

Amateur Chamber Music Society

<http://www.acms-australia.org/>

— CONCERT —

Kirribilli Centre, 16 Fitzroy St Kirribilli
www.thekirribillicentre.org tel: 9922 4428

— PROGRAM —

BEETHOVEN *Sonata No.9 in A Op 47 ("Kreutzer")*

(1) *Adagio sostenuto - Presto* (2) *Andante con Variazioni*
(3) *Presto*

violin Tracey Tsang piano Ben Chan

Duration 25'

TELEMANN *Concerto for Two Violas in G major TWV 52*

(1) *Lent* (2) *Gai* (3) *Large* (4) *Vif*

viola Heather Powrie viola Emily Powrie organ Mervyn Olds

Duration 10'

BEETHOVEN *String Quartet in F major Op. 18 No. 1*

(1) *Allegro con brio* (2) *Adagio affettuoso ed appassionato*
(3) *Scherzo* (4) *Allegro*

violin Sheila Fitzpatrick violin Jenny Allison
viola Lynn Dalgarno cello Anne Stevens

Duration 28'

— REFRESHMENTS —

BEETHOVEN (1770–1827) *Sonata No. 9 in A major Op 47 ("Kreutzer")*

The Beethoven Sonata for Violin and Piano No 9 in A Major Op 47 was originally dedicated to the violin virtuoso George Bridgetower. When the 25 year-old George met the 33 year-old Beethoven in 1803, they became friends and Beethoven dedicated his Sonata No. 9 to him.

The première concert was well attended with several royal attendees in the audience. At one point, Bridgetower inserted an improvised flourish, whereupon Beethoven left the piano and said to him, "Once again, my dear boy". However, Beethoven later re-dedicated the work to Kreutzer after Bridgetower had made a tactless comment about one of Beethoven's friends, although Kreutzer refused to perform it because the première had already been given and described the work as "outrageously unintelligible".

"Outrageous" is a good description, because the sonata is characterised by youthful ardour. The slow introduction in A major portends a work on a grand scale which is followed by a tempestuous presto in A minor, perhaps reflecting the agitation that the Viennese must have felt knowing that Napoleon was starting a war of conquest. A momentary halt of the driving momentum allows a chorale-like second theme recalling the mood of the slow introduction.

The finale is a brilliant whirling movement based on the rhythm of the fast Italian dance the tarantella. Leading a merry chase through quasi-fugal terrain, "hunting" calls, breakneck "spinning" passages, and witty restarts, Beethoven ingeniously unfurls a sonata-rondo that pauses only to regain momentum.

Georg Philipp TELEMANN (1681-1767) *Concerto for Two Violas in G major TWV 52*

Born before and living beyond JS Bach, Telemann was considered more popular than the more famous contemporaries as seen today, Bach and Handel, and was attributed with the idea of music being the intellectual property of the composer. Indeed, Bach only was given his tenure at Leipzig after Telemann indicated he was not interested, preferring a post in Hamburg. Telemann was the godfather of Carl Philipp Emmanuel Bach. His financial problems were apparently due to his second wife's gambling obsession associated with their visit to Paris 1737-8. This may have influenced his output of over 3000 compositions, rivalling that of JSB. He is credited with the first work with a viola solo, a concerto written circa 1718, and wrote this double viola concerto following the visit to Paris. Both are in church sonata form of slow-fast-slow-fast. The HEMM ensemble, formed during the most recent Covid lockdown, are delighted and privileged to be making their debut performance for you today.

BEETHOVEN (1770-1827) *String Quartet in F major Op 18 No. 1*

Composed between 1798 and 1800 and published in 1801, the six quartets comprising Op. 18 were Beethoven's first ventures into works which had been pioneered first by Haydn, closely followed by Mozart. The F major was placed first in the set although it was actually the second quartet that Beethoven composed. The first movement, *Allegro con brio*, opens in the typical Viennese style, the motif weaving in and out of the movement. One of the highlights of this movement is the "fully mature and independent cello part" which had been slowly established by Haydn and Mozart. The second movement, *Adagio affettuoso ed appassionato*, is in direct contrast to the first. It is the longest and filled with emotional intensity. It has been suggested that Beethoven was thinking of the tomb scene in Shakespeare's *Romeo and Juliet* when he composed this movement. It is certainly filled with gloom and pathos, with "electric veins of agony and gaping pauses of shock, final sighs and death". The dance movement is in the usual form of Minuet and Trio, but renamed *Scherzo* in keeping with its faster tempo and swift one count to the bar feel and the Trio has a concertante texture with the first violin's soaring scurrying notes above the octave leaps of the other strings. Another motif-driven movement is the last, *Allegro*, directly influenced by Mozart and the classical Viennese style. While the motive plays a central role, this movement is "rich with a variety of musical ideas" including the use of fugue which was to become an integral part of Beethoven's future quartets. *(Based on notes written by Kai Christiansen).*

concert organiser Tony Tenney
Volunteer staff of the Kirribilli Centre provide
light refreshments (wine juice and savouries) and
charge \$10 entry donation (\$5 concession/seniors)
to cover costs and to raise funds for the Centre

To get information on future concerts, go to the website
www.acms-australia.org

All chamber music players are welcome to join the
Amateur Chamber Music Society. If interested, go to the website and click on
"Join Us", or email membership.secretary@acms-australia.org, or write to
ACMS Membership Secretary, PO Box 584, Balgowlah NSW 2093

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Chamber Music Concert

3.00pm Sunday 3 April 2022

