

— PROGRAMME —

Antonio Vivaldi (1678 – 1741)

Concerto in G Minor for Two Cellos and Piano, RV531

Cello Primo: Clara Blazer Cello

Secondo: Lye-Lin Ho

(1) *Allegro* (2) *Largo* (3) *Allegro*

10'

Edvard Grieg (1843 – 1907)

Violin Sonata No. 2, Op. 13

Violin: Regula Scheidegger

Piano: Christine Edwards

(1) *Lento doloroso – Allegro Vivace* (2) *Allegretto tranquillo* (3)

Allegro animato

20'

Felix Mendelssohn (1809 – 1847)

Piano Trio No. 2, Op. 66

Violin Pam Hepworth Cello Lye-Lin Ho

Piano Brandon Scherrer

(1) *Allegro energico e con fuoco* (2) *Andante espressivo* (3) *Scherzo:*

Molto allegro quasi presto (4) *Finale: Allegro appassionato*

30'

Light refreshments to follow (wine, juice and savouries)

Antonio Vivaldi (1678 – 1741) Concerto in G Minor for Two Cellos and Piano, RV531

Sometimes just a plain list of facts tells a better story...

Antonio Vivaldi nicknamed the 'Red Priest' because of his hair colour often left the altar during mass due to asthma. Vivaldi was employed by the Ospedale della Pieta in Venice during the years 1703-1715 and 1723-1740. His duties were to teach and to compose for the girls at the orphanage. All we know is that this concerto RV531 was composed sometime in the 1720's. The violinist Anna Maria de la Pieta was born before 1700 and died in 1782. Vivaldi dedicated 28 violin concertos to her. Anna Maria not only played the violin but also the CELLO, oboe, lute, mandolin, harpsichord and viola d'amore. She composed and was an outstanding performer with an enviable reputation. Anna Maria NEVER left the Ospedale della Pieta. How did she enter? Through a little hole in the wall of the Ospedale, specifically made for putting unwanted babies through. Not all babies were small enough to fit! Babies that didn't fit were left to die. Male orphans were taught a trade. Female orphans were trained in music. Life was brutal in the Venice of this time and even more so within the Ospedale. Physical abuse, neglect and disease were rife but musical training when Vivaldi was present was brilliant.

Edvard Grieg (1843 – 1907) Violin Sonata No. 2, Op 13

Just two years separatwa e Grieg's first violin sonata from his second, the Sonata for Violin and Piano No. 2 in G major, Op. 13 (1867). These were eventful years for the young composer, during which he married, fully took up the cause of Norwegian nationalist music including use and development of Norwegian folk music, and began to make his name known around Europe.

Like the first sonata, this Sonata in G major is in three movements, of which the first is the longest. It opens with a gloomy *Lento doloroso* introduction in the minor mode, in which the main theme of the upcoming, major-mode *Allegro vivace* body of the movement is tentatively voiced by the violin in a kind of quasi-cadenza. The second movement is an elegant and delicate *Allegretto tranquillo* in ABA form, with outer sections in E minor and the inner panel in E major. From time to time the piano imitates the strummed chords of a guitar or lute. Short phrases with grace notes and triplets are suggestive of bird calls. Grieg crafts something of a light, peasant dance for the *Allegro animato* finale.

This Sonata was dedicated to fellow composer and violinist Johan Svendsen, although it was premiered by Gudbrand Bohn with the composer at the piano, in the autumn of 1867.

Felix Mendelssohn (1809 – 1847) Piano Trio No. 2, Op. 66

This piece echoes characteristics of Mendelssohn's colleagues. The relenting internal agitato quintessential of Beethoven, the sonorities of Brahms, the virtuosic-piano flourishes of Liszt, the playfulness of Mozart (Schumann actually described Mendelssohn to be the Mozart of the 19th century!) and the heartbreak of Schumann, Mendelssohn does it all within the scope of this (not so humble) piano trio. Mendelssohn's privileged upbringing provided him with extensive musical training which he mastered in prodigious style. He can also be credited with thrusting Bach back into the limelight. At just 20 years of age, he rehearsed and conducted a performance of St. Matthew's Passion, an Oratorio by Bach not heard by the German public in a century! The concert was an immense success and brought Bach deservedly back to the forefront of musical significance.

Chamber Music Concert Amateur Chamber Music Society



Sunday November 2: Neighbourhood Centre
16-18 Fitzroy St, Kirribilli, 3:00 pm

\$15 admission (\$10 concession/seniors)

Tickets



<https://www.trybooking.com/DGDWN>

programme notes by Clara Blazer, Christine Edwards and Brandon Scherrer

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