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## ROSTRUM 1946 NUMBER SEVEN

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Articles and poems by: James Bertram, J. K. Baxter, Kendrick Smithyman, Paul Hoffman, and W. B. Sutch on "Europe This Year." Illustrations include: Backdrops and costume designs from "Peer Gynt."

### ROSTRUM

can be ordered now from the Secretary, Rostrum, Auckland University College, Auckland. Price 2/- (post free). Limited number of copies available.

## Organ Sonata by Elgar

Elgar's Sonata for the Organ in G Major, Op. 28, will be played by Dr. J. C. Bradshaw and broadcast by 3YA on Sunday, July 28, at 4.20 p.m. Here are some notes on this composition by Dr. Bradshaw himself:

THIS sonata, composed in 1928, still holds its place as one of the most notable organ works of modern times. Following on the lines of the great classical composers, Elgar produced a sonata thoroughly modern in style and yet violating none of the fundamental rules of composition practised by them. It is a



DR. J. C. BRADSHAW

noble work, full of originality without being in the least eccentric or unintelligible. The first movement, *Allegro maestoso*, is written in the classical sonata form.

The second movement is an *Allegretto* in G Minor, fanciful and charming. It is written in the episodic form of construction. The first and third sections consist of an expressive melody in the tenor part accompanied by flowing decorative writing above. The middle section, a contrasted episode, is based on a theme in full harmony accompanied by florid passages below. After a varied repetition of the opening section the beautiful movement gradually dies away into silence.

The third movement, headed *Andante espressivo*, is an outstanding example of Elgar's genius in the writing of a slow movement. It is deeply expressive and full of beauty in every note.

The Finale of the Sonata, like the first movement, is written in sonata form using two contrasted subjects. The first subject, which commences the movement, consists chiefly of gliding scale passages in three-part harmony over a staccato bass part. This is written in the minor key. Then, with a change to major, the second theme, sprightly and piquant, is heard. Most striking in the development section is the combination of the beautiful opening theme of the slow movement with the first subject of the Finale. The same theme is used also in the Coda, or concluding passage of the work, now however with its character entirely changed. Instead of the delicate solo effect of the slow movement it is now heard in bold harmony from the full tones of the instrument. This closing passage becomes increasingly brilliant and dramatic, ending the noble work in a blaze of joy and triumph.



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