

Interval

Sonata No. 11 in B flat major, Op. 22

L V Beethoven (1770-1827)

Beethoven's Piano Sonata No. 11 in Bb major, Op. 22, was composed in 1800, and published two years later. Beethoven regarded it as one of the best of his early sonatas.

The sonata has four movements:

- Allegro con brio,
- Adagio con molto espressione,
- Menuetto,
- Rondo: Allegretto

Like a much later Sonata in B flat, the 'Hammerklavier', this is a large-scale work - indeed Beethoven labels it a 'Grande Sonate' - and effectively brings his period of high Classicism to a close. From here on experimentalism would rule. That said, the first movement manages to hold its own while rarely presenting us with something as recognisable as a melody. For that we have to wait until the slow movement, which presents a florid line over a throbbing accompaniment. The last two movements are more conservative: a regular minuet and a typical Viennese rondo.

Mephisto waltz.

F Liszt: (1811-1886)

When Liszt took over the direction of the Court Opera in Weimar, he spent a great deal of time exploring Goethe's works. He was particularly attracted to the subject-matter of Faust. He used Nikolaus Lenau's "Faust", a comprehensive poem in 24 scenes, as the model for his orchestral work in two parts "Episodes from Lenau's Faust". The second part, "Dance in the Village Inn", was originally written for piano solo.

The devilish Mephistopheles takes Faust to a dance at a village inn. When Mephisto begins to play his fiddle the villagers are whipped into an orgiastic frenzy. At the climax a nightingale is heard, and as the dancers disperse, Faust and the innkeeper's daughter vanish into the forest.

Liszt gave this wild piece the title "Mephisto Waltz". The piano composition soon spread around the world in its own right and even today is considered to be the quintessential bravura piece.

Next Concert - 29th January, 2022

Sforzandi Duo (clarinet & piano)

YATTON MUSIC SOCIETY

www.yms.org.uk

Joss Wort



Saturday, 4th December 2021

7.30 pm.



Supporting and championing
voluntary music

In the event of fire or other emergency, members of the audience are asked to move to the churchyard via the door by the font.

Programme

Joss Wort

Joss was born and raised in Yatton and had never shown any interest in playing a musical instrument until he became a student at Backwell Secondary School seven years ago. He made his performing debut after three years with Debussy's *Clair de Lune* at a school concert, and within five years had gained a distinction in grade eight piano.

Since then he has been taught by Helen Reid, a former BBC Young Musician of the Year keyboard finalist, and has taken part in master-classes with Michael Young and Shelley Prior. Last year he was lucky enough to play and study segments of Liszt's *Mephisto Waltz* with Stephen Hough in London.

Through his studies, he has developed a love for the works of Schubert, Liszt, Rachmaninoff, and especially - Beethoven. The music selected for tonight's concert reflects his choice from his favourite composers' works.

He has recently begun studying at the Royal Welsh School of Music and Drama in Cardiff, where he hopes to augment his piano studies with forays into conducting.



Due to current Covid restrictions the YMS regrets that we cannot offer a refreshment interval, but the concert will include a short 'comfort break' during the performance.

Chaconne from Violin Partita No. 2 in D minor, J S Bach Arr. Busoni

Often called one of the greatest violin solos ever written, the Chaconne was originally the last movement of Bach's Partita no 2 for solo violin, and written in the form of a theme followed by a number of variations.

Numerous composers such as Brahms, Mendelssohn and Schumann have made some sort of arrangement of the piece but the Busoni transcription has proved to be the most popular, in which Busoni transforms the solo violin work into a work that encompasses the sounds of an orchestra, organ and everything in between.

The piece wasn't very popular when it was premièred in New York in 1893 because transcriptions were generally looked down on at the time (especially transcriptions of works by Bach). However, the piece has proved enduringly popular with pianists and it is one of the most performed, recorded and well known versions of the Chaconne.

Prelude in D major Op. 23 No. 4 S Rachmaninoff (1873-1943) Prelude in E major Op. 32 No. 3

Rachmaninoff wrote two sets of preludes throughout his life: the op 23 and the op 32 (as well as the famous C sharp Minor prelude op.3 No.2).

The op 23 no. 4 dates from 1903. It is a little nocturne-like in style, and is clearly influenced by Chopin, but is distinctly Rachmaninoff in tone and colour, presenting a sustained melody that becomes increasingly varied but is always present.

The E major prelude op. 32 No. 3 is a short explosion of joy and excitement with the full sound of the orchestra condensed to two hands.

Leibesbotschaft from Schwanengesang F Schubert: (1797-1828) Standchen from Schwanengesang. Arr Liszt

Schwanengesang (*Swan Song*), D 957, is a collection of 14 songs written by Franz Schubert at the end of his life and published posthumously.

Leibesbotschaft ("Message of love") (text by Ludwig Rellstab) is a song in which the singer invites a stream to convey a message of love to his beloved.

Standchen ("Serenade") (text by Ludwig Rellstab) - in which the singer exhorts his lover to make him happy.