

Amateur Chamber Music Society

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

— CONCERT PROGRAM —

BRAHMS *Fragment of Rain Song (Regenlied) Op 59*

soprano Katharina Raffelsberger piano Christine Edwards
2'

BRAHMS *Sonata in G major Op 78*

(1) *Vivace ma non troppo* (2) *Adagio — Più andante — Adagio*
(3) *Allegro molto moderato*

violin George Carrard piano Christine Edwards
24'

Songs from Musicals and Operas

NICOLAI "Now hurry here" from *The Merry Wives of Windsor*

MASSENET "Goodbye My Little Table" from *Manon*

PUCCINI "Goodbye ... No Hard Feelings" from *La Bohème*

LOEWE "I Could Have Danced All Night" from *My Fair Lady*

soprano Katharina Raffelsberger piano Patsy Short
15'

— INTERVAL —

RACHMANINOV *Three of Six Pieces*

for Four Hands Op 11

(1) *Barcarolle* (2) *Scherzo* (3) *Russian Theme*

piano Patsy Short and Susan Butler
15'

Two Pieces for Piano Solo

CHOPIN *Fantaisie - Impromptu, Op 66*

HAYDN "Allegro moderato" from *Sonata in F major Hob XVI:23*
piano Belinda Qin
9'

— REFRESHMENTS —

BRAHMS (1833-1897) *Sonata in G major Op 78*

As a 20 year old, Johannes Brahms became friends with the 23 year old József Joachim, who had been a famous violinist since his performance of Beethoven's violin concerto in London at the age of 13. Later Joachim gave Brahms, then 22, a letter of introduction to Clara and Robert Schumann who accepted him with enthusiasm and whose recommendation led to publishers accepting his works. At the time, Robert was an established composer and author and Clara was a famous pianist. Robert died three years later but, twenty-five years later in 1878, Brahms, now 45, was still friends with Joachim and Clara. With Joachim's help, Brahms was working on the final draft of his Violin Concerto Op 77 and was thinking about ideas for his G-major sonata. He told Joachim "we can also play a small sonata ... for recreation." So the G-major sonata was perhaps conceived as a holiday recreation for the two friends after the premiere of the concerto on 1 January 1879, with Joachim as soloist and Brahms conducting the orchestra.

Later that year Brahms sent a copy of the sonata to Clara, who replied "You can imagine my delight when, after the first delicate and charming movement and the second movement, I found once again, in the third, my adored melody with the enchanting quaver motion." She is referring here to Brahms's "Rain Song (Regenlied) Op 59", the first two bars of which the composer used in the finale of the sonata. The dotted rhythm of this song also forms the basis of the first and second movements.

The sonata was immediately beloved by audiences and musicians alike. Particularly appealing is Brahms's ability to introduce a new idea and make it seem that nothing else could have been more appropriate.

Songs from Musicals and Operas

Please see attached sheet.

RACHMANINOV (1873-1943) *Three of Six Pieces Ops 11*

Piano duets have been written for centuries. Mozart wrote them to play with his sister. Schubert wrote a number among which is the one considered the pinnacle of the genre, his Fantasy in F minor. The popularity of the duet, however, kept track with the rise of the modern piano, reaching its height in the late 1800s and early 1900s. As pianos were mass-produced, amateur pianists provided a market for duets that could be played at home. They were equally welcome in the salons of Europe at that time.

This duet was written in 1894, a couple of years after Sergei Rachmaninov graduated from the Moscow Conservatorium, so it is written in a conservative style although showing signs of the composer's lifetime interest in Russian folk music.

Two Pieces for Piano Solo

CHOPIN (1810-1849) *Fantaisie - Impromptu, Op 66*

Chopin is best known for his solo piano works though he did write two piano concertos, a cello sonata and a piano trio. Chopin's music results in astonishing originality and his genius had no predecessor. His every phrase, technical pattern and ornament sounds inevitably proper to the piano. Chopin has achieved a poetry that remains ever new and alive.

HAYDN (1732-1809) "Allegro moderato" from *Sonata in F major Hob XVI:23*

Haydn was an innovator in the history of string quartets, symphonies and also the solo keyboard, for which he wrote 62 Sonatas. The sonatas have been almost forgotten gems till recently. Sonata in F major, Hob XVI:23 was composed in 1773, probably for harpsichord because Haydn did not own a fotepiano till 1778. It has three movements.

Concert organiser: George Carrard

ACMS members provide

light refreshments (wine juice and savouries) and charge \$15 entry donation (\$10 concession/seniors) to cover costs and to raise funds for Kirribilli Centre

For information on future concerts, go to the website

www.acms-australia.org

(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

The Kirribilli Centre

www.thekirribillicentre.org

Amateur Chamber Music Society

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

present

Chamber Music Concert

5pm Sunday 7 April 2019

