

AMATEUR CHAMBER MUSIC SOCIETY

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

— CONCERT —

5pm 3 April 2011 (first Sunday in April)
Kirribilli Neighbourhood Centre, 16 Fitzroy St Kirribilli
www.KNCsydney.org tel: 9922 4428

- PROGRAM -

Norman FULTON (1910-1980) *Scottish Suite*

(1) *Prelude* (2) *Air* (3) *Musette*
(4) *Nocturne* (5) *Reel*

recorder Bernard Tola piano Graeme James
15'

BEETHOVEN (1770-1827) *Sonata No9 in A major Op47 "Kreutzer"*

(1) *Adagio sostenuto - Presto*
(2) *Andante con variazioni* (3) *Finale - Presto*
violin George Carrard piano Murray Brown
32'

— INTERVAL —

Hans-Martin LINDE (1930-) *Five Pieces*

recorder Bernard Tola piano Graeme James
10'

BACH (1685-1750) *Goldberg Variations 1-15*

violin Michael Goldstein viola Andy Chikook
cello Robyn Godfrey
30'

— SUPPER —

Concert Organiser: Bernard Tola

The and volunteer staff of the Kirribilli Neighbourhood Centre provide wine juice and and charge \$10 entry donation (\$5 concession/seniors) to cover costs and to raise funds for the Centre

- Background Notes -

BEETHOVEN *Sonata No9 in A major Op47*

The Beethoven Sonata for Violin and Piano No9 in A Major Op47, now called the Kreutzer Sonata, was originally dedicated to the violin virtuoso George Augustus Polgreen Bridgetower. Bridgetower (dubbed "the African Prince") had been a child prodigy. His father, John, a talented linguist, was from the Caribbean, but had escaped slavery. On the day of George's birth, John wrote "I vow that he will not pass his life in slavery". Later he wrote that in effect that his son's talent could help the family out of poverty. George's mother was Polish and the father was employed as a valet in the Esterházy court. Aged 12, George became a protégé of the English royal family after playing at the Drury Lane Theatre between parts of a performance of the Messiah. Aged 25, while on leave from his English commitments, he met Beethoven, who was delighted to premiere his Sonata No9 with Bridgetower, and they became friends.

There had been no rehearsal for the premiere. The arrangements were frantically last-minute: Beethoven had awakened a copyist at 4:30 that morning to make a copy for the violinist. The second movement, which Bridgetower had to read from the piano part, looking over Beethoven's shoulder, so pleased the audience that it was immediately repeated. The premiere was well attended and there were several princes in the audience. At one point, Bridgetower inserted an improvised flourish, whereupon Beethoven left the piano and said to him, "Noch einmal, mein lieber Bursch!" (Once again, my dear boy!).

Beethoven's original title was "Sonata mulattica composta per il mulatto Brischdauer, gran pazzo e compositore mulattico". In his sketchbook he called it "Sonata per il Pianoforte ed uno violino obbligato in uno stile molto concertante come d'un concerto". After Bridgetower made a tactless comment about one of Beethoven's women friends, Beethoven terminated the friendship and re-dedicated the work to Kreutzer, who refused to perform it because the premiere had already been given; he also said that the work was "outrageously unintelligible".

[the above is extracted from
<http://chevalierdesaintgeorges.homestead.com/Bridge.html#6> and from
http://bridgetower.lgfl.org.uk/Lesson1/assets/Lesson_1_sortingcard.pdf]

"Outrageous" is a good description, because No9 is characterised by youthful ardour, appropriate to the 25 year-old Bridgetower. It contrasts with the more thoughtful, less energetic No10, written seven years later by a more philosophical Beethoven for the 38 year-old equally-famous and more tactful violinist Pierre Rode, who did not like fast finale movements. The finale of No9, though fairly fast, has a delightful and infectious exuberant flavour.

Leonard Bernstein said: "Beethoven broke all the rules, and turned out pieces of breath-taking rightness. Rightness – that's the word! When you get the feeling that whatever note succeeds the last is the only possible note that can rightly happen at that instant, in that context, then chances are you're listening to Beethoven. Melodies, fugues, rhythms – leave them to the Tchaikovskys and Hindemiths and Ravels. Our boy has the real goods, the stuff from Heaven, the power to make you feel at the finish: Something is right in the world. There is something that checks throughout, that follows its own law consistently: something we can trust, that will never let us down."
[<http://lvbandmore.blogspot.com/2010/12/127-kreutzer-violin-sonata-mvmt-1.html>]

Kirribilli Neighbourhood Centre

16 Fitzroy St, Kirribilli (Milsons Point)
www.KNCsydney.org

Chamber Music Concert

5pm Sunday 3 April 2011



For information on future concerts, go to
<http://www.acms-australia.org/sydney/>, click on "Concerts" in Navigation panel on the left hand side and scroll down or use the link.

All chamber music players are welcome to join the Amateur Chamber Music Society. If interested, write to membership@acms-sydney.org or ACMS Membership Secretary, PO Box 584, Balgowlah NSW 2093.