

Amateur Chamber Music Society

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

— CONCERT —

3pm Sunday 2 July 2023 (first Sunday in July)

Kirribilli Centre, 16 Fitzroy St Kirribilli

www.thekirribillicentre.org tel: 9922 4428

— PROGRAM —

BEETHOVEN *7 Variations on 'Bei Männern, welche Liebe fühlen', WoO 46*

Thema & 7 variations

cello Lye-Lin Ho piano Ludwig Sugiri

10'

BRAHMS *Sonata for piano and violin
Op. 78 in G major*

(1) *Vivace ma non troppo* (2) *Adagio* (3) *Allegro molto moderato*
violin Jenny Allison piano Ludwig Sugiri

30'

POULENC *Trio pour piano, hautbois et bassoon*

(1) *Lento-Presto* (2) *Andante con moto* (3) *Très vif*
oboe Lewis Cornwell bassoon Chris Bertram
piano Ludwig Sugiri

12'

— REFRESHMENTS —

Ludwig van BEETHOVEN (1770-1827) *7 Variations on 'Bei Männern, welche Liebe fühlen', WoO 46*

Bei Männern is a lovely duet of Mozart's opera by Princess Pamina and the birdcatcher Papageno. They praise of the power of love between husband and wife, and the universal joy of love; "Love today and love tomorrow keep nature's circle turning true."

Beethoven first went to Vienna in 1787 under the patronage of the Cologne Elector Maximilian Franz (a son of the Empress Maria Theresia, brother of the future Emperor Joseph II). Beethoven greatly admired Mozart's music and considered him a musical genius, but the two composers never had the opportunity to meet in person.

Beethoven especially admired Mozart's setting of the text and his adeptness at relating words to music. Beethoven wrote a total of four sets of variations on arias from Mozart's operas. The variations on "Bei Männern, welche Liebe fühlen" were composed shortly after a performance of The Magic Flute in the Vienna Hoftheater at the beginning of 1801. As in the opera itself - the original is a duet between Pamina and Papageno - Beethoven endeavours to retain the character of the piece: the cello and piano are partners in the duet.

Johannes BRAHMS (1833-1897) *Sonata for piano and violin Op. 78 in G (1878)*

This sonata is one of the most lyrical compositions among all of Brahms's instrumental works. It opens with the enchanting and lyrical theme with its soaring melodies and rich harmonies. The violin and piano engage in a musical dialogue, intertwining their voices in a delightful interplay of emotions. Brahms' characteristic blend of classical form and romantic expression is evident throughout this movement, creating a captivating atmosphere that takes the listeners on a profound musical journey. As in many of Brahms' compositions, the movements are intimately interrelated. A three-note motto figure is common to all three movements. A mood of gentle nostalgia permeates the first movement, *Vivace ma non troppo*, and sets the tone and character for the entire sonata.

The second movement is a solemn and dramatic *Adagio*. The third, a rondo, *Allegro molto moderato*, contains an episode in which Brahms brings back the lovely slow movement theme.

Francis POULENC (1899-1963) *Trio pour piano, hautbois et bassoon FP43*

Francis Poulenc was a prominent figure in 20th-century music, and his compositions often defied conventions and blurred the boundaries between genres. As a member of the group of composers known as Les Six, Poulenc sought to create music that was accessible and infused with a sense of lightness and charm. During Poulenc's lifetime, the reception of his music was met with a mixture of admiration, controversy, and evolving appreciation.

Initially, some critics and audiences found Poulenc's music to be unconventional and even provocative. His use of dissonance and his rejection of traditional harmonic structures challenged the established norms of classical music at the time. However, Poulenc also had a significant number of supporters who admired his unique style and recognized the emotional depth and sincerity in his compositions.

The trio was composed between 1924 and 1926. It was dedicated to Manuel de Falla, the great Spanish nationalist composer, "to prove to him for better or for worse my tender admiration."

The first movement starts with a short opera-like recitative, the piano opening emphatically with the bassoon and oboe setting the mood. This is followed by an exuberant presto, mainly in the style of Italian operatic comedy but with a tender middle section.

The second movement, andante con moto, is an extended song, rising to some intensity toward the middle. The finale, très vif, is a rondo, with a slightly sardonic edge and an unexpected ending.

concert organiser: Ludwig Sugiri
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.

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