

Amateur Chamber Music Society

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

— PROGRAM —

I. J. QUANTZ Trio Sonata in C minor, QV 2:Anh.5

(1) *Andante moderato* (2) *Allegro*  
(3) *Larghetto* (4) *Vivace*

flute Alex Chervonsky oboe Lewis Cornwell  
bassoon Chris Bertram  
harpsichord Priscilla Yuen

G. P. TELEMANN Trio Sonata in E minor, TWV 42:e2

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

flute Alex Chervonsky oboe Lewis Cornwell  
bassoon Chris Bertram  
harpsichord Priscilla Yuen

N. MYASKOVSKY *Cello Sonata No.1 in D Major (Op.12)*

(1) *Adagio-Andante* (2) *Allegro Passionato*  
cello Sharon Maennl piano Neil Semmler

J. HISAISHI *3 Pieces from Studio Ghibli Animation (2021)*

(1) *Town with Ocean View* (2) *Mother of the Sea* (3) *Deep Sea Ranch*  
violin Hanako Ward cello Vicky Zhang  
piano Glenn Waworuntu soprano Maria Oei

PROKOFIEV *Overture on Hebrew Themes*

clarinet Steven Parkinson violin 1 Hanako Ward  
violin 2 Nova Mondry-Cohen viola Daniel Morris  
cello Vicky Zhang piano Glenn Waworuntu

**J. J. QUANTZ (1697–1773) Trio Sonata in C minor for flute, oboe 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.

In contrast to the Telemann work we are performing today, each movement features fugal imitation between the flute and oboe.

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

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” (1733), 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.

The four movements of this trio alternate between slow and quick tempi. Telemann’s style here favours conversation over imitation between the flute and oboe: 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.

**Nikolai Myaskovsky (1881-1950) Cello Sonata No.1 in D Major (Op.12)**

Nikolai Myaskovsky was born in Nowogrogeorgiewsk, a small town near Warsaw (then Russian Empire). He learned violin and piano as a child, but was discouraged from pursuing a musical career and entered the military, training as an engineer. However, a performance of Tchaikovsky’s Pathétique Symphony conducted by Arthur Nikisch inspired him to become a composer. He first studied with Reinhold Glière, then Ivan Krizhanovsky as preparation for entry into the Saint Petersburg Conservatory, where he enrolled in 1906 and became a student of Nikolai Rimsky Korsakov and Anatoly Lyadov.

His first cello sonata was composed in 1911 immediately after Myaskovsky graduated from the Conservatory and later revised in 1935. It is in two movements which are closely related thematically. The first movement, Adagio-Andante, opens with a solemn adagio featuring a theme played by the cello. This flows seamlessly into an Andante, which maintains the meditative mood while subtly increasing in intensity. A dark and more passionate section introducing contrasting emotional depth follows this before returning to the opening material. The second movement, Allegro Passionato begins full of passion, themes developing through chromatic shifts and contrapuntal interplay. It concludes with the solemn Adagio theme from the opening of the first movement.

**Joe Hisaishi (1950-) (arr. Nebout 2021) 3 Pieces from Studio Ghibli Animation**

For Sydneysiders, the sea is more than a backdrop, it shapes our rhythms, climate, architecture, and even our psychology. This programme honours that symbiosis: a gentle reminder that to live here is to live always in conversation with the water. Nebout's arrangements offer us this dialogue in miniature, fluid, cinematic, and achingly alive.

**Mother of the Sea and Deep Sea Ranch** (from the film *Ponyo*) invite us beneath the surface of the film maker Hayao Miyazaki's oceanic imagination, a world full of movement, innocence, and quiet power.

In **Deep Sea Ranch**, Nebout's arrangement gently echoes the floating harmonies of Satie and the shimmering textures of Debussy. Hisaishi's original material, through Nebout's lens, becomes less cinematic and more contemplative, an étude in translucence, balancing folk simplicity with refined harmonic nuance rooted in early 20th century French chamber idioms.

**Mother of the Sea** unfolds slowly and tenderly, like a lullaby or the pull of a gentle tide. It shares the peaceful mood of Arvo Pärt and the warmth of late Fauré. Rather than showing the sea's power, it reflects its deep, calm presence, a place of memory and comfort. This is the ocean as a mother, reminding us of our roots.

These themes find a different expression in **Town with Ocean View** (from the film *Kiki's Delivery Service*), where the sea is felt more in the mood than in the story. The coastal townscape mirrors Sydney's own urban maritime interplay: flight paths over the Heads, ferries tracing the same rhythms daily, children in school uniforms against harbour winds. The harmonic language is playful and syncopated, evoking a sense of youthful adventure. The arrangement's spirited character and rhythmic drive reflect the optimism and freedom associated with coastal living.

**Sergei Prokofiev (1891-1953) - Overture on Hebrew Themes**

Composed in 1919 during Prokofiev's time in New York, the *Overture on Hebrew Themes* brings together different musical worlds, Russian classical style, Jewish folk tradition, and the feeling of being far from home. Written for clarinet, string quartet, and piano, the piece was commissioned by the Zimro Ensemble, a group of Russian-Jewish immigrant musicians who gave Prokofiev their own folk melodies to work with.

Though not Jewish himself, Prokofiev treated the music with both care and curiosity. The clarinet takes the lead, full of longing and energy, echoing the sound of traditional klezmer. Rather than imitating the folk style, Prokofiev reshapes it into something that feels both old and new, familiar and unexpected.

In multicultural Australia, shaped by migration and cultural exchange, this work still resonates. It captures the tension between memory and change, what we keep and what we reshape. The piece reminds us that identity isn't fixed, but formed through many voices, a reflection that remains deeply personal and relevant today

concert organiser Alex Chevonsky  
\$15 admission (\$10 concession/seniors)

To get information on future concerts, go to the website  
[www.acms-australia.org](http://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

5 pm Saturday 13 September 2025



Steve Lohman  
[lineartgallery.com](http://lineartgallery.com)

Presbyterian Church Campbell St, Balmain  
[www.campbellstrecthurch.com.au/](http://www.campbellstrecthurch.com.au/)