



Whitstable
Music
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Programme Notes
30th April 2022

This concert marks the end of our 2021/2022 Concert Season
The first concert in our next season September 2022 to April 2023
will be on Saturday 25th September, with The Vanbrugh Quartet and
Michael McHale (Piano)

*This concert is sponsored by
Roger and Heather Parry and
Sapphire Restaurant. <www.sapphirewhitstable.co.uk>*

Programme Notes compiled by John Walker and kindly sponsored by Avril Philips

Lara Melda (Piano)

Lara Melda gave her first public concert at the age of 8 and her debut concerto recital at the age of 12, playing Mozart's Piano Concerto in D minor K466 and Piano Concerto in A major K414.

In 2009 she was a finalist in the International Franz Liszt Piano Competition in Weimar, Germany. Lara Melda rose to international prominence in 2010 when she won the BBC Young Musician of the Year at the age of sixteen, performing Saint-Saëns' Piano Concerto No. 2 in the final round, with Vasily Petrenko and the BBC National Orchestra of Wales in Cardiff. The competition has an international following via television and radio broadcasts on the BBC. Since then she has also performed Mozart's piano Concerto No. 20, as well as Beethoven's Piano Concerto No. 3, with the BBC National Orchestra of Wales.

Lara made her BBC Proms and Royal Albert Hall debut this summer as one of the soloists performing with the BBC Concert Orchestra conducted by Andrew Gourlay in an evening devoted to previous BBC Young Musician winners. Other concerto performances have included Britten's Young Apollo with the Britten Sinfonia conducted by Paul Daniel (Barbican), Rachmaninov's 2nd Piano Concerto with the Royal Northern Sinfonia and Kirill Karabits (The Sage), Mozart K466 and K242 with the Aurora Orchestra and Nicholas Collon (Kings Place), the Grieg Concerto with English Sinfonia (St John's Smith Square) and Beethoven 3 in a tour of New Zealand with the National Youth Orchestra of New Zealand.

Lara is renowned and highly praised for her Chopin interpretations. A performance of Chopin's 2nd Sonata prompted this review: "Unquestionably one of the most outstanding performances of the piece I've ever heard, it evoked its yearning, energy, loneliness, lyricism, fury and gutsiness with playing of stunning precision, technical adroitness and immense, perceptive feeling."



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Concert Programme

This evening Lara will be performing an all Chopin Programme beginning with a series of seven Nocturnes followed by the Barcarolle in F sharp major Op.60. After the Interval she will perform the monumental Sonata No. 3 in B minor Op. 58

A nocturne is a musical composition that reflects the moods and feelings of night time. Although the name nocturne comes from the French word for “nocturnal,” the origins of the term in music were first used in Italy in the 18th century. One of the greatest innovations made by Chopin to the nocturne was his use of a more freely flowing rhythm, a technique based on the classical music style. Also, Chopin further developed the structure of the nocturne, taking inspiration from the Italian and French opera arias, as well as the sonata form.

Chopin wrote 21 Nocturnes for solo piano between 1827 and 1846. They are generally considered among the finest short solo works for the instrument and hold an important place in contemporary concert repertoire. Although Chopin did not invent the nocturne, he popularized and expanded on it, building on the form developed by the Irish composer John Field. Chopin's nocturnes numbered 1 to 18 were published during his lifetime, in twos or threes, in the order of composition. However, numbers 19 and 20 were actually written first, prior to Chopin's departure from Poland, but published posthumously.

Nocturne in B flat minor Op.9 No.1
Nocturne in E flat major Op.9 No.2

Nocturne in C sharp minor Op.27 No.1
Nocturne in C minor Op.27 No.2

Nocturne in C minor Op.48 No.1
Nocturne in F sharp minor Op.48 No.2

Nocturne in C sharp minor Op. Posthumously.

Barcarolle in F sharp major Op.60

Sonata No. 3 in B minor Op. 58

Frédéric Chopin's Piano Sonata No. 3 in B minor Op.58, is the last of the composer's piano sonatas. Completed in 1844 and dedicated to Countess Émilie de Perthuis, the work is considered to be one of Chopin's most difficult compositions, both technically and musically.

The sonata consists of four movements.

1. *Allegro maestoso*
2. *Scherzo: Molto vivace*
3. *Largo*
4. *Finale: Presto non tanto*

The work opens on a martial note, the heavy chords and filigree in the opening of the first movement giving way to a more melodic second theme, eventually leading to the conclusion of the exposition in the relative D major. This exposition is quite long compared to other sonatas and it may be for this reason many pianists choose to omit the exposition repeat. Motives of the original theme emerge in the development, which, unconventionally, returns to the second theme (as opposed to the first) for the recapitulation, which is in B major.

The scherzo, in the distant key of E-flat major and in strict ternary form, characterised by ebullient quavers runs in the right hand, with a more demure chordal middle section in B major. Unlike the scherzo of the B-flat minor sonata it is exceptionally short, typically lasting barely two minutes in performance. Despite a stormy introduction, the largo is serene, almost nocturne-like. An immensely beautiful melody is introduced, followed by a mellow and expansive middle section in E major, It is the most musically profound of the movements in terms of a sustained melody and innovative harmonic progression. With its turbulent and dramatic introduction, the finale, in B minor, is pervaded by a galloping rhythm. A more triumphant second theme in B major appears quite suddenly at the conclusion of the first theme, eventually rising before it tumbles back to a dramatic restatement of the main theme in both of its appearances. The piece concludes in a jubilant B major coda.

*** Interval ***
