



2021 - 2022
36TH SEASON
ARTISTIC DIRECTOR
JOAN BLACKMAN
WWW.VETTAMUSIC.COM

CONCERT THREE

IAN PARKER AND FRIENDS

Ian Parker, *piano*
Joan Blackman, *violin*
Zoltan Rozsnyai, *cello*

FRIDAY JAN. 28TH at 2PM
WEST POINT GREY UNITED CHURCH

SATURDAY JAN. 29TH at 7:30PM
PYATT HALL

SUNDAY JAN. 30TH at 2PM
PYATT HALL
ALAN & GWENDOLINE PYATT FOUNDATION SEASON SPONSOR

MONDAY JAN. 31ST at 7:30PM
ARTSPRING
MICHAEL PIDGEON SEASON SPONSOR



Joseph Haydn (1732-1809)
Variations in F minor for piano, Hob. XVII:6

Robert Schumann (1810-1856)
Violin Sonata No. 1 in A minor, Op. 105

I. *Mit leidenschaftlichem Ausdruck*
II. *Allegretto*
III. *Lebhaft*

Felix Mendelssohn (1809-1847)
Piano Trio No. 1 in D minor, Op. 49

I. *Molto Allegro agitato*
II. *Andante con molto tranquillo*
III. *Scherzo. Leggiero e vivace*
IV. *Finale. Allegro assai appassionato*

Joseph Haydn
Variations in F minor for piano, Hob. XVII:6

The *Andante with variations in F minor, Hob. XVII:6*, also known as *Un piccolo divertimento*, was composed for pianoforte by Joseph Haydn in 1793, and is considered to be his most famous work for the instrument. Structured as a double variation there are two themes from which the variations unfold, one in minor the other in major. The first theme in F minor is an emotional fantasia of inconsolable heartache with the second theme trying to console grief and rage with joy using the corresponding brighter key of F major. Each theme is explored through three variations. An extended coda, of daring harmonic personality and marvelous motivic invention, closes this masterwork of Haydn's maturity which features a depth of emotion, sudden dynamic changes, and a sustained tone that looks forward to the Romantic age.

Robert Schumann
Violin Sonata No. 1 in A minor, Op. 105

Haydn's conversation between the distinctive characters of his themes was carried by the piano alone. Here in the Schumann, there are two very different voices using the violin and piano. In our introduction to them in the first movement, designated "With passionate expression", Schumann sets a mood of quiet unrest with the main theme beginning in the violin's low, throaty range. Throughout, the piano does not merely "arpeggiate," but exhibits the distinctive multiple textures that are quintessentially Schumann. Unlike many sonatas, the violin is often in the lower range of the instrument where its voice blends with the piano's.

Is this relationship between violin and piano that of a friend listening and supporting the other, a turbulent one where the two are challenged to reconcile, or will they be able to work out the conflicts together? The first movement begins with passion and unrest as our first impressions. There may be another clue in learning that Schumann reported to a musician friend that he was 'extremely angry with certain people' at the time of writing this sonata in 1851.

The Allegretto harkens back in some ways to Schumann's earlier piano music in its short phrases, frequent tempo changes and metric ambiguity. Its subtle aura of emotional inquietude is made all the more vivid by an animated gypsy-like episode that comes and goes, almost as a furtive smile through tears.

Turbulence and agitation return in the finale. Here the two instruments lob ideas back and forth amid a shower of rapid notes, broken by an amorously lyrical passage in major mode that provides a glimpse of light and old-world charm amid the prevailing minor key darkness. A momentary reference to the opening movement—really just a faint whiff of a recollection—leads to the impassioned, driving final statements.

Like many of his later works, Schumann's ideas tend towards the monothematic, but they are always passionately heartfelt and if they create earworms, they are never bothersome! Violinist Ferdinand David with Clara Schuman playing the piano part, gave the public premiere in 1853.

Felix Mendelssohn

Piano Trio No. 1 in D minor, Op. 49

Violinist Ferdinand David was also involved in the premiere of this trio by Mendelssohn, which happened at the Leipzig Gewandhaus early in 1840, several years before the Schumann violin sonata. Mendelssohn himself was at the piano with Franz Karl Witmann playing the cello. After hearing the trio a few months later, Schumann wrote “. . . it is an exceedingly fine composition that, years hence, will still delight our grandchildren and great-grandchildren.” And delight it has for nearly 200 years.

It's a perfect evening when friends gather and share stories and ideas in equal and generous measure. With three, sometimes one dominates, someone can't keep up, can't get a word in edgewise, or is shut out. In his early chamber works Mendelssohn often gave the piano the prime dominant role, teller of fantastical tales virtuosically played. Not quite so in this trio where the other instruments do have opportunities to offer comment uninterrupted and introduce subjects followed with a lively and robust conversation by all. Right off the top this happens with the deep full voiced cello introducing the first theme without introductions or asking how everyone is. The triple meter of the movement offers both joyously lilting quarter note phrases and agitated triplet eighth note arguments/replies in the piano. The slow second movement with its achingly subline story, or song without words (of which Mendelssohn wrote many), belongs mostly to the piano. The violin and cello are sympathetic listeners and supportive friends. The third movement Scherzo is a lively romp in a characteristically Mendelssohn style. The notes seem to be always running a playful race with the piano leading the others through a mythical midsummer night's dreamlike forest.

The finale will bring the trio to a satisfying conclusion ending in D major. However, there is much to consider and discuss to get there. The movement begins with a return to trio's opening D minor. Cascading passages are followed by lyrical sections, then staccato punctuated by plucked strings and short motives echoing earlier material. The Romantic era push and pull drives everything eventually to a boisterous conclusion. Along the way, there is a lovely short section with a lyrical melody in the strings with triplets in the piano reminiscent of the first movement triple meter. The cello, perhaps trying to get the final word, or to bring everyone back to the original topic of the night, brings up similar ideas they had initially introduced at the start which initiates final thoughts for wrapping up the conversation.

Program notes by Laurie Townsend

ARTIST BIOS

Please visit our website to learn about our artists. www.vettamusic.com/artists-performers

THE VETTA CHAMBER MUSIC SOCIETY

gratefully acknowledges the following for their generous support.

DISTINGUISHED BENEFACTORS (\$5000+)

Alan & Gwendoline Pyatt Foundation
B.C. Arts Council
Canada Council for the Arts
Edith Lando Foundation
Linda Siegel Foundation
Martha Lou Henley Foundation
Michael Pidgeon
Province of B.C.
Anonymous

BENEFACTORS (\$1000-\$4999)

Michael Lansky
Gillian & Russell Smith

PATRONS (\$500-\$999)

Carol Brown
Beth Carter
Michael Church
Jean Elder
Charles & Lucile Flavell Family
David & Pam Gurd
Rolf Keitel
Margaret Skelley

DONORS (\$200-\$499)

Wendy Andersen
Gary Bell
Larry Blackman
Norma Boutillier
Ross Collver
Nancy Fraser
Merle Kamin & Rob Goldberg

Joanne Harada
Don Harder
Peter & Barbara Kaiser
Mila Kubicek
Sharon Lowe
David Millen
Josephine Pegler
Fred Valle
Colin Young
Jin Mei (Sarah) Yuan

SUPPORTERS (\$100-\$199)

Elizabeth Bell
Adrienne Chan
Yee Chan
Marylin Clark
Isobel Cole
Doreen & Ruth Davidson
Sheila Foley

Paula Hart
James Hesser
Anne Kassis
John Moore
Karl Raab
Adrienne Ross
Wendy Tebbutt
Bruce Watson
Bill Weaver

FRIENDS (up to \$99)

Robert Altwein
Joy & David Begley
Pille Bunnell
Gloria Davies
Jacqueline Day
Claudette DePape
Edward & Helga Enns
Christine Gemeinhardt

Jason Hall
Linda Hunt
Ronald Jobe
Wendy Kaye
John Kennedy
Catherine Kerr
Chia Wei Li
Phyllis MacIntyre
Kathleen MacVey
Janice Masur
Christine Nicolas
Rosie Perera
David Pimm
Paule Prefontaine
Bill Roberts
Donia Sims
Angela Smith
Kathleen Speakman
Lousie Turgeon
Tony Warren

BOARD OF DIRECTORS

Joanne Harada, Chair
Marnie Carter, Vice-Chair
Peter Kaiser, Treasurer
Dave Gurd, Secretary
Michael Pidgeon
Linda Siegel
Les Tulloch

VOLUNTEERS

Norma Boutillier
Fred Cupido
Gloria Davies
Lesley Dawson-Burns
Sheila Foley
Pam Gurd
Gene Homel

Barbara Kaiser
Jane LeBas
Michael LeBas
Laurie Townsend
Jeanie Westendorf

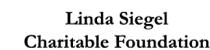


VETTA CHAMBER MUSIC

would not be possible without the support of its concert-goers. If you want to hear more concerts, please consider a tax deductible donation.

VISIT OUR WEBSITE VETTAMUSIC.COM

SPONSORS



We acknowledge the support of the Canada Council for the Arts