

Monday August 12th

ALASDAIR MACASKILL

Beethoven

Sonata in C Major Op.2 No.3

Allegro con brio
Adagio
Scherzo: Allegro
Allegro assai

Ronald Stevenson

Peter Grimes Fantasy

As a pianist, Stevenson has been lauded as a throwback to the so-called Golden Age of the piano, an era situated between the death of Liszt and the death of Rachmaninov, implying an encyclopaedic omniscience laced with a keen awareness of stylistic nuances. Thus, when commissioned by BBC TV in 1971, Stevenson approached the composition of his Peter Grimes Fantasy with an aficionado's grasp of how the thing is done. The essential conflict in Britten's opera between the "loner," Grimes, and the compact majority, "the mob," is seized upon, using quotation of the opera's "Storm Interlude" as a symbol of the violence that brings Grimes down, and the "Dawn Interlude" to represent its cold aftermath.

Adrian Corleonis

Chopin

Andante Spianato et Grande Polonaise No.22

In the winter of 1830-1831, while in Vienna, Chopin wrote the Grand Polonaise for piano and orchestra, affixing to it the opus number of 22. Later he composed the Andante Spianato and grafted it onto the Grand Polonaise to serve as an introduction, thereby forging a new, expanded work, also designated Op. 22. In the process he fashioned versions of the work for both piano solo and for piano and orchestra. Incidentally, this marked the last time that Chopin composed anything for orchestra.

Robert Cummings



After completing his undergraduate studies at the Royal Conservatoire of Scotland, British pianist **Alasdair Macaskill** moved to London in 2012 to study on the Masters programme at the Guildhall School of Music and Drama where he is currently a pupil of Joan Havill. He is a previous winner of the Gloucestershire Young Musician of the Year prize and has participated in masterclasses with such eminent musicians as Vladimir Tropp, Philippe Cassard and Fabio Bidini.