

Amateur Chamber Music Society
<http://www.acms-australia.org/concerts/>

— PROGRAM —

BEETHOVEN Sonata No 2 in A major Op 12 No 2

(1) *Allegro vivace* (2) *Andante, più tosto Allegretto*
(3) *Allegro piacevole*

piano Christine Edwards violin George Carrard

19'

DUTILLEUX Sonatina for Flute and Piano (1943)

(1) *Allegretto* (2) *Andante* (3) *Animé*

flute Cathy Wainwright piano Murray Brown

10'

HANDEL Sonata in G minor HWV 393: I & II

(1) *Andante* (2) *Allegro energico* (3) *Largo*
(4) *Allegro con fermezza*

cellos Jane Smith and Clara Blazer piano Christine Edwards

14'

— INTERVAL —

BEETHOVEN Sonata No 9 in A Op 47 – movements 1, 3

(1) *Adagio sostenuto - Presto* (3) *Finale - Presto*

violin Tracey Tsang piano Ben Chan

17'

CHAMINADE 'Autumn' from Six Concert Studies Op 35

piano Sarah Roux

8'

— REFRESHMENTS —

- Notes -

BEETHOVEN (1770-1827) Sonata No 2 in A major Op 12 No 2

Only three years after arriving in Vienna 1795, Beethoven had established a reputation as a composer as well as a pianist; and by 1799, when he wrote this sonata, five publishers were competing for his music. The famous "Pathétique" Sonata for Solo Piano Op13 was published in the same year.

The *Allegro vivace* does not have sustained melodies, it is more a brilliant interplay between violin and piano of fragments, sometimes reminiscent of birds answering each other. In contrast the *Andante* has a beautiful sustained melody, and alternates moments of nostalgia with moments of getting on with life. The final movement has the title *Allegro piacevole*, which means cheerful and agreeable; though not called a rondo it has a recurring theme. Beethoven's penchant for sudden loud-soft contrasts, already apparent in his first sonata, is further developed in No 2, plus strong accents, sometimes off-beat.

DUTILLEUX (1916-2013) Sonatine pour Flute et Piano (1943)

Henri Dutilleux is one of the lesser known French composers. His repertoire is fairly limited because he wrote slowly, and in later life destroyed the greater part of his earlier music, which he felt was overly derivative, particularly of Ravel. Dutilleux was also influenced by Debussy and Roussel. Dutilleux studied composition and conducting at the Paris Conservatoire, and in 1938 won the Prix de Rome, France's highest award for composers. He was appointed Director of Singing at the Paris Opera, and between 1945 and 1963, was Director of Music Productions for French Radio. In 1970 he was appointed Professor of Composition at the Paris Conservatoire.

This Sonatina is Dutilleux's only solo work for the flute, but in reality is a bona fide duo for flute and piano. It is one of the many concours (competition) pieces composed for flute students at the Paris Conservatoire. It follows the typical form of these pieces, having two interlinked movements; the first slow and lyrical, and the second a test of technique and articulation.

HANDEL (1685-1759) Sonata in G minor HWV 393: I & II

Handel produced a small amount of chamber music compared with his contemporary, J.S.Bach, but he turned the concerto from a chamber music form into an orchestral one for public performance. The violin sonatas are the most important part of Handel's chamber music output. He also wrote sonatas for two treble instruments (oboes, flutes, violins) and cello. Handel composed HWV393, for two violins and keyboard in 1719 when he was 34, but it was not published until 1879, in a set of trio sonatas. It works well with two cellos.

BEETHOVEN Sonata No 9 in A 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, who had been a child prodigy. When the 25-year-old George, on short-term leave from a post in London, met the 33-year-old Beethoven in 1803, they became friends and Beethoven dedicated his Sonata No 9 to Bridgetower. Because time was short, arrangements for the premiere were frantically last-minute. Beethoven had awakened a copyist at 4:30 am that day to make a copy for the violinist.

The première concert, starting 8 am, 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, “Once again, my dear boy!” (“Noch einmal, mein lieber Bursch!”). In his sketchbook Beethoven called it “Sonata for Piano and Violin Obbligato in the Style of a Concerto” (“Sonata per il Pianoforte ed uno violino obbligato in uno stile molto concertante come d’un concerto”).

Beethoven re-dedicated the work to Kreutzer after Bridgetower made a tactless comment about one of Beethoven’s women friends. Kreutzer refused to perform it because the première had already been given; he also said that the work was “outrageously unintelligible”.

“Outrageous” is a good description, because No 9 is characterised by youthful ardour. The slow introduction in A major portends a work on a grand scale. Then follows 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. (Some of Jane Vial Jaffe’s words have been used.)

CHAMINADE (1857-1944) ‘Automne’ from 6 Études de Concert Op 35

Cécile Chaminade, a French romantic composer and pianist was, in 1913, the first female composer to receive the French Legion of Honour. Despite obstacles to pursuing a musical career as a woman, Chaminade was devoted to her work. She is the composer of about 400 published works, almost 200 of which are for solo piano. She toured extensively in Europe and the United States in the late 19th and early 20th century. Her virtuoso performances won her significant acclaim. I love the way Autumn’s melody transports the listener in its unfolding.

concert organiser George Carrard
charge is \$15 entry donation (\$10 concession/seniors)
to cover costs of room hire and refreshments
To get information on future concerts, go to the website
<http://www.acms-australia.org/sydney/>
(or Google “ACMS chamber music society Australia”
and click on “Concerts”

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

Amateur Chamber Music Society

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

Chamber Music Concert

4 pm Sunday 5 April 2020

at the Kirribilli Centre



16 Fitzroy St, Kirribilli