

Amateur Chamber Music Society

<http://www.acms-australia.org/concerts/>

— PROGRAM —

OFFENBACH *Two cello duets Op 53 No 1*

(1) *Allegro* (2) *Adagio* (3) *Rondo-Allegro*

cellos Lye Lin Ho and Clara Blazer

20'

MOZART *Flute Concerto in G major KV 313*

(1) *Allegro maestoso*

flute Luis Rudenas piano Christine Edwards

15'

— INTERVAL —

J.J. QUANTZ *Trio Sonata in C-minor*

(1) *Andante moderato* (2) *Allegro* (3) *Larghetto*

(4) *Vivace*

flute Alex Chervonsky violin Vania Chan

cello Clara Blazer

harpsichord Priscilla Yuen

10'

G.P. TELEMANN *Trio Sonata TWV 42:e2*

(1) *Affettuoso* (2) *Allegro* (3) *Dolce*

(4) *Vivace*

flute Alex Chervonsky violin Vania Chan

cello Clara Blazer

harpsichord Priscilla Yuen

14'

— REFRESHMENTS —

- Notes -

OFFENBACH (1819-1880) *Two cello duets Op 53 No 1*

Jacques Offenbach was a German-French composer and virtuoso cellist. Prior to composing the first full-length operetta "Orpheus in the Underworld" and nearly 100 subsequently, Offenbach, often nicknamed the "Liszt of the cello," composed his "Methodical Tutor of Duos for Two Cellos". The tutor was published between 1839 and 1855. It was divided into six volumes from Op 49 to Op 54 and in ascending order of difficulty. All duets are in the standard classical 3 movement format, but show a highly virtuosic yet intensely melodic and poetic side to Offenbach.

The Duo Op 53 No1 is in the key of Bb major. The first Allegro movement is the lengthiest, written in 2 quite equal sections. The two cello parts are for most of the part quite equally balanced in virtuosity and melodic line. The Adagio, second movement, is beautifully chorale like. The finale, Rondo-Allegro is light and playful, giving evidence to the observation of contemporaries that Offenbach could be quite a prankster.

MOZART (1756-1791) *Flute Concerto No 1 (1777)*

Born in Salzburg, Mozart showed a prodigious ability from his earliest childhood. Mozart was a prolific and influential composer of the Classical Period.

The Flute Concerto No 1 was commissioned by an amateur flautist F. Dejean in 1777 when Mozart visited Paris with his mother.

The first movement is written in sonata form. The main theme of the movement is considered a ritornello and returns many times throughout the movement in both the piano and the flute part in this presentation.

Mozart was required to compose more flute concerti and quartets but didn't complete them all at this stage.

The Cadenza at the end was composed by Jean Pierre Rampal (1922-2000), the most famous French flautist, who popularised the flute in the post World II years. All of Rampal's works are excellent for flute playing.

J. J. QUANTZ (1697-1773) *Trio Sonata in C minor for flute, violin and continuo, QV 2:Anh.5*

Having begun his career as an oboist, Quantz imagined a brighter future for himself as a flautist, and never looked back. He became an occasional flute teacher to Prince Frederick of Prussia after 1728, but it was not until Frederick became King in 1740 that Quantz was lured to Berlin to work at the royal court. Prior to that, Quantz was in Dresden in the service of Augustus II, Elector of Saxony and King of Poland, and it is believed that the Trio Sonatas were composed around this time. Alongside his reputation as a performer and composer, Quantz gained considerable influence from the publication of his treatise "On Playing the Flute" in 1752, now a treasured source of insights on the interpretation of German baroque music.

This Trio has four movements, marked Andante moderato, Allegro, Larghetto and Vivace. In contrast to the Telemann work we are performing today, each movement features fugal imitation between the flute and violin.

G. P. Telemann (1681–1767) *Trio for flute, violin and continuo*, TWV 42:e2 (1733)

From his home in Hamburg, Telemann ran an extensive self-publishing enterprise, and his music was available from booksellers or by subscription in many parts of Europe. The present trio comes from his Tafelmusik series “Musique de Table”, which proved popular both in palaces and in the homes of the wealthy middle class. It consisted of three ‘productions’, each containing two large-scale works and four smaller pieces composed for subsets of the full ensemble.

This Trio has four movements, alternating between slow and quick tempi: Affettuoso, Allegro, Dolce, Vivace. Telemann’s style here favours conversation over imitation between the flute and violin: one instrument presents a short phrase, then the other answers with a different, but complementary idea. At some point, the material is usually swapped around and presented on the dominant key.

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concert organiser Sue Butler
light refreshments (wine, juice and savouries)
\$15 admission (\$10 concession/seniors)

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www.acms-australia.org

All chamber music players are welcome to join the
Amateur Chamber Music Society. Visit our website for more information.



CHAMBER MUSIC CONCERT

3 pm Sunday 18 May 2025



Steve Lohman
lineartgallery.com

The Kirribilli Neighbourhood Centre

16-18 Fitzroy St Kirribilli

www.thekirribillicentre.org