

Nut Point Centre
 Natinati Wāhi Pokapū

Arts, Music & Nature Centre - Christchurch & Canterbury
 Toi, Pūri me Huru Pokapū- Ōtautahi me Waitaha

The banner features four small images: a close-up of a violin, a garden with colorful tulips, a saxophone, and a scenic view of a park with trees and a path.

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The banner includes a small tree icon to the left of the Māori text.

Piano Recital by Veronica van der Knaap

Works by Schubert, Chopin and others

Saturday 27 February 7.30 p.m

The background of the poster is a close-up photograph of a Kawai piano's internal mechanism, showing the strings and hammers. A Kawai logo is visible in the upper right corner.

Christchurch City & Country Cottages
 Ōtautahi Tāone me Taiao Whares

Home Away From Home www.cccottages.net
 Kāinga Mamao Tūārangi Mamao Kāinga

The logo features a stylized green house with a tree and a bird above it.

Programme
www.nutpoint.org

Programme

First Half

J. Haydn(1732-1809)

Piano sonata in g minor, Hob XVI/44
Moderato, Allegretto.

M. Glinka (1804-1857)

Variations on a Theme by Mozart. This was written for piano or harp.

F.Chopin (1810-1849)

Trois Nouvelles Etudes:
Andantino in f minor
Allegretto in D flat major
Allegretto in A flat major

Frédéric Chopin wrote his Trois nouvelles études ("three new studies") for piano in 1839, as a contribution to "Méthode des méthodes de piano", a piano instruction book by Ignaz Moscheles and François-Joseph Fétis. They are often erroneously described as posthumous. In general, these études display little of the technical brilliance of most of the composers Op 10 and 25, though they do retain Chopin's original formula for harmonic and structural balance.

Etude opus 10/3

From Preludes opus 28:
no 15 in D flat major(Raindrop)
no 17 in A flat major.

Refreshments, Curtesy of Nut Point Studio Cafeteria



Second half

Franz Schubert (1797-1828)

- Sonata in G Major, D. 894
I. Molto moderato e cantabile
II. Andante
III. Menuetto & Trio
IV. Allegretto

The G-major Sonata of 1826 was hailed by Schumann as being Schubert's "most perfect in form and conception." Ironically, it was first published in 1827 as Fantasie, Andante, Menuetto und Allegretto, Op. 78 - a publisher's decision, perhaps to make the music more commercially appealing as a collection of individual pieces rather than one large composition. Decades later it would still be referred to as the "Fantasia" Sonata.

The profoundly serene opening G chords remind us of the hushed opening of Beethoven's Fourth Piano Concerto, anticipating a characteristically Schubertian calm stasis. Surely this is music that is overheard rather than heard. Only once does the music raise its voice in a minor-key passage at the beginning of the development section when dynamics rise to fff - the one and only time Schubert uses this indication in his piano music (!).

The opening of the second movement Andante is deceptively placid. Minor key outbursts disrupt the entire movement before the opening mood is restored in a concluding triple pianissimo.

The Menuetto seems to be anything but a lighthearted dance, opening as it does, gruffly in B minor. Gracefulness enters temporarily with the lilting central trio section.

A pastoral cheerfulness predominates in the concluding Allegretto, which ends quietly with a delicate restatement of its opening measures.