however, is in a more flowing tempo, and the increase in urgency is one that significantly alters its character. So, too, does the coda, which sets out with more brilliant figuration, though in the end Mozart is content to allow the work to come to a gently understated conclusion.

## **Brahms violin sonata No.1**

Brahms published his first sonata for piano and violin in 1879 at the relatively advanced age of 46, though, typical of his history, it seems that he may have consigned at least three previous sonatas to the fire of unrelenting self-criticism.

The Sonata in G Major, Op. 78 thus emerges as an astonishing "first" sonata by any standard; it is a magical work full of graceful tenderness, nobility, bursting intensity and sacred repose with a wealth of cyclic interconnections. It is a romantic sonata in the truest sense: there are literary and musical allusions to rain throughout and the prevailing serenity often gives rise to poignant reflection and nostalgia. It is revealing to touch upon each of its movements backwards, starting with the finale. The title "Regensonate" ("Rain Sonata") refers to the fact that Brahms reused one of his own art songs titled "Regenlied" ("Rain Song") to create the third movement finale. The swiftly running Allegro moderato opens with the exact melody and accompaniment of the lied, a wistful song sung to the steady patter of rainfall. The song text by Klaus Groth traces the path from rain to childhood dreams as nature and reverie turn inward towards a longing for the simplicity and magic of youth:

Pour, rain, pour down, Awaken again in me those dreams That I dreamt in childhood,  
When the wetness foamed in the sand!

## **Carmen, Hubay**

“Georges Bizet's opera *Carmen* had its first performance in Paris in 1875. In the audience was the 17-year-old Hungarian violin virtuoso and budding composer Jenő Hubay. After the performance Hubay started writing his *Carmen Fantasy* from memory. The following season for his debut recital in Paris, he included his newly created composition. It is a lyrical work of great beauty and brilliance. Hubay combined his career of a concertizing virtuoso, composer and violin pedagogue. At the Royal Conservatory in Brussels he became the successor of Vieuxtemps and Wieniawski. Later, Franz Liszt invited Hubay to lead the violin department in the newly created Budapest Music Academy. He created the world-renowned Hungarian school of violin playing. His student, Franz von Vecsey, recorded the *Carmen Fantasy* in 1904 at age 11! His other students included Joseph Szigeti, Zoltán Szekely, Sándor Végh, Endre Gertler, György Garay and many more. Hubay was a very active composer, creating over 120 works including operas, ballets, concertos, songs and instrumental compositions.