

**ALEXANDER GLAZUNOV** (1865-1936)  
Violin Concerto in A minor, Op. 82

**JEAN SIBELIUS** (1865-1957)  
Six Humoresques for Violin & Orchestra

**ANTONIN DVOŘÁK** (1841-1904)  
Violin Concerto in A minor, Op. 53

Efi Christodoulou *violin*  
Bournemouth Symphony Orchestra · John Carewe *conductor*

**Glazunov: Violin Concerto Op. 82 (20:20)**

- |   |             |       |
|---|-------------|-------|
| 1 | 1. Moderato | 4:11  |
| 2 | 2. Andante  | 10:18 |
| 3 | 3. Allegro  | 5:51  |

**Sibelius: Six Humoresques (20:37)**

- |   |                  |      |
|---|------------------|------|
| 4 | 1. Commodo       | 3:37 |
| 5 | 2. Allegro assai | 2:27 |
| 6 | 3. Alla gavotta  | 4:21 |
| 7 | 4. Andantino     | 4:03 |

- |   |            |      |
|---|------------|------|
| 8 | 5. Commodo | 3:06 |
| 9 | 6. Allegro | 3:03 |

**Dvořák: Violin Concerto Op. 53 (31:52)**

- |    |   |       |
|----|---|-------|
| 10 | 1. Allegro ma non troppo                      | 10:56 |
| 11 | 2. Adagio ma non troppo                       | 10:56 |
| 12 | 3. Finale – allegro giocoso,<br>ma non troppo | 10:00 |

**Total Duration: 73:16**

Recorded at the Lighthouse, Poole, Dorset on 5th & 6th August 2014

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Executive Producer: Edward Clark

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**GLAZUNOV** Violin Concerto in A minor  
**SIBELIUS** Six Humoresques for violin & orchestra  
**DVOŘÁK** Violin Concerto in A minor



Efi Christodoulou *violin*  
Bournemouth Symphony Orchestra · John Carewe *conductor*

ALEXANDER GLAZUNOV completed his Violin Concerto in 1904 while staying at his country retreat near St. Petersburg. The following year he began his 23-year tenure as director of St Petersburg Conservatory. Dedicated to Leopold Auer, who gave the premiere in February 1905, the concerto is in three main sections, rather than the traditional three, well-defined movements separated by breaks. Much-discussed, its form is unusual – a *Moderato* exposition, leading to a slower section (*Andante sostenuto*), then development of the original material, followed by a shortened recapitulation, a substantial cadenza and a finale marked *Allegro*. The work begins with a remarkably extended melody, the soloist entering almost immediately (*dolce espressivo*). The second main theme also (*tranquillo*, F major) is introduced by the soloist, initially accompanied by strings only, and after some effective passage-work the opening theme is briefly recalled. At the following change of tempo to *Andante sostenuto* a new, heartfelt melody in D flat major – like most of the opening melody, played on the G string – is introduced by the soloist and accompanied by a rich combination of divided cellos, violas and harp. Previously silent, the harp plays an important role throughout this section. The substantial development section, beginning with a recall of the opening melody by violas and bassoon, culminates in a cadenza which finally gives way to a transitional passage. Here the solo violin has the most brilliant arabesques, like the soaring and swooping of a swallow, above sustained pedal notes. The expectations effectively heightened by this link are fulfilled by the rhythmic trumpet theme which launches the final *Allegro*. In this rondo the virtuosity of the solo part is enhanced by some left-hand pizzicato, extended

passages of double-stopping and chains of harmonics. Throughout the finale Glazunov sustains the rich melodic inspiration of the previous sections, while melancholy and nostalgia now give way to a genial, untroubled spirit. Glazunov was a superb craftsman, though in some of his compositions the prevalence of fluency over inspiration can leave a slightly bland impression. The Violin Concerto, its solo part very demanding but beautifully written throughout, must be reckoned among his most attractive and wholly successful works.

JEAN SIBELIUS' Violin Concerto, completed in 1905, is well established in the repertoire, but the Six Humoresques (2 published as Opus 87, 4 as Opus 89) are neglected gems. In common with many other violin works of modest duration – Chausson's Poème, Saint-Saëns' Introduction and Rondo capriccioso, Dvořák's Romance, Ravel's Tzigane, Bartók's two rhapsodies, etc. – the Humoresques are not as straightforward to programme as a full-scale concerto. However, this set of miniatures dates from twelve years later than the Violin Concerto – just before the final version of the Fifth Symphony – and inevitably reveals a more mature Sibelius, a composer of striking imaginative range. The six pieces were intended as a kind of suite and were published under two different opus numbers only in error. Sibelius' original ideas for a title included 'Impromptus' or 'Lyrical Dances' – the 'impromptu' clearly reflecting the potent element of fantasy and feeling of spontaneity. The haunting first piece, marked *Commodo*, is in D minor and rather mazurka-like in character, whereas No. 2 in D major (*Allegro assai*) is much more highly strung. In the style of a *moto perpetuo*, this

second piece is scored for only two horns and timpani in addition to the strings. Restless energy finally gives way to a few bars in slightly broader tempo, before a gossamer ending. The third and longest of the Humoresques, in G minor and *Alla gavotta*, begins with muted violins (divided into six parts) playing pairs of notes, each pair joined by a little glissando. This bewitching introduction suggests that this is no conventional gavotte, though there a middle section in musette style, throughout which the violin sustains an open G as a drone. The fourth Humoresque in G minor (like No. 3, accompanied by strings only) is reflective and improvisatory in character, melancholy alternating with more animated, rhapsodic passages. The fifth piece (E flat major, *Commodo*) has one of those infectious melodies which occupy the brain for days, and is even more attractive for being relaxed and unpretentious. The final Humoresque is an *Allegro* in G minor, scored for flutes, bassoons and strings – another piece created from simple, almost commonplace materials, but full of individual touches and utterly captivating. As a group the Humoresques belong – along with Elgar’s Wand of Youth suites and various salon pieces, Bartók’s Rumanian Dances, Brahms’ Hungarian Dances, etc. – in the category of great composers’ “lighter” creations, while illuminating an equally characteristic aspect of their genius. Paul Cherkassky gave the premiere of the complete set of Humoresques in Helsinki on the 24th November 1919, with the composer conducting.

**A**NTONÍN DVOŘÁK dedicated his Violin Concerto of 1879 to Joseph Joachim, the great virtuoso for whom Brahms wrote his concerto. Both composers

sought advice from Joachim about the effectiveness of the solo part but whereas Brahms rejected many of Joachim’s suggestions, Dvořák was more receptive. “The whole concerto has been transformed ... the whole conception of the work is different”, he eventually wrote to his publisher. However, the deeply conventional Joachim seems to have been uncomfortable with the unorthodox structural features and never actually performed the concerto in public. With its extremely short orchestral introduction and eventual recapitulation, the opening *Allegro ma non troppo* does have a particularly unusual structure – probably influenced by Max Bruch’s similar approach in the opening movement of his First Violin Concerto of 1866. Dispensing with the customary orchestral exposition presenting all the themes, Dvořák begins with a four-bar call to attention, the briefest preparation for the soloist’s entry. These two ideas – the opening flourish and the soloist’s deeply expressive melody – dominate the movement, whereas the second subject (also introduced by the soloist) plays a much less important role. Following the drastically shortened recapitulation, a cadenza-like flourish gives way to an eloquent passage in which the violin, playing in its lowest register, is initially accompanied by woodwind only. This transition leads directly into the slow movement, an F major *Adagio* in which Dvořák’s sustained lyricism is intensified by an increasingly rhapsodic solo part. The middle section in F minor is turbulent, again with rapturous embellishments for the violin. Towards the end of this section the trumpets impose an urgent, martial rhythm – soon tempered for the recall of the opening melody in A flat major. The rondo-finale – predominantly a celebration of Czech folk music –

begins with a theme in the style of the furiant, a dance characterised by cross-rhythms. Dvořák re-orchestrates this rondo-theme on each of its returns, the first of these featuring a drone in fifths evoking the dudy, bagpipes from Eastern Europe. Of the contrasting episodes one, in D minor, is in the style of a dumka, originally a type of Ukrainian folk-ballad. This dumka theme, now in the bright key of A major, begins the coda, but the rondo theme returns to conclude what is one of the most abundantly melodic and loveable works in Dvořák's entire output. The premiere was given in Prague in October 1883 – soloist František Ondříček, conductor Mořic Anger.

Philip Borg-Wheeler



### **Efi Christodoulou**

Greek-born violinist Efi Christodoulou has been reviewed by *The Strad* as “a powerful violinist, demonstrating a high level of technical achievement” (Wigmore Hall).

Efi received honours and First Prize from the Athens National Conservatory, where she studied with Spyros Stergiou. She subsequently studied at the Guildhall School of Music in London with Detlef Hahn, then Yfrah Neaman and later Eugene Sarbu. She has participated in masterclasses throughout Europe with Ruggiero Ricci, Aaron Rosand, Vladimir Spivakov, Hermann Krebbers



Efi Christodoulou

and Roman Totenberg. She was also awarded scholarships by the British Council, the Vakarelis Fellowship and the Leventis and Hellenic Foundations and the Greek State Foundation (IKY). She was also awarded a Sir Jack & Lady Lyons scholarship and an MA in Performance (City University, London).

Efi was featured in BBC's World Service and was a semi-finalist in *BBC Young Musician of the Year* (Radio 2). She was a second prize winner in the Anglo-Czech Competition and a finalist in the Michelangelo Abbado International Violin Competition (Milan).

Efi is pursuing an international career. She has recently given recitals at St. John's, Smith Square and the Wigmore Hall, London, at La Salle Cortot, Paris, and at the Athens Megaron, and as soloist with the Athens State Symphony, the Stuttgart Academia and the Oxford Philomusica. She has given the Scottish première of the William Schuman Concerto in Edinburgh's Fringe Festival, and UK premières of works by David Matthews, Malcolm Arnold, Theodore Antoniou, Ned Rorem and Leonard Bernstein.

Efi was Concertmaster for the Greek National Opera's Educational Programmes while at present she is leader of the City of Athens Symphony. She gratefully acknowledges the donation of a Pierre Silvestre violin (1848) by Matti & Nicholas Egon.

Efi recently gave two World Première performances of the Violin Concertos by

Matthew Taylor and Robert Still, which demonstrated "the highest standard of virtuosity with the use of a quite dazzling technique" (Musical Opinion). Her 2011 Guild recording which includes the première of Sibelius's Six Humoresques arranged by K.Ekman, was acclaimed: "This is playing almost of the old school, reminiscent of Menuhin or Oistrakh at their best" (Fanfare).

[www.classical-artists.com/efi](http://www.classical-artists.com/efi)



## John Carewe

Conductor John Carewe has studied in London and Paris. His main teachers were Walter Goehr, Max Deutsch (both Schoenberg pupils), Messiaen and Boulez. In the late 1950s and early 1960s he gave many premières with his New Music Ensemble in London and in the major UK festivals, including the first British Ensemble performance of *le Marteau sans Maître* of Boulez, and first performances of many of his contemporaries. He also conducted in the first British performance of Stockhausen's *Gruppen*.

In 1966 he became principal conductor of the BBC Welsh Orchestra in Cardiff where he dramatically extended the repertoire of the orchestra during his 5 year tenure. In the mid 1970s he began a fruitful period of annual visits to Argentina, Chile, Uruguay, and Brazil. In the 1980s he made his Germany debut with the

Nurenberger Symphoniker and became a regular visitor to Germany conducting many different orchestras, but mainly the major Radio Symphony Orchestras of Berlin, Cologne, Frankfurt, Hamburg, Hannover and Saarbrücken. During this period his work expanded to include orchestras in France, Sweden, Holland and Denmark where he was noted for his wide repertoire which included Mahler, Stravinsky, Debussy, Elgar and especially Haydn and Beethoven. In 1993 he became General Music Director of the Robert Schumann Philharmonic and Opera in Chemnitz, Germany where he won a national prize for his varied programming. There he conducted *Salome*, *Carmen*, *The Rake's Progress* and *La Traviata* as well as introducing much contemporary music. He has an extensive discography, notably a highly praised CD of Debussy's *Pelleas et Mélisande* recorded in 1988 after performances with Nice Opera.

Milhaud's *La Creation du Monde*, and Stravinsky's *The Soldier's Tale* (LSO Ensemble). Frank Bridge's *Oration* (with Alexander Baillie), and *Enter Spring* (Cologne Radio Symphony Orchestra). Dvorak's 7th Symphony with Brahms's *Tragic Overture*. Mahler's *Kindertotenlieder*, Elgar's *Sea Pictures*, and Zemlinsky's *Maeterlink Lieder* (with Birgitta Svenden). Colin Matthews' Cello Concerto (with Alexander Baillie) and Sonata No.5 *Landscape*. David Matthews' *Cantiga* and Mahler's *Seven Early Songs* (with Jill Gomez). Prokofiev's Classical Symphony, and Symphony No. 5. Schoenberg's *Erwartung* (with Eva Marton) for Hungaroton and with the same singer orchestral songs by Zemlinsky, Schoenberg, Schreker and Korngold. Torsten Rasch's *Mein Herz brennt* (with

René Pape, Katharina Thalbach and the Dresdner Sinfoniker). David Matthews' Seventh Symphony with the Bournemouth Symphony Orchestra.

*"Blazingly committed performances do full justice to, yes, one of our greatest living composers."* Calum MacDonald, BBC Music Magazine, April 2014.



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