

AMATEUR CHAMBER MUSIC SOCIETY

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% PROGRAM @

FAURÉ Dolly Suite Op56

*Excerpts: 1. Berceuse (lullaby)
5. Tendresse 6. Le pas espagnol*

Judith Maynard and Murray Brown (piano duo)

SCHUBERT Sonata in A major D821 "Arpeggione"

Allegro moderato, Adagio – Allegretto
Anthony Rossiter (viola), Peter Higgs (piano)

% Interval @

FAURÉ Piano Quartet No2 in G minor Op45

*Allegro molto moderato, Allegro molto,
Adagio non troppo, Allegro molto*

Murray Brown (piano), George Carrard (violin), Anthony
Rossiter (viola), Robyn Godfrey (cello)

% Supper @

Concert Organiser: George Carrard
Thanks to the manager and volunteer staff of the
Kirribilli Neighbourhood Centre for
providing a great supper.

% Background Notes @

FAURÉ *Dolly Suite Op56*

Excerpts: 1. Berceuse (lullaby) 5. Tendresse 6. Le pas espagnol

Fauré's Dolly Suite was inspired by and dedicated to the daughter of Fauré's friend and singer, Emma Bardac, who later became Debussy's second wife. Fauré presented the opening cradle song to Dolly on her first birthday in 1893, although he had written it some thirty years earlier. The number of each of the subsequent sections corresponds to Dolly's age on her birthday. The Spanish dance that brilliantly concludes the work was inspired by her favourite bronze statue of a horse. The fifth section reveals all the rich, elegant, unexpected harmonies and counterpoint of Fauré's style. The suite was completed in 1896 (10 years after the Piano Quartet Op45) and has been orchestrated and adapted for other instruments.
(<http://www.arsisaudio.com/cd137.html>)

SCHUBERT Sonata in A major D821 "Arpeggione"

Allegro moderato, Adagio - Allegretto

The now forgotten instrument called an arpeggione was invented by a guitar maker and was essentially a bass viol with guitar tuning. It was shaped like a guitar with a flat back, had six strings and frets on the fingerboard. A Viennese guitarist and teacher, who championed the arpeggione, commissioned Schubert to compose a sonata for it, which Schubert did in the autumn of 1824 when he was 27 years old, following a summer stay in what is now Slovakia where he is reputed to have developed a hopeless passion for his pupil Countess Caroline Esterhazy (he had an official appointment as music-master to the family of Count Johann von Esterhazy).

The music was published in 1871, 43 years after the composer's death. It now holds an important place in the Schubert canon-it is the only duo sonata that he composed as an adult. Following performances by Rostropovich and Britten in the late 1950s, the Arpeggione entered the standard repertoire. With piano, it has been arranged also for solo viola, violin and flute.

The first movement *Allegro moderato* is recognisable as in sonata form, though Schubert reverses the usual roles of the two themes by making the first lyrical and the second agitated. (The first theme is initially heard in the piano as a kind of introduction; the viola only enters some nine bars later.) At the beginning of the development, the piano again has the first theme (this time in octaves) with a simple accompanimental figure in the viola. At the conclusion of the development, the viola has a brief recitative; the point of recapitulation is marked by the usual statement of the first theme: this time by the viola.

The relatively brief second *Adagio* movement is cast in the dominant key of E major in slow triple meter. An extended cantilena, the first portion seems largely intended to have shown off the arpeggione's upper register; the second portion, its lower. Uniquely in all of Schubert's sonatas, there is no break between the slow movement and the finale, merely another quasi-recitative (reminiscent of the one in the first movement) which acts as a link. The *finale* proper, marked *Allegretto*, is cast in rondo form. Two extended *minore*

episodes (the first in D minor and the second in A minor) make prominent use of the arpeggione's particular facility for playing rapid arpeggiated passages (owing to the number of strings, their relative closeness on the bridge, and the guitar tuning with a third in place of one of the fifths).

(<http://web.princeton.edu/sites/puconcerts/qx05A1notes.html>)

FAURE (1845-1924) *Piano Quartet No2 in G minor Op45*
Allegro molto moderato, Allegro molto, Adagio non troppo, Allegro molto

Fauré wrote the Opus 45 Piano Quartet when he was 41, the year he composed his famous Requiem. In the Piano Quartet he demonstrated, with assurance, innovations and surprises in both form and harmony.

The dramatic and fervent first movement starts with a long opening theme, which takes eleven bars to struggle back to the home key. A tumultuous passage leads to a more serene viola solo, which has the position and mood of a second subject but is really a variation of the opening theme. There follows a development juxtaposed with a new theme in a complex way, which nevertheless feels natural. A welcome recapitulation leads to a satisfactory coda via a change to major mode.

The second movement is a scherzo without a trio, restless like the first movement and peppered with accents and time changes from 6/8 to 2/4 to 3/4. Brilliant energetic scale passages, mainly from the piano, are interspersed with three more lyrical themes which are subtle variants of the opening theme from the first movement.

There follows in contrast to the first two movements the straightforward and poetic *Adagio non troppo*, with a serene theme introduced by the viola. Fauré attributed the rocking accompaniment to an involuntary memory of church bells from a village near his childhood home. The composer Copland described the movement in terms of classic beauty meaning intensity on a background of calm.

The energetic *Allegro molto finale* 'a kind of possessed waltz', returns to the same minor-to-major harmonic scheme heard in the opening movement. As in the scherzo, the driving rhythm is further enlivened through alteration of duplet and triplet rhythm patterns. Other themes contain elements from the first movement.

Fauré's transformations of themes from one movement to another contribute to the unity of the work without being obviously repetitive. Each variant appears fresh and spontaneous.

(<http://www.gotomidori.com/english/musicnote-200302/musicnote-28faure.html>, <http://arizonachambermusic.org/99notes.htm>, Orledge R *Gabriel Fauré* Eulenburg Books 1979).