

MORNING CONCERT - TUESDAY JULY 27TH, 2021

10.15am in St Laurence's Church

SEXTET IN C MAJOR, OP 37

ERNŐ DOHNÁNYÍ (1877 - 1960)

Gill Styles - *piano*

Claire Tocknell - *violin*, Mary Porter - *viola*

Jane Annette - *cello*

Mark Tocknell - *clarinet*, Lizzi Tocknell - *horn*



Tomorrow....
French Horn
ConneXion

Toilets are available
in the Parish Centre

In the event of an
emergency, please
leave the church by the
nearest door and go
immediately to the
south west corner of
the churchyard, but
not into the road.

After the death of Liszt in 1886, there was something of a musical vacuum in Hungary. But three composers soon appeared to carry the mantle: Ernő Dohnányi (1877 - 1960), Béla Bartók (1881 - 1945) and Zoltán Kodály (1882 - 1967). Today, Dohnányi is perhaps the least known, but fashions change, and many are re-discovering his music.

At the age of 17, Dohnányi enrolled at the Royal Hungarian National Academy of Music, studying composition with a devotee of Brahms, and piano with a former student of Liszt - and we can see the influence of both these composers in the Sextet. He wrote it in 1935, at which time he was Director of the Budapest Academy and also of the Budapest Philharmonic Orchestra, allowing him to promote the music of contemporary Hungarian composers. He gained renown as a teacher, numbering among his pupils Sir Georg Solti.

The **first movement**, entitled *Allegro appassionato*, is considerably the longest of the four. It begins with a marvellous heroic theme introduced by the horn, and this theme, either complete or in part, dominates much of this movement. The serious **second movement**, *Intermezzo - adagio*, is not light-hearted, as the name might suggest. After a short introduction, a menacing slow march is introduced after which the more tranquil mood of the opening returns. The **third movement**, *Allegro con sentimento*, is basically a set of variations, including a light-hearted Mendelssohnian 4th variation after which the final quieter variation leads to a return of the opening horn theme. And this in turn leads seamlessly into the *Finale - Allegro vivace, giocoso*.

This last movement was described as sounding like 'an inebriated Viennese hotel band's haphazard attempts to render Gershwin'. With a 1930s jazz style permeating most of the movement, a lopsided Viennese waltz appears after a time, and towards the end these are combined thrillingly with the horn theme from the start of the work.

Altogether, it is a very complex work - formally, rhythmically and harmonically - but one which deserves to be much better known.