

Chad Hoopes and Anne-Marie McDermott in Concert

Chad Hoopes, violin

Anne Marie McDermott, piano

MOZART

Violin Sonata No. 27 in G Major, K. 379

I. Adagio - Allegro

II. Andantino cantabile [Theme and Variations]

III. Allegretto

(Approximate duration 21 minutes)

FAURÉ

Violin Sonata No. 1 in A major, Op. 13

I. Allegro molto

II. Andante

III. Scherzo: Allegro vivo

IV. Finale: Allegro quasi presto

(Approximate duration 25 minutes)

INTERMISSION

BEETHOVEN

Sonata No. 9 in A Major, Op. 47

I. Adagio sostenuto - Presto - Adagio

II. Andante con variazioni

III. Finale. Presto

(Approximate duration 35 minutes)

W.A. Mozart (1756-1791):

Violin Sonata No. 27 in G Major, K. 379

Wolfgang is also among the group of great musicians and composers of the 18th century. He grew up in a family of musicians. He started to compose music from as early as five years old. He was competent on the violin and keyboard and started to perform during his youth. By age 17 he was engaged as a court musician. His father was very impressed with his musical skills so he uses the opportunity to show off Wolfgang's talent. Even though Wolfgang died at a young age, he was able to leave behind a number of compositions that are played by musicians and orchestras across the world today. He composed several symphonies, concertos (for piano, violin, horn, and woodwind), piano music, chamber music,

serenades, divertimenti, marches, dances and masses. His compositions are classed among the best and they are still having an impact on the lives of many musicians.

K. 379 is one of the six “Auernhammer” sonatas—so called because of their dedication to Mozart’s piano pupil Josepha von Auernhammer—that the composer published soon after relocating to Vienna from Salzburg in 1781. The G-Major Sonata owes its own nickname—the “One-Hour” Sonata—to the fact that he dashed off all three movements between 11 PM and 12 AM the night before the premiere. In his haste, he told his father, “I only wrote out the accompaniment for Brunetti and retained my own part in my head.” The word “accompaniment” is telling: In the composer’s mind, violinist Antonio Brunetti—his successor as concertmaster in Salzburg—was definitely the junior partner in their duo.

Departing from the standard fast-slow-fast sequence, Mozart opens the sonata with a broadly lyrical Adagio. Although the violin soon gets a crack at the thematic material, the spotlight remains on the piano as the music’s texture, harmony, and atmosphere gradually thicken. The darkening clouds soon blow over, however, and the Adagio comes to rest on a dominant D-major chord before plunging into the turbulent Allegro in G minor. In the theme-and-variations finale, Mozart puts a sweet-tempered G-major tune through its paces in leisurely fashion.

Gabriel Fauré (1845-1924): Violin Sonata No. 1 in A major, Op. 13

French music underwent a renaissance in the latter half of the 19th century. Not yet under the influence of the impressionists, romanticism flourished, combined with the art of song stemming from the German lieder tradition of Schubert and Schumann. Fauré and his contemporaries who embraced such style composed a great number of songs set on poems by Hugo, Baudelaire, and Molière, among others. Fauré in particular was considered the great master of French song, his 100-plus vocal works leading critics to describe him as the “French Schubert.”

After showing early musical promise, Fauré studied at the École Niedermeyer, which was well-known for training organists and choirmasters with its thorough church music curriculum. However, in addition to learning about plain song, Renaissance polyphony, and the organ, Fauré was introduced to the then-modern trends by the young

Saint-Saëns who took over the piano and the composition classes after Louis Niedermeyer's death. The 'new' composers included Schumann, Liszt, and Wagner.

Fauré's Violin Sonata in A is considered one of his three early masterworks. It was written between 1875 and 1876, and was dedicated to the violinist Paul Viardot who premiered the work in Paris with Fauré at the piano in 1877. The Viardot's were a prominent musical family, especially in operatic circles. Paul's mother, Pauline, was a singer and also a mother of Marianne, to whom Fauré was briefly engaged.

The power of lyrical lines, which appear throughout the sonata, is felt immediately from the beginning of the work. The melodies unfold one after another, creating a propelling momentum. The elegance is complemented by youthfulness, and hopeful, refreshing qualities are exquisitely demonstrated. The work is also as exuberant as it is intimate. The second movement is both tender and melancholic, followed by a Scherzo that is light and fast in the outer parts with a rich and gay middle section. This style became a prototype for later scherzo movements by such composers as Ravel and Debussy. The final movement concludes brilliantly, lending slight boldness to a splendid work filled with beautiful, impassioned melodies.

L.V. Beethoven (1770-1827): Sonata No. 9 in A Major, Op. 47

Beethoven composed in several musical genres and for a variety of instrument combinations. His works for symphony orchestra include nine symphonies (*the Ninth Symphony* includes a chorus), and about a dozen pieces of "occasional" music. He wrote seven concerti for one or more soloists and orchestra, as well as four shorter works that include soloists accompanied by orchestra. His only opera is *Fidelio*; other vocal works with orchestral accompaniment include two masses and a number of shorter works.

His large body of compositions for piano includes 32 piano sonatas and numerous shorter pieces, including arrangements of some of his other works. Works with piano accompaniment include 10 violin sonatas, 5 cello sonatas, and a sonata for French horn, as well as numerous Lieder. Beethoven also wrote a significant quantity of chamber music. In addition to 16 string quartets, he wrote five works for string quintet, seven for piano trio, five for string trio, and more than a dozen works for various

combinations of wind instruments.

The ninth of Beethoven's ten sonatas for violin and piano is the grandest and most impressive of them all. It is by far the longest, is the most difficult, contains the richest textures, and to a greater extent than any other, puts both musicians on an absolutely equal footing throughout. Beethoven originally wrote his Kreutzer Sonata for a man named Bridgetower, but they had a falling out and Beethoven dedicated it instead to a certain Rodolphe Kreutzer, who never performed the work and even called it "outrageously unintelligible."

Of the ten sonatas, only the Kreutzer has a slow introduction, a feature usually reserved for grand, imposing works. Throughout the opening movement the violinist is called upon to execute numerous chords in triple and quadruple stops (playing across three and four strings simultaneously). The theme of the *Andante con variazioni*, the longest movement in all ten sonatas, is lofty, elegant and noble in its simplicity. In the finale, the rapid, nearly continuous rhythmic pattern of long-short-long-short belongs to the tarantella, a dance that originated in Italy and, according to legend, served to counteract the poisonous bite of the tarantula spider.