

Rhapsody in G minor Op. 79 No. 2	Brahms (1833-97)
Prelude and Nocturne for Left Hand Op. 9	Scriabin (1872-1915)
Rondo Capriccioso <i>Andante</i> <i>Presto leggiero</i>	Mendelssohn (1809-47)
Sonata in A flat Op. 110 <i>Moderato cantabile molto espressivo</i> <i>Allegro molto</i> <i>Adagio ma non troppo – Fuga: Allegro ma non troppo</i>	Beethoven (1770-1827)

Rhapsody in G minor Op. 79 No. 2

Johannes Brahms was a German composer, but spent the majority of his working life in Vienna. The Two Rhapsodies Op. 79, dedicated to Elisabeth von Herzogenberg, were composed in 1879 when Brahms was staying in Pörschach on the Wörthersee, Austria. With the marking *Molto passionato, ma non troppo allegro*, it is a very emotional piece, with many different sections and moods. There are four distinct themes: the first is a broad melody in the top voice with broken chord triplets in the middle of the texture, the second theme is more broken up, with octave jumps in the bass, the third is a more romantic flowing melody with an arpeggiated bass line, and the fourth has the melody in the bass line, with an undulating triplet middle voice.

Prelude and Nocturne for Left Hand Op. 9

Alexander Scriabin was a Russian composer and pianist. He was synaesthetic, meaning amongst other things that he saw sounds as colours. This had a huge influence on his composing, especially later in life when his writing became more atonal. This Prelude and Nocturne were written in 1894 following an injury to his right hand caused by many virtuoso right hand etudes. As one of his early compositions, it is very romantic and full of emotion.

Rondo Capriccioso

Felix Mendelssohn was a German composer, pianist, organist and conductor. The Rondo Capriccioso was written in 1828 with various revisions before the final composition was produced in 1830. It starts with an Andante with romantic melodies, which then leads straight into the Rondo, *Presto leggiero*. There are contrasting episodes, with the main rondo theme being a light scherzo idea. There are then sections of more romantic melodies, and arpeggiated figurations, concluding with a large flourish.

Sonata in A flat Op. 110

Ludwig van Beethoven started to write this sonata in the summer of 1820, but fell ill with jaundice and did not complete it until Christmas 1821, which he spent in Vienna. It is essentially in three movements. The first movement, marked *Moderato cantabile molto espressivo*, is in sonata form. The second movement, a scherzo, is marked *Allegro molto*, and has a humorous touch to it. Beethoven used two folk tune melodies, which translate as ‘our cat has had kittens’ and then the second one talking about a ‘down and out’. The third and final movement is in four sections: slow, fast, slow, fast. It starts with a recitative with varying tempos, which leads into an arioso dolente marked *Adagio ma non troppo*. This leads into a three-part fugue marked *Allegro ma non troppo*. The fugue then gives way to a reprise of the arioso dolente, which has a more broken melody, as if broken by sobs. A second fugue emerges out of the end of the arioso, which uses the subject of the first fugue inverted. This is marked *poi a poi di nuovo vivente*, meaning ‘little by little with renewed vigour’. Through this movement, the music gains momentum and comes to a triumphant conclusion.

There will be a retiring collection in aid of Macmillan Cancer Support.

We all know people who have been affected by cancer, and have heard, if not experienced, how Macmillan Cancer Support provides a lifeline when it is most needed. As well as helping with the medical needs of people affected by cancer, Macmillan also looks at the social, emotional and practical impact cancer can have, to both patients and their families and campaigns for better cancer care. Macmillan Cancer Support's goal is to reach and improve the lives of everyone living with cancer in the UK.

Many thanks to the vicar and church wardens of St Catherine's.

Sally Halsey, is a very versatile and adaptable musician, with a particular passion for Chamber Music. She is currently in her third year at Trinity Laban Conservatoire of Music and Dance, studying piano with Gabriele Baldocci and complementing her piano studies with Harpsichord lessons with Steven Devine. Before studying at Trinity, Sally grew up on the Isle of Wight and was much in demand, playing background music at hotels and functions around the Island. She won a Scholarship from the West Wight Arts Association which enabled her to have piano lessons in London with Nigel Clayton, Professor at the Royal College of Music, through her gap year.

Sally has worked with many singers in different contexts. She has accompanied choirs on the Isle of Wight, and recently toured in France with an award-winning choir from the Island. Sally's first experience of being a répétiteur was for an acclaimed youth production of Les Misérables, when she was just 14. She enjoyed this experience so much that it led on to Sally recently being Musical Director and répétiteur for an 'Opera Scenes' performance by G+T Opera Company, and 'Carmen in 50 Minutes' by Puzzle Pieces Opera Company, both student-led projects at Trinity. Sally also works with solo singers, and in 2013 reached the final of the Lieder Duo Competition at Trinity with soprano Angela Hicks.

Sally is official accompanist at the Aboyne Cello Week, and has worked as accompanist on a string course with Richard Studt and Philip Dukes. Another passion of Sally's is Piano Trios; in 2010, she performed two movements from Chopin's Piano Trio as part of a bicentenary celebration concert commemorating Chopin's birth, and in 2012 she performed in Lincolnshire and the Isle of Wight with a piano trio, playing Beethoven and Shostakovich Trios. At the end of her first year at Trinity, Sally took part in a 'Mozart Piano Concerto Marathon' of two-piano arrangements, playing her own concerto and accompanying her piano teacher, Penelope Roskell, for her concerto. Sally has a longstanding cello and piano duo with Megan Rolf, The Manfredini Duo, and recently performed Cello and Piano Sonata in C major by Prokofiev, Variations on a Slovak Theme by Martinu, and various show pieces including Hungarian Rhapsody by David Popper. She has also worked in many other duo collaborations with cellists, resulting in concerts around England and Scotland, including Aylesbury, London, the Isle of Wight and Longleat House in Bath. A recent highlight was performing the Arpeggione Sonata by Schubert with renowned cellist Alice Neary.

Sally is passionate about music education. She has worked as a student teacher on Musicale summer courses, run workshops in primary schools and given private piano lessons to pupils aged 4-14 since 2012. As the eldest of a family of four, she excels at engaging and understanding children, making lessons enjoyable for them all.

PIANO RECITAL

Sally Halsey



Sunday 5th January 2014, 3pm
St. Catherine's Church, Ventnor

**WE ARE
MACMILLAN.
CANCER SUPPORT**