

## — PROGRAMME —

### Ludwig van Beethoven (1770 – 1827) *Symphony No. 5 Op. 67, Arranged for Piano Trio*

(1) *Allegro con brio*

Violin and Cello Part: Arranged by Joshua Choe

Piano Part: Arranged by Franz Liszt (1811 – 1886)

Violin Pam Hepworth    Cello Lye-Lin Ho

Piano Brandon Scherrer

8'

### Wolfgang Amadeus Mozart (1756 – 1791) *Piano Trio in C Major, K. 548*

(1) Allegro      (2) Andante Cantabile      (3) Allegro:

Violin Jenny Allison    Cello Clara Blazer

Piano Ludwig Sugiri

15'

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

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

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

Violin Pam Hepworth    Cello Lye-Lin Ho

Piano Brandon Scherrer

30'

### Franz Schubert (1797 – 1828) *Rondo in A Major for Piano Four-Hands, Op. 107, D. 951*

(1) *"Grand Rondeau"*

Piano Primo    Brandon Scherrer

Piano Secondo    Sue Butler

10'

Light refreshments to follow (wine, juice and savouries)

## – NOTES –

### **Ludwig van Beethoven (1770 – 1827) *Symphony No. 5 Op. 65, Arranged for Piano Trio***

We open this afternoon's concert with the most recognisable motif in western art-music, duh-duh-duh-dum! Beethoven completed his 5<sup>th</sup> symphony in 1808. In this arrangement the piano part was transcribed for solo piano by Franz Liszt - who also generously arranged all nine of Beethoven's symphonies for both piano solo and for two pianos. In the 19<sup>th</sup> century and to the credit of the industrial revolution, middle-class families could afford to purchase pianos and with Liszt's transcriptions, they were able to listen to Beethoven symphonies in the comfort of their own home (provided that they could play it!). The string part has been arranged by Joshua Choe which was based on Liszt's transcriptions.

The first movement presented is in traditional sonata form. An exposition introduces two main themes in contrasting keys, the development expands these themes and the recapitulation restates the main themes in the tonic key. The coda draws the piece to a conclusion. The themes are easily memorable and Beethoven's genius shines as he developments a simple four-note motif into a rich harmonic roller-coaster.

### **Wolfgang Amadeus Mozart (1756 – 1791) *Piano Trio in C Major, K. 548***

"Nobody knows why or for whom Mozart wrote his C major piano trio, or indeed what was the occasion of its early performances. In June 1788 he had asked Michael Puchberg, fellow mason and his benevolent patron, "when are we to have a little musical party at your house again? I have written a new trio!" (K.542 in E). So the C major, written a month later, might have been aimed at a similar occasion. Alternatively, the two trios may have been intended as additional items in concerts of his recently written 39th and 40th Symphonies."

(Programme notes by Charles Darwin) Source:

<https://users.sussex.ac.uk/~cjd/WebProgNotes/pdfs/MozartK548.pdf>

### **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 19<sup>th</sup> 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 was 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 renewed interest in Bach as a giant of classical music.

### **Franz Schubert (1797– 1828) *Rondo in A Major for Piano Four-Hands, Op. 107, D. 951***

Schubert's Rondo, D. 951 was completed in 1828, the last year of his life. During Schubert's lifetime, families could begin to afford and access pianos which motivated Schubert to produce a generous output for piano duets – far more than any of his contemporaries. The composition presented here is wonderful evidence as to why Liszt himself called Schubert "the most poetic musician who ever lived." Schubert's idol was Beethoven, whom he adored but was also intimidated by. He wrote once that he saw Beethoven across the room in a crowded coffee house but did not have the courage to approach him.

# Chamber Music Concert Amateur Chamber Music Society



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concert organiser and programme notes by Brandon Scherrer

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