

Kirribilli Neighbourhood Centre and the Amateur
Chamber Music Society NSW present

Concert

at the Kirribilli Neighbourhood Centre

Sunday 7 November 2004, 5pm

Program

SATIE *Trois Morceaux en Forme de Poire*
(*Three Pieces Shaped Like a Pear*)
with Murray Brown and Judith Maynard piano

HYDE *Trio in G major*
with Kris Spike piano, Ivan Foo flute,
Lindsay Wandstall clarinet

MOZART *Piano Quartet in G Minor*
with Judith Maynard piano, Cameron Jackson violin,
Paul Hoskinson viola, David Oldroyd cello

interval 10 minutes

SPIKE *Promenade*
with Kris Spike piano, Ivan Foo flute,
Lindsay Wandstall clarinet

DVORAK *Trio in B-flat Op21*
with Murray Brown piano, George Carrard violin,
Steve Meyer cello

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Program Notes

SATIE *Trois Morceaux en Forme de Poire* (*Three Pieces Shaped Like a Pear*)

The title "Three Pieces in the Form of a Pear" perfectly expresses the wit, sophistication and elan of Erik Satie (1866-1925) and his contemporaries "Les Six" (Auric, Durey, Honegger, Milhaud, Poulenc, Tailleferre). Satie is best known for "Gymnopedies", bizarre titles and the fact that he had twelve identical grey velvet suits. (JM)

HYDE *Trio in G major for Flute, B-flat Clarinet and Piano*

Miriam Hyde wrote this trio in Sydney in 1948. It is in three movements. The first, *Allegro Giocoso*, commences with a happy little semiquaver theme, trotting down staccato, and heard in immediate imitation on flute, clarinet and piano. An ebbing sequence on the flute leads to a second subject in B minor, given to the oboe in more pensive mood with the flute offering fragmented comments. These features build up in the development section, unexpectedly in E flat major. The closing begins with the opening phrase returning quietly in playful imitation. Urged on by a long trill, the movement comes happily to an end, on a quaint piano discord.

The hauntingly beautiful *Andante Calmo* opens with quiet throbbing chords on the piano, which provide a background for gracefully shaped melodic lines, shared between the clarinet and flute. This section draws to a close with the last G minor chords turning unexpectedly to major, like a belated ray of light.

In G major again, the *Allegro Spiritoso* is entirely fugal, with a sharply rather cheeky subject. The capricious leaps are sometime thrust downwards, or widely elongated or inverted. The lengthy coda in 6/8 transforms the subject into a yet more rollicking mood. After some skating and whirling about, the piano begins quietly at low pitch, catching on to the flute, with the clarinet reinforcing the scene at this penultimate cadence; then a *leggiero* whimsical finish.

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MOZART *Piano Quartet in G Minor K478*

The music-loving Viennese public regarded the two Piano Quartets of 1785/86 with some reserve as both the G minor and the E flat major works were more serious than previously pleasing and fashionable compositions. Mozart treated the instruments on the principle of equal rights, thus creating a new category of chamber music. He published the G Minor quartet in 1785, the same year as his opera "Die Entführung aus dem Serail". The quartet has three movements *Allegro, Andante, and Rondo - Allegro moderato*. (JM)

SPIKE *Promenade*

The Promenade for flute, clarinet and piano was composed in 2004 and attempts to describe being out on a leisurely stroll. A stranger walking up behind is heard when the clarinet closely shadows the flute after the initial walking theme. The walking stops and the two instruments strike up a conversation initiated by the clarinet. An attraction develops between them which is characterised by the growing passion of the music. Eventually the stroll must continue and the two part with company with fond thoughts of their chance encounter. (KS)

DVORAK *Trio in B-flat Op21*

Dvorak was 34 when he composed the Trio in B flat Op 21 in 1875 just as his career was taking off. This work shows the characteristic Dvorak: the influence of Wagner is no longer intrusive and typical Dvorak folk references are emerging. In 1873 Dvorak had married Anna Cermak, daughter of a wealthy goldsmith, able organiser of house and finances, and later a devoted mother to their nine children. In 1874 he successfully applied for a grant from the Ministry of Education in Vienna (for then Prague was part of the Austro-Hungarian Empire). One of the jurors for the grant was Brahms, who continued to positively influence his career. By 1875, Dvorak was well known outside the Czech part of the empire, his music had achieved maturity and self assurance, and he composed the popular Serenade for Strings and the Piano Trio that you will hear today. (See Hans-Hubert Schönzeler *Dvorak* Marion Boyars 1984.) This trio is a small masterpiece, brimming with energy and ideas. (GC)

Thank You for joining us,

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the Amateur Chamber Music Society NSW