

Total performance time: approximately 60', with no interval

## **Charlotte Saluste-Bridoux & Joseph Havlat**

**Charlotte Saluste-Bridoux** violin  
**Joseph Havlat** piano

**George Enescu** (1881–1955)  
Impromptu concertant in G flat (1903) 6'

**Franz Schubert** (1797–1828)  
Fantasy in C, D.934 (1827) 23'  
*Andante molto – Allegretto – Andantino –  
Allegro – Allegretto – Presto*

**Igor Stravinsky** (1882–1971)  
Divertimento from *Le Baiser de la fée*  
(1932), arr. Stravinsky & Dushkin 20'

- i. Sinfonia*
- ii. Danses suisses*
- iii. Scherzo (Au moulin)*
- iv. Pas de deux:  
Adagio –  
Variation –  
Coda*

Born in France, violinist **Charlotte Saluste-Bridoux** is the 2021 grand prize winner of Young Classical Artists Trust and Concert Guild International competitions. Recent highlights include appearances at Wigmore Hall, a BBC Prom with the dynamic 12 Ensemble, and a performance of the Franck Piano Quintet at the Gstaadt Festival with Alina Ibragimova, Lawrence Power, Sol Gabetta and Bertrand Chamayou. Her debut album of music for solo violin is due for release later this year. Charlotte plays a Giovanni Battista Guadagnini, kindly loaned to her by the Swiss foundation Boubo-Music.

**Joseph Havlat** was born in Australia, and studied at the Royal Academy of Music in London under Joanna MacGregor. He performs frequently with many groups, including Tritium clarinet trio, Trio Derazey and Duo Ex Libris. He is also a member of the LSO percussion ensemble with whom he has released two CDs. Passionate about modern and contemporary music, he is a founding member and artistic director of contemporary music collective Ensemble x.y. His current projects include the performance of all of Finnissy's piano concertos with conductor Jack Sheen. He is also an avid composer.

### **Enescu: Impromptu Concertant**

Described by Pablo Casals as 'the greatest musical phenomenon since Mozart', the Romanian George Enescu was one of the towering musicians of the 20th century. Primarily a virtuoso violinist, he also excelled as conductor and teacher and his piano technique was judged by the great Alfred Cortot to be better than his own. Equally prodigious was his musical memory, allegedly enabling him to recall – in detail – the complete works of Beethoven as well as most of those by Mozart, Brahms and Bach.

Enescu was just seven when he became the youngest student ever to be admitted to the Vienna Conservatoire: the rules dictated a minimum age of 14. He later studied in Paris where his composition teachers included Massenet and Fauré. This *Impromptu concertant* was written while he was there: ostensibly a typical Parisian salon piece with an unmistakable air of the *fin de siècle* but also displaying the composer's trademark complexity, the irregular phrases and layers of melody gradually building to create what one of his contemporaries called Enescu's 'magic jungle'.

### **Schubert: Fantasy**

As a regular member of his family's string quartet, Schubert gained first-hand knowledge of the instruments and became quite comfortable writing for them. This *Fantasy*, written less than a year before he died, was intended to showcase the skills of the Bohemian violinist Josef Slavik, who was being hailed in Vienna as the next Paganini. It also placed significant demands on the pianist, whose part – according to one early performer – was 'harder than all Rachmaninoff's piano concertos combined'. The work did not, however, impress its first audience, most of whom left before the end. The exodus was joined by a critic, who said the Viennese were prepared to spend only limited time on 'pleasures of the mind' and the *Fantasy* took up too much of it.

The various sections are by turn lyrical and virtuosic, exploring the full range of the player's technique, and for the centrepiece, Schubert revisited one of his songs – 'Sei mir gegrüsst' (I greet you) – as the basis of four contrasting variations. The first three are

virtuoso showpieces – a clear nod to Paganini's successor – while the original song melody appears with considerable changes, creating a theme uncannily reminiscent of the 'rondo alla Turca' keyboard sonata by Mozart. This reappears in the penultimate allegretto before a final presto brings the work to a rousing conclusion.

### **Stravinsky: Divertimento**

When Stravinsky discovered that 1928 marked the 35th anniversary of Tchaikovsky's death, he realized he was in a unique position to pay tribute, having been commissioned to write a full-length ballet the same year. Taking a selection of Tchaikovsky's songs and piano pieces, he reworked them to create *The Fairy's Kiss* – a story based on *The Ice Maiden* by Hans Christian Anderson. In the event, the ballet itself had only moderate success but much of the score soon found its way into the concert hall as an orchestral suite that Stravinsky named 'Divertimento'. He then set about reducing it further, and with the help of his violinist friend Samuel Dushkin, came up with this transcription for the two of them to perform together on concert tours.

The opening sinfonia sets the scene: a baby disappears during a storm and is later found by a mysterious fairy, who kisses him. Eighteen years later, the villagers celebrate his engagement with the 'dances suisses' before the scherzo depicts the return of the fairy. In the *Divertimento*, she then leads him to the mill to meet his fiancée and the couple dance a *pas de deux*, but here Stravinsky omits the ballet's dark conclusion, in which the fairy kisses the boy again before stealing him away forever.

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