

## AMATEUR CHAMBER MUSIC SOCIETY

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### - PROGRAM -

#### **DVORAK *Sonatina in G Op100***

*Allegro risoluto, Larghetto,  
Scherzo molto vivace, Finale - allegro*  
Bob Watts (flute), Kris Spike (piano)

#### **BRAHMS *Sonata No3 in D minor Op108***

*Allegro, Adagio,  
Un poco Presto e con sentimento, Presto agitato*  
Murray Brown (piano), George Carrard (violin)

### - Interval -

#### **PROKOFIEV *Sonata No2 in D major Op94***

*Moderato, Scherzo, Andante, Allegro con brio*  
Eva Motyka (flute), Maciej Pawela (piano)

#### **SPIKE *Davey's Hoe-Down***

Kris Spike (piano), Eva Motyka (flute),  
George Carrard (violin)

### - Supper -

Concert Organiser: Bob Watts.

Thanks to the manager and volunteer staff of the Kirribilli  
Neighbourhood Centre for providing a superb supper.

## % Background Notes @

#### **DVORAK/GALWAY *Sonatina in G Op100***

*Allegro risoluto, Larghetto, Scherzo molto vivace, Finale - allegro*

Antonin Dvorak (1841-1904) stands clearly in the Viennese classical tradition and is seen as the heir of Schubert in his seemingly spontaneous melodic inventions. He wrote the first part of *Slavonic Dances* when he was 37, and immediately became famous all over the world. After numerous successes and honours, which he received at home and abroad (especially in England), he became a professor of composition at the Prague Conservatory, where he instructed many significant Czech composers. At 51 he was appointed director of the National Conservatory in New York, where he taught composition for three years, meanwhile producing the well-known Ninth Symphony ('From the New World'), the String Quartet in F ('American') and the Cello Concerto. His later music is strongly influenced by his time in North America yet remains profoundly Czech.

Dvorak wrote his charming *Sonatina Op100* for violin and piano during his time in America. The first movement *Allegro risoluto* has a firm rhythmic spine that carries within it a second tune of gentle plaintiveness. The *Larghetto*, which is popularly if not authentically called 'Indian Lament' is a brief exercise in nostalgia containing a contrasting '*poco pioso*' middle section dominated by exquisitely spread piano chords. The *Scherzo* takes the very first gesture of the *Allegro risoluto* as its starting-point. It has been suggested that the pervading dotted rhythms of the *Finale* might well show the influence of 'American Indian' music. This movement is built around three wonderful themes: a syncopated idea in G major, a subsidiary thought in E minor that is built around a repeating marcato cell, and finally a rich tranquillo melody that closes the *Sonatina*.

Our performance is based on an adaptation for flute and piano by James Galway.

#### **BRAHMS *Sonata No3 in D minor for Piano and Violin Op108***

*Allegro, Adagio, Un poco presto e con sentimento, Presto agitato*

Brahms's father was a musician who played in a light orchestra in the port city of Hamburg and his mother, 17 years older than his father, was an extremely capable woman who had kept a small haberdashery shop, managed the household finances, was devoted to her three children and made a happy home, where Brahms developed a passion for music and tin soldiers. The family was very poor, and Brahms had to leave school early to help with the finances. He started earning money by teaching piano at the age of 11 and, from the age of 13, playing piano in sleazy dockside bars frequented by sailors (he continued his education by reading poetry as he played). Aged 19 he began composing substantial works, and his career began to take off the following year when, with a young violinist, he toured Germany and met Joachim, Liszt, and Schumann, all of whom were very impressed with his ability as a composer. After a few setbacks, he became famous in his lifetime and, for a musician, wealthy.

Brahms took two years to write this third and 'most thoroughly worked' of his sonatas for piano and violin, starting in 1886 when he was 53 years old, eight years after completing his famous violin concerto and one year after his last symphony. He dedicated it as a gesture of thanks to (and probably a desire to impress) the conductor/pianist Hans Von Bülow, who toured Germany with an orchestra playing many of Brahms's compositions.

The first allegro movement begins softly with an underlying restlessness, soon becoming loud and dramatic, then develops in a masterly intricate section that is nevertheless based only on one note (a pedal on the dominant A); the movement concludes with another pedal on the home key note D (tonic). The second adagio movement in D major is lyrical, beautiful and serious and is followed by the scherzo that 'flits by in humorous but ghost-like fashion'. The last movement is vigorous and exciting. I never cease to wonder at the beauty and mastery of structure and detail of this sonata.

### **PROKOFIEV *Sonata in D major No2 Op 94***

*Moderato, Scherzo, Andante, Allegro con brio*

Commissioned by a Committee on Artists Affairs, Sergei Prokofiev began this sonata for flute and piano in 1942 when he was 51 and living in Kazakhstan. It was intended, Prokofiev said, 'to sound bright and transparent Classical tones', presumably the same tones that inhabited his very accessible and popular *Classical Symphony*, also in D major. Before completing it, he fled 3000 km north, away from the threat of German invasion, to the Russian city of Molotov - where he led a precarious existence, but managed to finish this flute sonata as well as the ballet *Cinderella*.

The sonata's themes are simple and engaging, its rhythms uncomplicated, its emotions direct and resolutely optimistic. Only in the final *Rondo* does the aggressive tone of Prokofiev's other 'war works' raise its martial head.<sup>1</sup>

Soon after the premiere in 1943, Prokofiev made a version for violin and piano responding to many requests from violinists.

### **Kris SPIKE *Davey's Hoe-Down for Flute, Violin and Piano***

A hoe-down is a lively dance of American origin often associated with square dancing and strongly influenced by Irish folk music. This piece was written in memory of a friend of the composer, David Lowe, who had the amazing talent of being able to improvise songs in the style of the hoe-down, often eliciting tears of laughter from those around him. The first section attempts to capture the high spirits and good humour of these songs while the middle section is slower and aims to express the sadness of his untimely passing. Towards the end, all of the themes pile in on top of each other to form a rollicking tribute to a very funny man.

## **Kirribilli Neighbourhood Centre**

[www.KNCsydney.org](http://www.KNCsydney.org)

# ***Chamber Music Concert***

Sunday 4 June 2006

5pm



<sup>1</sup> [http://www7.nationalacademies.org/arts/Gary%20Schocker%20Program.html#P76\\_10272](http://www7.nationalacademies.org/arts/Gary%20Schocker%20Program.html#P76_10272)