

Capriccio for Violin and Piano (1965)

Dedicated to Howard Ferguson, the Capriccio marked a moment of expressive and stylistic emancipation from which I was able to go forward. A compact 'Konzertstück' in roughly two parts with a coda, it is quite colourfully virtuosic for both instruments. I took as my models the Capricci of Paganini, the duo sonatas of Bartok and (as will be obvious) certain traits in the music of Szymanovsky. My intention was covertly to harness fantasy and reverie within quite strictly disciplined procedures. Thus all the thematic material is engendered in the opening bars, a challenging flourish for the violin, echoed later in the work in its own terms by the piano: from these gestures is launched all that ensues.