

**Arabesque (for violin and piano; version A) [1933]**

**Edward Joseph Collins, composer**

**Notes by Erik Eriksson (1940-2008), the composer's biographer**

A charmingly accessible, gracefully crafted piece, *Arabesque* represents Collins in a vein one might comfortably call late Romantic.

The principal violin theme flows smoothly in waltz time over an arpeggiated accompaniment, mostly within the span of an octave, and finishes with a gentle sixteenth note lift, as if to invite the listener to remain engaged. The music then moves into 4/4 meter (*animato*) as the accompaniment is measured out in rolled eighth note chords.

The violin rises fitfully before moving into a short cadenza that precedes return to *tempo primo*. In this second statement, the intensity is elevated as the violin breaks into octaves for emphasis.

At its completion, the incisive pulse of the *animato* section is heard again in the accompaniment, gradually slowing to a *moderato tranquillo*. Instructed to play *dolce espressivo*, both players slow to a softly suspended ending.

Violinist [for the first recording of this work] Frank Almond comments, "*Arabesque* seems to be somewhat of a rarity in Collins's output: a concert piece for violin and piano that has a true romantic flavor to it.

Obviously derived from the 'salon' or 'encore' musical idiom favored by so many 19th century European composers, *Arabesque* is wonderfully written for both instruments, and certainly demonstrates Collins's considerable abilities composing in this style, particularly from a lyrical perspective."