

Amateur Chamber Music Society

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

— PROGRAM —

Grundman, C – *Caprice for Clarinet*

Grounod, C – *Funeral March of a Marionette*

Burns, R – *Bijou*

Kabalevsky, D – *Sonatina in C Major*

Corelli, A – *Gigue*

Lennon, J & McCartney, P – *Yesterday*

Handel, G – *Arrival of the Queen of Sheba*

Mancini, H – *The Pink Panther*

Soprano B♭ Clarinets | Carolyn LaMotte, David LaMotte,
Christine Young

Bass Clarinet | Geoff Kennedy

30'

GRIEG, *Violin & Piano Sonata no.3 in C minor, Op.45*

(1) *Allegro molto ed appassionato*

(2) *Allegretto espressivo alla Romanza*

(3) *Finale - Allegro animato*

Violin | Tracey Tsang Piano | Ben Chan

23'

— INTERVAL —

SCHUMANN *Piano Quintet in E Flat Op.44*

(1) *Allegro brillante* (2) *In modo d'una marcia. Un poco largamente*

(3) *Molto vivace* (4) *Allegro ma non troppo*

Violins | George Carrard, Regula Scheidegger

Viola | Barra Boydell

Cello | Clara Blazer

Piano | Christine Edwards

35'

— REFRESHMENTS —

- Notes -

EDVARD GRIEG (1843-1907), *Violin and Piano Sonata no.3 in C minor Op.45*

Throughout his career, Norwegian composer Edvard Grieg wrote three violin sonatas. The first two were written relatively quickly, but the third took him much longer to piece together. Completed at the end of 1886, Grieg's Violin Sonata No.3 has remained, by far, his most popular work for the instrument. This work was also one of Grieg's most treasured works, with him even premiering the work (on piano) with violinist Adolph Brodsky in Leipzig. The sonata is also known for being a marker in Grieg's style, with it being the last work he composed using the traditional sonata form structure.

The first movement, *Allegro molto ed appassionato* opens with dramatic opening flourishes in the violin, to the ascending melody that follows, which reflects an assessment by an anonymous commentator during its publication process, "Bold and Exuberant, just the way I like it". The quietly delicate second theme distinctly contrasts the first, and in the central development, the flourishes are serenely extended over rippling piano figuration, building to a tremendous climax.

The second movement begins with an extended piano solo, followed by the violin in a tender melody embedded in harmonic richness. The contrasting lively centre of the movement is influenced by Norwegian folk dance themes, after which the opening melody returns soaring in the violin's upper register.

The final movement, *Allegro animato*, features alternation of melodic fragments over churning piano figuration, surging to striking violin double stops. A slower cantabile section builds to yet another loud highpoint, and both moods are heard again, in stormier incarnations, before the movement comes to a fiery conclusion as the tempo picks up in the coda. The last few bars brings the instruments together for one last time to play the final powerful chords.

ROBERT SCHUMANN (1810-1856) *Piano Quintet in E Flat Op.44*

The **Piano Quintet** in E flat major Op. 44, by Robert Schumann was composed in 1842 and received its first public performance the following year. Noted for its "extroverted, exuberant" character, Schumann's piano quintet is considered one of his finest compositions and a major work of nineteenth-century chamber music. Composed for piano and string quartet, the work revolutionised the instrumentation and musical character of the piano quintet and established it as a quintessentially Romantic genre.

Schumann dedicated the piano quintet to his wife, the great pianist Clara Schumann. She was due to perform the piano part for the first private performance of the quintet on 6 December 1842. However, she fell ill and Mendelssohn stepped in, sight-reading the "fiendish" piano

part. Mendelssohn's suggestions to Schumann after this performance led the composer to make revisions to the inner movements.

Clara Schumann did play the piano part at the first public performance of the piano quintet on 8 January 1843, at the Leipzig Gewandhaus. Clara pronounced the work "splendid, full of vigour and freshness". She often performed the work throughout her life.

The quintet is scored for piano and string quartet. Schumann's choice to pair the piano with a standard string quartet lineup reflects the changing technical capabilities and cultural importance, respectively, of these instruments. Bringing the piano and string quartet together, Schumann's Piano Quintet takes full advantage of the expressive possibilities of these forces in combination, alternating conversational passages between the five instruments with concertante passages in which the combined forces of the strings are massed against the piano. At a time when chamber music was moving out of the salon and into public concert halls, Schumann reimagines the piano quintet as a musical genre "suspended between private and public spheres" alternating between "quasi-symphonic and more properly chamber-like elements."

concert organiser Ben Chan
light refreshments (wine, juice and savouries)
\$15 admission (\$10 concession/seniors)

To get information on future concerts, go to the website
www.acms-australia.org

All chamber music players are welcome to join the
Amateur Chamber Music Society. Visit our website for more information.

The Kirribilli Centre

www.thekirribillicentre.org

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Chamber Music Concert

Sunday 07 May 2023 | 3:00pm

