



— PROGRAM —

**DVOŘÁK Piano Trio no.2 in G minor Op.26**

*(1) Allegro Moderato (2) Largo (3) Scherzo*

violin Linda Fox cello Mitchell Quinn  
piano Patsy Short

**BEETHOVEN Violin & Piano Sonata no.5 in F major**

*“Spring” Sonata Op.24*

*(1) Allegro*

violin Ben Chan piano Brandon Scherrer

**SCHUMANN Arabesque op.18**

piano Brandon Scherrer

**BEETHOVEN Piano Sonata no.30 in E major Op.109**

*(1) Vivace ma non troppo (2) Prestissimo*

*(3) Gesangvoll, mit innigster Empfindung. Andante molto cantabile  
ed espressivo*

piano Brandon Scherrer

*concert organiser Ben Chan*

\$15 admission (\$10 concession/seniors) to cover costs  
To get information on future concerts, go to the website

[www.acms-australia.org](http://www.acms-australia.org)

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

**ABOUT THE MUSIC...**

**ANTONIN DVOŘÁK (1841-1904) Piano Trio no.2 in G minor Op.26**

The second Dvorak Piano Trio opus 26 in G minor, written in 1876 when the composer was thirty-four, is a celebration of melodic invention with a Slavic spin. With an economy of material passed between the players, varied and developed, Dvorak presents tightly constructed sections which somehow maintain the improvised spontaneity of folk music.

Today we will play the first three movements: Allegro Moderato, Largo and Scherzo. The Allegro Moderato, in sonata form, is rich in melody and rhythmic variety.

The Largo is built on two ideas - the opening melody in E flat on the cello and a drum beat rhythmic figure in the bass giving the movement a processional character. Chromatic passages threaten to up-end the tonality, but the drum beat pulls it back, and transforms into high repeated notes. The Scherzo, in G minor in three-four time, is built around a five-bar phrase passed around the instruments at speed. Canonical passages sound as though the instruments barge in, not waiting their turn. The fast activity is briefly interrupted by a slow version of the same melody, this time in two-four time, a thoughtful moment, before the fast-paced resumes. A calm trio in G major contrasts in mood, until the Scherzo repeats, dancing to the end.

**LUDWIG VAN BEETHOVEN (1770-1827) Violin Sonata no.5 in F major Op.24**

Beethoven's Violin Sonata No. 5 in F Major, Op. 24, commonly known as the "Spring Sonata," was composed in 1801. It is one of Beethoven's most beloved violin sonatas, renowned for its lyrical beauty and joyful character. The nickname "Spring" was not given by Beethoven but by a later publisher, inspired by the sonata's bright and cheerful qualities.

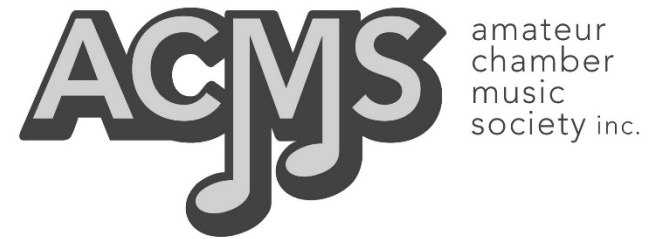
The "Spring Sonata" consists of four movements, of which the 1st movement will be performed today. The first movement opens with a lyrical and flowing melody introduced by the violin, followed by the piano. This movement is characterized by its elegance and the interplay between the two instruments, creating a dialogue that is both harmonious and dynamic.

**ROBERT SCHUMANN (1810-1856) ARABESQUE Op.18**

Schumann's Op. 18, completed in 1839 when he was 29, reflects a tumultuous period following the end of his relationship with Clara Wieck. Clara's father strongly opposed their union and was concerned that it would hinder Clara's career as a concert pianist. He also harboured a deep aversion to Schumann, regarding him as unsuitable for his daughter. The composition alternates between a delicate melody that recurs throughout with interludes filled with longing and sorrow. It is often interpreted as Schumann's enduring love for Clara juxtaposed with feelings of anguish and grief.

**LUDWIG VAN BEETHOVEN (1770-1827) Piano Sonata no.30 Op. 109**

Beethoven's Opus 109, composed around 1820 as he started drafting his Ninth Symphony, illustrates Beethoven's pivotal role in pioneering the transition towards the Romantic era, fundamentally reshaping classical music forever. The work is profound, stirring the soul as it goes through the entire spectrum of emotions. The first movement begins with a straightforward harmonic progression before the entry of a shocking, diminished chord marks the second, almost avant-garde theme. Beethoven's genius shines through as he develops the thematic material through a maze of intricate modulations. The second movement asserts a commanding presence, alternating between major and minor keys, and shifting between lightness and intensity. This is quintessentially Beethoven; unpredictable, exhilarating and completely untamed. In the final movement Beethoven presents a remarkable series of variations on a hymn-like theme, each variation displaying unparalleled creativity. Despite personal hardships such as the loss of his mother at 17, grappling with his increasing hearing loss which eventually left him deaf as a bat, and family disputes over his nephew (which tragically led to his nephew's suicide attempt), Beethoven rises above adversity to create a timeless masterpiece that deeply resonates with audiences more than 200 years later.



***Chamber Music Concert***

**5pm Saturday 20 July 2024**

Campbell Street Presbyterian Church  
7 Campbell St Balmain NSW 2041

