



THE WA ACADEMY OF PERFORMING ARTS AND THE  
CONSERVATORIUM OF MUSIC

**present**

*John & Jean Roberts*

*Duo pianists*

*Gary France*

*Percussion*

*and Guest Artists*

*Louis Carus ♦ Violin*

*Leo Li Lin ♦ Piano*

**5.00pm**  
**Sunday, September 6**  
**in the Music Auditorium**

## PROGRAMME

**Sonata in G Major**  
Op.30 no.3

**Beethoven**

Allegro assai  
Tempo di Minuetto  
Allegro vivace

**Sonata in D Minor**  
Op.108 no.3

**Brahms**

Allegro  
Adagio  
Presto agitato

Louis Carus ♦ violin  
Teo Li Lin ♦ piano

## **INTERVAL**

**An American in Paris**

**Gershwin**

John & Jean Roberts ♦ duo piano  
Gary France ♦ percussion

## PROGRAMME NOTES

**Sonata in G Major**  
Op.30 no.3

**Beethoven**

The G Major Sonata, with its filigree texture, resembles its two sister works of Op.30 in that it unfolds from a rolling sixteenth figure. The opening movement is masked by its delicacy and vivacity. The second movement is almost Schubertian in effect. The rapid last movement presents an altered version of the "rolling figure" from the opening. It is filled with harmonic surprises and a certain rustic flavour. Poise and good humour characterise the whole sonata.

**Sonata in D Minor**  
Op.108 no.3

**Brahms**

Brahms completed the Sonata in D Minor at Thun in 1888. As with the 4th Symphony, it is difficult to decide whether the first movement or the finale is the more strongly constructed movement. The last Violin Sonata is not merely the most advanced formally, being the only one with an independent Scherzo, but if it is possible still more demanding and virtuosic in its piano writing than its two forerunners, as though from its very inception Brahms had in mind the outstanding ability of the great pianist and conductor Hans von Bülow, to whom he dedicated it.

**An American in Paris**

**Gershwin**

It was during his second visit to Paris in 1926 that George Gershwin first conceived the idea of purely orchestral work without the usual solo piano part written for himself. He composed the familiar opening "Walking Theme" and decided on the title, "An American in Paris", but then got no further.

## BIOGRAPHIES

Of the "Walking Theme" he said: "This is so complete in itself, I don't know where to go next." But shortly afterwards he bought several French taxi horns from used auto parts shops along the Avenue de la Grande Aimeé and they gave him the inspiration for a second theme.

In January 1928, he began serious work on the composition and from his preliminary sketches started to notate a two-piano score. Gershwin's standard practice was to create a finished duo piano arrangement on which he would base his orchestration. Another trip to Europe was planned, this time an extended one; he hoped to be inspired once again by the Parisian atmosphere and to work with less distraction than he might in New York.

The 29 year old composer arrived in Paris on March 25 accompanied by his lyricist brother Ira. Gershwin was welcomed with open arms by the social and musical elite of the city, spending much time at late-night parties where he would entertain at the piano for hours on end. In spite of the endless socialising he was miraculously able to continue his work at a very respectable pace. He returned to New York in mid-June where he completed the two piano score on August 1. Before the three and a half month chore of orchestration began, Gershwin decided to edit the piece, so much so that by the time it was premiered on December 13, 1928, "An American in Paris" was almost five minutes shorter than originally planned in the two piano arrangement.

The unabridged original duo piano score has been enhanced in this performance by the original percussion parts for the orchestral score. The percussion section has been reduced to accommodate performance by a single percussionist. Referring to "An American in Paris", Gershwin once said: "My purpose here is to portray the impression of an American visitor in Paris as he strolls about the city, listens to the various street noises and absorbs the French atmosphere."

### **Leo Li Lin**

**Piano**

A native of Singapore, Leo Li Lin began her early piano studies with her mother, Lim Siew Kiow, and later with Victor Doggett. She commenced full time study in the Performer's Course as a Scholar at the Royal Academy of Music in London, studying piano with Leslie England and Dennis Murdock and violin with Jean Harvey. She was awarded major piano prizes at the R.A.M. such as the MacFarren Gold Medal, the highest award for piano playing at the Academy. Further piano studies continued in London for four under the tutelage of Louis Kentner.

Numerous recitals and concerts have followed with performances in the U.K., France, Singapore, Colombo and the Far East. She has become an established piano teacher with the I.L.E./ (London schools), Coventry Centre for the Performing Arts and in private practice in North London, with numerous successes and prize winners in local Competitive Festivals and Associated Board Examinations.

She was appointed as an examiner for the Associated Board undertaking overseas tours starting in 1991.

### **Louis Carus**

**Violin**

Louis Carus was a music scholar (violin) at Rugby School and later studied at the Brussels Conservatoire with Dubois and Grumiaux. He completed his studies at the Peabody Conservatory in Baltimore (USA) and attended the Tanglewood Summer School with William Kroll. In 1950 he joined the Scottish National Orchestra. He became Head of the String Department of the Royal Scottish Academy of Music & Drama in 1955, combining teaching with solo recitals and concertos.

He co-founded the Scottish Trio, the Scottish Piano Quartet, the Clarina Ensemble and the New Music Group of Scotland. He has also been Leader of the Northern Sinfonia and Sub-leader of the Monteverdi Orchestra.

In 1975 he became Principal/Dean of the Birmingham School of Music (now Birmingham Conservatoire) where he founded the Granville Ensemble.

He visited the USSR as a representative of the British Council in 1979 and took early retirement in 1987. He remains Chairman of the BSM Centenary Committee and resumed teaching at Birmingham Conservatoire in 1989.

## **WESTERN AUSTRALIAN ACADEMY OF PERFORMING ARTS**

The Academy incorporating the Conservatorium of Music, is one of the few schools throughout the world that offers a comprehensive performing arts curriculum in Classical Music, Jazz, Dance, Theatre, Musical Theatre, Production & Design, Broadcasting, Arts Management and Visual Arts.

