

— PROGRAMME —

Cello Sonata Op. 5 No 1

(1) *Adagio sostenuto – Allegro* (2) *Rondo: Allegro vivace*
cello Lye Lin Ho piano Brandon Scherrer
25'

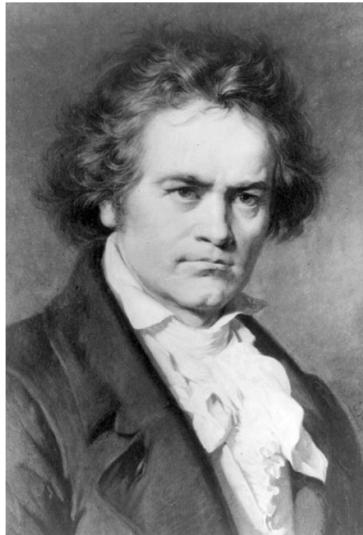
Violin Sonata Op 12 No 1

(1) *Allegro con brio* (2) *Theme and Variations: Andante con moto*
(3) *Rondo: Allegro*
violin George Carrard piano Christine Edwards
20'

Cello Sonata Op. 5 No 2

(1) *Adagio sostenuto ed espressivo – Allegro molto più tosto presto*
(2) *Rondo. Allegro*
cello Clara Blazer piano Christine Edwards
25'

Light refreshments to follow (wine, juice and savouries)



— NOTES —

Sonata for Piano and Cello Op 5, No 1 and No 2 (1796)

The opus 5 cello sonatas are the first cello sonatas composed with a complete written out piano part. Prior to these two sonatas, accompanying material for cello sonatas were basso continuo and *ad libitum*. The two sonatas are atypical in that they are in two, rather than the traditional three movements. An extended *adagio* introduction acts as a prelude to the *allegro* of the first movement in both sonatas. While in Berlin, Beethoven met the King of Prussia Fredrick Wilhelm II who was a keen cellist. The sonatas are dedicated to Fredrick Wilhelm II who, with Beethoven at that piano, played the sonatas in sequence at the court.

The writing for these sonatas is quintessentially early-Beethoven. He emulates the stylistic characteristics of the Viennese school whilst expanding it in unimaginable ways. The virtuosic piano writing was envied by his contemporaries and was so far ahead of its time that music critiques were left bewildered, though they admired his technical virtuosity. To their credit, he treated the pianoforte in ways that had never been heard or seen before. The relatively conservative compositions of Mozart and Haydn were suddenly juxtaposed with a bold and unashamedly declarative style. His departure from established classical norms propelled Beethoven into stardom.

Beethoven's penchant for sudden loud-soft contrasts, already apparent in his first sonata, is further developed in No. 2, plus strong accents, sometimes off-beat.

Sonata in D major for Piano and Violin Op 12 No 1 (1798)

Beethoven published this work in the same year as his celebrated piano sonata "Pathétique" Op 13. Op 12 comprises three sonatas, which were not well received by the critics of the time. It is possible that Beethoven's emphasis on distantly related keys was cause for confusion among his contemporaries.

The first movement of No 1 contains great wealth of material. There are at least three "themes" in a first group, three in a second plus a strong closing theme.

The second movement comprises a theme and variations, but each variation is more adventurous than the previous, taking us on a tour of the outer reaches of Beethoven's imagination.

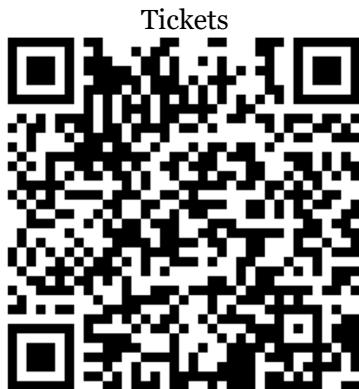
The third movement is a rollicking rondo, in which the main theme, built of leaps and arpeggios, returns several times in a variety of guises.

Chamber Music Concert

Amateur Chamber Music Society



Sunday February 8: Neighbourhood Centre
16-18 Fitzroy St, Kirribilli, 3:00 pm
\$15 admission (\$10 concession/seniors)



<https://www.trybooking.com/DILBE>

concert organiser Brandon Scherrer

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Steve Lohman lineartgallery.com