



**T B S**



**Dinara Klintont - piano**

**In aid of the Cheryl King Trust**



**7 January 2024**

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## **Programme**

**Robert Schumann (1810 - 1856)**

### **Arabeske in C Major, Opus 18**

Schumann wrote the *Arabeske* in 1839 when he was 29 years old. In the autumn of 1838 Schumann had left Leipzig for Vienna. His relationship with Clara Wieck had reached a point of no return, as her father vehemently opposed anything that might interfere with his daughter's career as a pianist and strongly disapproved of Schumann as a possible son-in-law. Geographically yet not emotionally detached from Clara, he was able to communicate with her only through letters and in his own music. This has been proposed as an explanation for this work, which alternates passages of wistful longing with more robust, declamatory episodes.

The *Arabeske* marked Schumann's return to composition after an uncommon but considerable period of creative silence. The unusual title (taken up much later by Debussy) is probably explained by the delicate, improvisatory keyboard writing with which Schumann surrounds his main theme, a simple but not unsophisticated lyric stanza of great charm. The form is a simple rondo structure with two minor-key episodes and a coda for which Schumann reserves his deepest poetry.

**Johannes Brahms (1833 - 1897)**

### **Piano Sonata No 2 in F# minor**

*Allegro non troppo, ma energico; Andante con espressione; Scherzo: Allegro — Poco più moderato; Finale: Sostenuto — Allegro non troppo e rubato — Molto sostenuto*

Brahms' Piano Sonata No. 2 was written in Hamburg, Germany in 1852, and published the year after. Despite being his second published work, it was actually composed before his Piano Sonata No. 1 in C major, but was published later because Brahms recognized the importance of an inaugural publication and felt that the C major sonata was of higher quality. It was sent along with his first sonata to Breitkopf und Härtel with a letter of recommendation from Robert Schumann. Schumann had already praised Brahms enthusiastically, and the sonata shows signs of an effort to impress, with its technical demands and highly dramatic nature. It was dedicated to Clara Schumann.

The first movement is in the conventional sonata-allegro form.

The second movement consists of a theme and variations based on the German Minnesang "Mir ist leide". Like the theme and variations of the Piano Sonata No. 1, the variations move from the minor mode to the parallel major.

The third movement is a scherzo and trio whose beginning theme is almost identical to that of the second movement.

The finale begins with a brief introduction in A major, the relative major of F# minor. The main subject of the introduction serves as the first theme of this movement, which is in sonata form and contains a repeated exposition. The coda of the finale, marked pianissimo and to be played with the soft pedal, returns to and expands upon material from the movement's introduction.

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## Ludwig van Beethoven (1770 - 1827)

### Piano Sonata No 8 in C Minor, Opus 13

*Grave – Allegro di molto e con brio; Andante cantabile; Rondo: Allegro*

The Pathétique Sonata was published in 1799 and was probably completed in the previous year. It came at a time when Beethoven's piano playing had been stimulated by a visit to Vienna by two great virtuoso pianists of the day, Joseph Wölfl, who had studied with Leopold Mozart and Michael Haydn, and Johann Cramer who spent his early life in England as a pupil of Clementi. This catalyst helped to bring about the first of Beethoven's sonatas to gain universal popularity and the first of his works to have what was to become a well-known tune. The hymn-like theme of the Andante has been put to use in a number of guises, from that of an Anglican chant to the other extreme as a pop song. The title Pathétique, in the sense of an appeal to the feelings, in a classical context, was Beethoven's own and one well deserved, for this is the overwhelming tone of the work. It is what was known in the eighteenth century as a 'characteristic' sonata where one definite mood was to be found throughout the piece. The choice of C minor, for Beethoven a very personal key, was significant.

Here Beethoven was forging a new path and for the first time he employed a slow introduction. This Grave reinforces the intensely anguished atmosphere which has been set by the opening ponderous chord. The following highly agitated Allegro is interrupted by reminiscences of the introduction and dramatic silences. In a simple rondo form, the slow movement has a sustained lyricism, in a low register, imparting a rich sonority to the theme. An oscillating accompaniment to the cantabile melody gives way to throbbing repeated notes in the first episode. A quickening of the throbbing notes, now in triplets, ensues in the second episode and persists to the end of the movement, bringing a feeling of increased agitation. The sense of unity in the sonata continues in the finale with a return of the opening feeling of despair and echoes of both the previous movements. Moments of reflection relieve its rhythmic impetuosity until it concludes with an uncontrolled outburst.

*Notes by John Dalton*

### The Cheryl King Trust

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With your help today we can ensure that more young people can experience the joy of making music.

**[www.cherylkingtrust.org.uk](http://www.cherylkingtrust.org.uk)**

## Dinara Klinton

Dinara's music education started at the age of five in her native Kharkiv, Ukraine. She graduated with highest honours from the Moscow Central Music School and the Moscow State Conservatory. She went on to complete her Master's degree at the Royal College of Music under Dina Parakhina and was the inaugural recipient of the highly prestigious RCM Benjamin Britten Fellowship during her Artist Diploma course, supported by the City Music Foundation.

After sharing the top prize at the 2006 Busoni Piano Competition at age 18, Dinara embarked on a busy international concert schedule, appearing at many festivals including the "Progetto Martha Argerich" in Lugano, the Cheltenham Music Festival, the Aldeburgh Proms and "La Roque d'Anthéron". She has performed at many of the world's major concert venues, including the Royal Festival Hall and Wigmore Hall in London. She combines her performing career with piano professor positions at the Royal College of Music and the Yehudi Menuhin School.

As a recording artist, she has received widespread critical acclaim. Her album of Liszt's *Études d'exécution transcendante*, released by the German label GENUIN classics, resulted in dazzling reviews and was selected by BBC Music Magazine as Recording of the Month. Dinara's debut album 'Music of Chopin and Liszt' was made at the age of 16 with the American label DELOS. Her third CD forms part of the renowned recording series of Chopin's complete works on contemporary instruments released by The Fryderyk Chopin Institute in Poland. Her latest CD is 'Prokofiev Complete Piano Sonatas' released by Piano Classics.

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3-00pm Sunday 25 February: Renata Konyska- piano

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4-00pm Sunday 21 April: Paul Bamborough – piano – JSBach Goldberg Variations

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