

Twelve Variations in F major for Piano & Cello, on the theme “Ein Mädchen oder Weibchen” from Mozart’s opera “Die Zauberflöte” Op. 66
Ludwig van Beethoven (1770-1827)

Composed 1790/91, The Magic Flute was first performed in the suburbs to the ordinary Viennese people, in plain German. It was an instant success, reviving both Mozart’s finances and his spirits.

By 1796 Beethoven had written these Variations for Cello and Piano based Mozart’s aria. These Variations were first published in 1798.

Sonata No 10 in C major for Piano K.330
Wolfgang Amadeus Mozart (1756-1791)

Allegro moderato

Andante cantabile

Allegretto

In letters to his father in June 1784, Mozart reported that he had given three sonatas to Artaria for publication (K. 330 – 332). The differences between Mozart’s autographs and the versions printed in Vienna during his lifetime originated with him and were not the whims of an arrogant publisher or engraver. When reviewing his works and preparing them for publication Mozart make additions and alterations by adding notes and dynamic indications. He usually wrote his dynamic signs with more than one letter and placed them four to six millimeters to the left of the affected note, but haphazardly changed from writing three letters (for., pia.) to writing one letter (f, p) – the exact placing of dynamic signs making a problem that can only be resolved by sound musical judgment.

Sonata in G major for Cello & Piano Op. 12 No 5

Jean-Baptiste Bréval (1753-1823)

Brillante

Adagio

Rondo

[French cellist](#) and [composer](#) Bréval wrote mostly pieces for his own instrument, and performed many world premières of his own pieces. By 1774, he was an active cello teacher, and a year later he published his opus 1, six concertante quartets. A member of the Paris Opera orchestra, Bréval's compositions were used for instruction at the Paris Conservatoire.

His compositions include [symphonies](#), seven [cello concerti](#), 4 cello [sonatas](#), various [chamber music](#) including five sets of cello [duets](#), as well as a [comic opera](#). His music reflected the Parisian love for graceful melodies and energetic rhythms. Perhaps his most important and influential work was *Traité du Violoncelle* (1804), a cello method. It was probably the first systematic treatise on the cello. However, it was not popular as it overlooked the increasing technical advances in the design of the cello that allowed for greater virtuosity on the instrument.

Sonata in E-flat major for Piano & Cello Op. 5 No 1

Bernhard Romberg (1767-1841)

Adagio

Allegro

Andante

Rondo

Romberg's father played the [bassoon](#) and [cello](#) and gave Bernhard his first cello lessons. He first performed in public at the age of seven and toured [Europe](#) with his cousin [Andreas Romberg](#).

Together with his cousin, he joined the court orchestra of the [Prince Elector](#)

[Archbishop of Cologne](#) in [Bonn](#) in 1790, where they met the young [Beethoven](#). Beethoven admired and respected Bernhard Romberg as a musician. However, Romberg had difficulty understanding some of Beethoven's musical ideas, and rejected Beethoven's offer of a cello concerto for him, saying that he primarily performed his own compositions. Romberg made several innovations in cello design and performance. He also suggested that half-size and 3/4 size cellos should be designed to make it easier for young children to play the instrument, and was responsible for simplifying cello notation to only three [clefs](#). He is thought to be among the first cellists to perform from memory, which was a skill praised highly in his day.

This is the first of Three Sonatas for cello (or violin) and harp (or piano) Opus 5.

Sonata in F major for Piano & Cello Op. 5 No 1 **Ludwig van Beethoven (1770-1827)**

Adagio sostenuto - Allegro

Rondo: Allegro vivace

The first of Beethoven's five sonatas for cello and piano, this like the second relegates the cello to a subsidiary role. Composed in 1796 while Beethoven was in Berlin, it was dedicated to the King of Prussia, Friedrich Wilhelm 11. It was written for the King's first cellist and Beethoven himself to perform.

The cello sonata grew out of sonatas for [continuo](#); as late as the beginning of the 19th century it was still common for the cello in cello sonatas to double the left hand of the piano part, with the piano right hand playing [obbligato](#) figurations and melodies. Beethoven composed one of the first cello sonatas with a written-out piano part.

This Sonata was first published by Artaria in Vienna in January 1797.

HAMMERS & HORSEHAIR

Douglas Mews - Fortepiano

Douglas Mews was born in Cheam, Surrey in 1956. He began playing the organ at St Patrick's Cathedral in Auckland, where his father (and first organ teacher) was choir conductor. He studied organ and harpsichord with the late Anthony Jennings at Auckland University, followed by harpsichord studies with Bob van Asperen at the Royal Conservatory in the Hague.

He is now a freelance musician, teaching at the New Zealand School of Music in Wellington and directing the music at St Teresa's Catholic Church. In 2010, he recorded a CD on the Wellington Town Hall 1906 Norman and Beard organ for Priory Records' 'Great Australasian Organs'. His most recent CD (released in 2012) is 'The Lost Chord', also recorded at the Wellington Town Hall.

Douglas performs on a Broadwood square piano built in 1843. The piano previously belonged to the Tait family who emigrated in the 1870s from Lerwick in the Shetland Islands to live in the Aro Valley, Wellington, where the piano still resides.

Robert Ibell - Cello

Robert Ibell was born in Dannevirke in 1961 and brought up in Palmerston North. While training there as a school teacher, he learned cello from Judith Hyatt in Wellington.

From 1986 to 1992 Robert lived in London, studying cello with Tania Hunt, Derek Simpson, and Christopher Bunting. He played at music schools and in masterclasses (where his teachers included Alexander Baillie, Steve Doane, Anner Bylsma and Steven Isserlis), taught, gave recitals and played in professional and amateur orchestras.

Since 1993 Robert has been a member of the New Zealand Symphony Orchestra. He is also an experienced chamber musician, touring regularly

for Chamber Music New Zealand. Formerly the cellist of the Nevine Quartet, Robert has been a member of the Aroha Quartet since 2009. He also plays in contemporary music group Stroma and is a Recording Artist for RNZ Concert.

Robert plays a superb 18th Century cello by an unknown Italian or German maker, gifted to him by Judith Hyatt. The cello had previously been owned by Greta Ostova, a Czech, who escaped the Nazi occupation to arrive in New Zealand in 1940, later becoming a founding member of the National Orchestra (later the NZSO).