

GRAHAM WHETTAM

SOLO VIOLIN SONATA

No.1

Revised Version 1986



MERIDEN MUSIC

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Mr. Sherban Lupu,
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20th January, 2002.

from Graham Whettam

Dear Sherban,

I have had it on my conscience for months that I promised to send you some of my violin music, but have never done so. Unfortunately my activities are rather multifarious, involving not merely composing, but printing and promoting the music, writing programme notes, publicity sheets *et cetera, et cetera*. But when I am busy with a score or two, then things like sending copies to people such as yourself gets unfortunately neglected. I am sorry!

SOLO VIOLIN SONATA No. 1

SOLO VIOLIN SONATA No.2

BALLADE HÈBRAÏQUE

Of the two Solo Sonatas No. 1 is the most straightforward to play, although it requires very sensitive *cantabile* playing, whilst No. 3 is at times devilishly difficult, particularly in the Scherzo. But the main problem for the player is that having a three-part fugue to contend with in the central part of the first movement, he or she still has to keep the intellectual reserve required for the finale - a ten-minute Chaconne.

The first time Yossi Zivoni played the work through to me, when he reached the run in thirty-second notes at the end of line 6, page 20, instead of the marked *rallentando* he played with a strong *accelerando*. When I queried this Yossi replied that he had been so relieved to have got so far that he could not help himself showing his exhilaration!

Continued

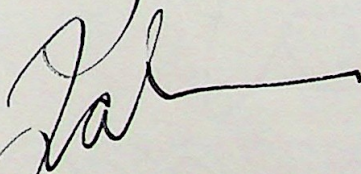
The concert première was in the 1991 Cheltenham International Music Festival, preceded by a BBC studio recording. I well remember calling Yossi to the effect that in addition to these there was the offer of a performance in the Thomaskirche at Leipzig (actually four days after the Cheltenham concert). But the problem was, Leipzig being then in the DDR, that whilst they could re-imburse Yossi's fare in Western currency, they could only pay a fee in East Marks. There was quite a pause, and then Yossi replied: "Just tell me the date, and tell me the time, and no matter where in the world I might be beforehand, I will be at the Thomas Church! And so of course he was, as were myself and Janet.

At Yossi's suggestion we have also published the Chaconne separately, so that violinists entering competitions, scholarships and so forth can play this as a complete contemporary piece without tackling the whole work, which is probably too long in any case. So far Yossi is the only person to have performed the whole work - and there is a challenge for you.

Enclosed is a tape of both *Solo Sonata No. 3* and *Ballade Hébraïque*, this latter in the version for cello as played with orchestra by Martin Rummel. Both the original violin and piano version and orchestral score are enclosed, in case you have the chance of playing it with orchestra.

You may have heard that Ian has now scheduled the première of my *Symphony No. 5* for Sinfonia da Camera on 6th December next. So I look forward to renewing the orchestra's acquaintance then, which will be a great pleasure. Our initial publicity release is enclosed.

With every best wish,



Graham Whettam

P.S. 21st January. I have just heard your recording of Bevescu's "Impressions de l'Enfance" on BBC Radio 3 in a programme called CD Masters. It is a fine recording and I must find out about the disc, which I

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would love to have. The performance
was described as "very special", and
the presenter could not think of any better
exponents, "at least living", than you &
your pianist Giorgio.
G.

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*Will Sent wishes to Sheridan Lupa -
Jan Whettam 20th January 2002*



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[illegible]

2 SCHERZO

Molto vivace — sempre energico e marcato

The musical score for Scherzo No. 2 is written in 3/4 time and consists of 11 staves. The key signature has one flat (B-flat). The tempo and character are indicated as *Molto vivace — sempre energico e marcato*. The score includes various dynamic markings: *f* (forte), *ff* (fortissimo), *sf* (sforzando), *mf* (mezzo-forte), and *f* (forte). It also features articulations such as accents, slurs, and breath marks. The piece concludes with a *rit.* (ritardando) section marked with a '1' and a *a tempo* section marked with a '1' and a *f* (forte) dynamic.

ff f

ff mf

f

dim.

mf ff f dim.

mf

mf f sf

sf

sf

cresc.

ff 2

Moderato – cantabile

mf *mf* *f* *mf* *p* *mf* *p* *ritenuto*

a tempo *p* *mp* *p* *pp* *rall.*

Molto vivace come prima

f *8va.* *8va.* *loco* *ff* *f* *8va.* *loco* *mf* *f* *ff* *mf*

dim.

mf *ff*

f dim. *ff*

f

ff *sf*

sf *sf*

cresc.

allarg. *fff* *ff* *fff*

3 ELEGY

Molto moderato — elegiaco e con sordino

Musical score for "3 ELEGY" in 4/4 time, featuring piano and dynamic markings. The score is written for a single melodic line on a grand staff.

The piece begins with a *p* (piano) dynamic. The tempo is marked *Molto moderato* and the mood is *elegiaco e con sordino*. The key signature has two flats (B-flat and E-flat).

The score includes various dynamic markings and performance instructions:

- p* (piano)
- mf* (mezzo-forte)
- pochissimo accel.* (very little acceleration)
- Calmato (meno mosso)* (slowed down)
- mp* (mezzo-piano)
- poco ritenuto* (slightly slowed down)
- poco accel.* (slightly acceleration)
- a tempo* (return to tempo)
- poco a poco cresc.* (gradually increasing)
- f sostenuto* (sustained forte)
- Calmato* (slowed down)
- Poco meno mosso* (slightly less slow)
- pp* (pianissimo)

The score features numerous triplets and slurs, indicating complex rhythmic patterns. The piece concludes with a final *pp* (pianissimo) marking.

MUSIC FOR STRINGS by GRAHAM WHETTAM

Chamber and Instrumental

SOLO VIOLIN SONATA No. 1 (1957)	12 min.
SOLO VIOLIN SONATA No. 2 (1972)	21 min.
BALLADE (1981) for violin and piano	12 min.
SERENADE (1981) for guitar and viola (or clarinet)	12 min.
HORN TRIO (1976) for violin, horn and piano	18 min.
STRING QUARTET No. 1 (1968)	22 min.
STRING QUARTET No. 2 (1978) — "Hymnos Quartet"	21 min.
STRING QUARTET No. 3 (1980)	30 min.
OBOE QUARTET No. 1 (1960) — ob., vln., vla., cllo.	13 min.
OBOE QUARTET No. 2 (1973) — ob., vln., vla., cllo.	18 min.
HYMNOS (1978) for 8 violoncelli	7 min.
(adapted from String Quartet No. 2)	

Orchestral

VARIATIONS (1961) for oboe, bassoon and strings	11 min.
HYMNOS (1978) for string orchestra	7 min.
(adapted from String Quartet No. 2.)	
CONCERTO CONCISO (1981) for string orchestra	15 min.
CLARINET CONCERTO No. 2 (1982) with string orchestra	24 min.
CELLO CONCERTO (1962)	22 min.
3222/4230/timp.-2/hp.cel./str.	
piano reduction and solo part published	
CONCERTINO for clarinet and strings	
— Weber arr. Whettam	10 min.

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