

AMATEUR CHAMBER MUSIC SOCIETY

www.acms-sydney.org/acmenu.html

- PROGRAM -

KREISLER *Rondino on a Theme of Beethoven*

HYDE *Dryad's Dance*

MOZART *Sonata in B-flat major K454*

Largo - Allegro, Andante, Allegretto

KREISLER *Liebesleid*

George Carrard (violin), Christine Edwards (piano)

Franz DOPPLER *Valse di Bravura Op33*

Cathy Fraser and Cathy Wainwright (flutes), Gail Earl (piano)

- Interval -

BRAHMS *Sonata No3 in D minor Op108*

Allegro, Adagio, Un poco Presto e con Sentimento, Presto agitato

DANCLA *Air and Variations Op18*

6 Carnival of Venice

Jonathan Ell (violin), Christine Edwards (piano)

- Supper -

Concert Organiser: Christine Edwards

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

- Background Notes -

MOZART *Sonata in B-flat major K454*

Largo - Allegro, Andante, Allegretto

The 28-year-old Wolfgang Mozart wrote this sonata for the 23-year-old Italian violin virtuoso Regina Strinasacchi, who was touring Europe. In the correspondence between Mozart and his father Leopold (an authority on the art of violin playing), both praised Regina for the expressiveness of her playing and her tone (scholars believe she probably had a Stradivarius). The first performance of K454 in April 1784 with Wolfgang at the piano and Regina on the violin was at a gala concert with Emperor Joseph II in the audience. Mozart was frenetically busy and, characteristically, did not give himself time to write out the piano part. According to his widow, he performed with a sheet of blank music open before him to fool the audience, but Emperor Joseph saw the empty sheet through his opera glasses, summoned the composer and his manuscript, and was suitably amused and impressed. The concert was a great success and its fame led to the publication of the sonata later that year with the prospect of good sales.

The sonata opens with a stately phrase suitable for the entrance of the emperor, immediately becomes lyrical (Strinasacchi was good at that), and then breaks into a lively allegro brimming with musical ideas, some of which are light-hearted and humorous, almost cheeky. Mozart initially wrote Adagio at the head of the second movement, but crossed this out and wrote Andante – it has an operatic flavour, but with intricate variations beyond the ability of the human voice and a complexity of harmony that was breaking out of the conventions of the day. The finale is longer than most finale movements and, like the first movement, is rich in invention. Unlike Mozart's earlier sonatas for piano and violin, in which the piano is often the first to state a new idea, the two parts are here evenly matched. Only at the end of the finale, did Mozart show off the piano brilliance by giving it a faster quadruplet version of an idea proposed by the violin in triplets.

HYDE *Dryad's Dance*

Miriam Hyde wrote this piece in 1936 for a violinist colleague at the Adelaide Conservatorium, Arved Kurtz (described by a contemporary music critic as a 'brilliant young musician'), before Miriam moved to Sydney. In its brief duration, Dryad's Dance has many surprising changes of key. 'A "dryad", mentioned in English poetry, is a mythical being, a nymph inhabiting trees. There is an element of fantasy about this piece, with lively semiquaver movement for the solo instrument, while the accompaniment features off-beat chords'. Better known than the original version is an adaptation for flute and piano.

KREISLER *Short Pieces*

Rondino on a Theme of Beethoven (1905) is more famous than Beethoven's original Rondo in G major for violin and piano (1808). Kreisler's Rondino uses only the main theme of the Rondo, and spins it out in a new direction, with entirely original supporting and contrasting passages.

Liebesleid translates as 'Love's Sorrow' or 'Heartbreak', but much of it shows not only resignation, but irrepressible liveliness of spirit. Rachmaninov arranged this popular piece for piano solo.

Franz DOPPLER *Valse di Bravura Op33*

Franz and Karl Doppler, both virtuoso flutists, toured Europe in the 19th Century, often playing duos with specially made flutes that pointed in opposite directions for symmetry. They composed operas, concertos and many delightful flute duos to meet the demands of their concerts.

BRAHMS *Sonata No3 in D minor 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. Players never cease to wonder at the beauty and mastery of structure and detail of this sonata.

DANCLA *Air and Variations Op18*

No6 Carnival of Venice

Charles Dancla (1817-1907) was a French violin virtuoso and teacher. He wrote over 130 works for violin and his etudes were highly regarded and utilised. This "party piece", though foolish, is quite a lot of fun.

Kirribilli Neighbourhood Centre

www.KNCsydney.org

Chamber Music Concert

5pm Sunday 6 August 2006

16 Fitzroy St, Kirribilli

