

Amateur Chamber Music Society

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

— CONCERT PROGRAM —

MOZART *Sonata No 32 in B-Flat Major K 454*

(1) *Largo - Allegro* (2) *Andante* (3) *Allegretto*

violin George Carrard piano Christine Edwards
23'

Romantic/Nationalist Songs

CHAUSSON "Le Colibri" GRIEG "Solvejg's Song"

RIMSKY-KORSAKOV "The Nightingale"

soprano Judy Rough violin Regula Scheidegger
piano Susan Butler

12'

Songs from the Baroque

CACCINI "Amarilli mia Bella"

SCARLATTI "Le Violette"

soprano Judy Rough piano Susan Butler
10'

— INTERVAL —

GRIEG *Sonata No 1 in F major Op 8*

(1) *Allegro con brio* (2) *Allegretto quasi andantino*
(3) *Allegro molto vivace*

violin Regula Scheidegger piano Susan Butler
23'

SCHUBERT *The Shepherd on the Rock D965*

soprano Judy Rough clarinet Yeesum Lo
piano Susan Butler

13'

— REFRESHMENTS —

MOZART (1756-1791) *Sonata No 32 in B-Flat Major K 454*

The 28 year old Mozart wrote this sonata at the request of a violinist Regina Strinasacchi who came to Vienna in 1784 as part of a tour of Europe. Mozart wrote to his father "We now have the famous Strinasacchi ... here—a very good violinist. She has much taste and feeling in her playing. I am just now writing a sonata which we will play together in the theatre on Thursday at her benefit concert." With only a few days to do this, he did not have enough time to write out the keyboard part and performed it from memory. Not wanting to appear clever, he pretended to have the score in front of him, which was blank, as

spotted through opera glasses by a member of the audience, Emperor Joseph II.

Regina had some training as an opera singer. The slow introduction to the first movement has the flavour of grand opera. The movement continues with the Allegro that is serene and playful with some references to comic opera. Again the middle slow movement has the flavour of opera as well as a slow dance with elaborate ornamentation. Mozart composed it as an Adagio and later decided it should be Andante. The concluding Allegretto in rondo form presents a cornucopia of sparkling melodic ideas, so avoiding the danger of over-familiarity of the repeating rondo theme. Mozart was not shy to appear clever towards the end of this movement: in the conversation between the violin and the piano, the violin (Regina) makes a brilliant statement in triplets, only to be outdone by the piano (Mozart) answering in more rapid quadruplets.

Romantic/Nationalist songs

Solvejg's song, *Le Colibri*, and *The Nightingale & the Rose* are fine examples of songs from the Romantic period. The music of composers such as Grieg (1843-1907) and Rimsky-Korsakov (1844-1908) was characterised by an emphasis on national musical elements such as the use of folk songs, folk dances or rhythms. Chausson (1855-1899) perfectly captures a dreamy and sensuous garden in which a hummingbird floats in midair.

Pieces for Voice and Piano

Amarilli mia bella and *Le Violette* are examples of early Italian music. *Amarilli* is the best known of the solo madrigals Giulio Caccini (1550-1618) included in *Le Nuove Musiche* of 1602. *Le Violette* is from the opera *Pirro e Demetrio* by Alessandro Scarlatti (1660-1725) which was premiered in 1694.

GRIEG (1843-1907) *Sonata No 1 in F major Op 8*

Edward Grieg composed this sonata while on a holiday near Copenhagen when he was only 22. There is a spring-like freshness about Grieg's invention throughout this work. Although there are discreet echoes of Norwegian folk-music in the first movement, it is not until the second that he explicitly simulates traditional Norwegian folk-dance music. The finale, like the first movement, builds its structure from a chain of three contrasting melodies that sparkle like a mountain waterfall.

When the work came to Liszt's attention, he wrote to the young Grieg: "Sir, I am glad to be able to tell you of the sincere pleasure that I have derived from reading through your Sonata, Op 8. It bears witness to a talent for composition—vigorous, reflective, inventive, and of excellent material—which has only to follow its own way to rise to the heights. I assume that in your own country you receive the success and encouragement you deserve. ... - F. Liszt, 29 December 1868." The letter was presented to the parliament, which granted Grieg a pension, so he could concentrate on composing.

SCHUBERT (1797-1828) The Shepherd on the Rock D965 (Op posth 129)

Schubert composed The Shepherd on the Rock (Der Hirt auf dem Felsen) in October, 1828, a month before his death, and it was one of his last two songs. It is set to texts by poet Wilhelm Müller and playwright Helmina von Chézy; was composed specifically for noted soprano Anna Milder-Hauptmann in appreciation of her artistry; and is unusual in requiring both a virtuoso clarinetist as well as the usual piano accompanist.

In Müller's first two verses, a shepherd laments the distance between him and his beloved. Next comes Chézy's two-stanza contribution, a first-person reflection on loneliness and grief. The concluding stanza, another by Müller, celebrates the arrival of spring. Schubert's music masterfully conveys those evolving feelings: it is languid and generally lower pitched at the start, then dancing and moving higher in pitch toward the song's exuberant and hopeful conclusion.

The Kirribilli Centre

www.thekirribillicentre.org

Amateur Chamber Music Society

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

presents

Chamber Music Concert

4pm Sunday 4 August 2019
please note new start time

Concert organisers: Regula Scheidegger and George Carrard

Light refreshments (wine juice and savouries) are provided
\$15 entry donation (\$10 concession/seniors) to cover costs

To get information on future concerts, go to the website
<http://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

