



CONWAY
HALL *Sunday Concerts*

Sunday 13 September 2020 • 6.30pm

ASHOK KLOUDA & SIMON CALLAGHAN

Cello • Ashok Klouda
Piano • Simon Callaghan



CAVATINA
Chamber Music Trust
www.cavatina.net

We are hugely grateful to the *CAVATINA Chamber Music Trust* for subsidising free tickets for 8-25 year-olds

PROGRAMME

Ludwig van Beethoven (1770-1827)

7 VARIATIONS IN E FLAT ON 'BEI MÄNNERN, WELCHE LIEBE FÜHLEN' WoO46 (1801) [9']



Robert Schumann (1810-56)

FANTASIESTÜCKE OP. 73 (1849) [12']

I. Zart und mit Ausdruck

II. Lebhaft, leicht

III. Rasch und mit Feuer



Beethoven

SONATA IN A OP. 69 (1808) [28']

I. Allegro ma non tanto

II. Scherzo. Allegro molto

III. Adagio cantabile - Allegro vivace

Tonight's performance will finish at approximately 7:30pm.

PROGRAMME NOTES

Beethoven's variations are based on the popular duet (for Papageno and Pamina) from Mozart's singspiel *Die Zauberflöte* which had premiered in 1791. Beethoven wrote his variations for cello and piano in 1801 (the work was published in 1802), the year that Emmanuel Schikaneder (the first Papageno) produced the opera at the Theater an der Wien, and the opera was 'the subject of common gossip'.

By 1801 Beethoven was already experienced at writing for cello and piano (his first two Cello Sonatas Op. 5 had premiered in 1796). The opening statement of the theme sees the cello and piano sharing phrases between them, something that continues for the first four variations. There is then a playful fifth variation, a rhapsodic sixth and a lively final variation followed by a substantial coda.

Schumann wrote little chamber music until 1842, when he produced his Piano Quartet, Piano Quintet and three string quartets. Thereafter he would write two works for piano trio. In 1849 he wrote a pair of works for instrument and piano, the Adagio and Allegro for horn and piano (which could be played on violin or cello), and the *Fantasiestücke* (which could be played on viola or cello). The alternatives thus widening the potential market for sales of the published score. Only in 1851 would he write his first full-blown duo sonata, the Violin Sonata No. 1.

Schumann wrote his *Fantasiestücke* over just two days. His original intention was to call them 'Soirée Pieces', but he finally settled on a title that he was to use for a number of different works, *Fantasiestücke*. The fantasy of the title indicating that the idea of creative expression is the product of the artist's unrestricted imagination. The works are full of sudden changes of mood, again suggesting the fantasy idea. There are three movements, labelled, 'Tender and with expression', 'Lively, light', 'Quick and with fire'. The first movement starts dreamily but ends up on a note of resolve. The second is playful and upbeat, whilst the third whips up a frenzy of passion which takes the players to their limits.

Beethoven's first two cello sonatas were written for the court of King Friedrich Wilhelm II of Prussia in 1796 when Beethoven was visiting Berlin. 12 years was to elapse before Beethoven wrote another cello sonata. This came in 1808, the same year as the Piano Trios Op. 70 and the Choral Fantasy, and the same year the Fifth and Sixth Symphonies premiered. Interestingly the soloist at the cello sonata's premiere, Nikolaus Kraft, trained under the cellist who performed the first two sonatas, Jean-Louis Duport. Kraft was also a member of the Schuppanzigh Quartet which would premiere Beethoven's late quartets. The pianist at the premiere was Baroness Dorothea von Ertmann, one of Beethoven's early pupils and a noted pianist who gave a number of public performances and to whom Beethoven dedicated his Piano Sonata No. 28.

The writing in op. 69 is thinner than in the early cello sonatas, greater compositional technique allowed Beethoven the possibility of using fewer notes with confidence. Previous cello sonatas had either been cello solos with continuo accompaniment or piano sonatas with obbligato cello. This was different; cellist Steven Isserlis describes it as the first cello sonata in history to give the two instruments equal importance.

The first movement sees the cello entering softly and alone, in a theme which builds towards the more vigorous second theme. The second movement Scherzo is substantial as Beethoven repeats the waltz-like trio section twice, between three statements of the main scherzo theme. There is a short slow introduction leading to a finale which is rather sunny in mood with the cello and piano alternating phrases.

TONIGHT'S MUSICIANS



Ashok Klouda
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Simon Callaghan
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NEXT AT CONWAY HALL

SUNDAY 20 SEPTEMBER, 6.30PM

Jubilee Quartet

A fundraising concert in aid of Conway Hall Sunday Concerts

Haydn | Quartet in E flat Op. 20/1
Schubert | Quartettsatz D703
Beethoven | Quartet in A minor Op. 132

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Director of Music: Simon Callaghan

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