

– NOTES –

— PROGRAMME —

Georg Philipp Telemann (1681 – 1767)

Nouveaux Quartuors. TWV 43: D3

Violin I: Hanako Ward Violin II: Jenny Allison
Cello: Anne Stevens Piano: Sue Butler

15'

(1) *Prelude: Vivement* (2) *Tendrement* (3) *Vite*
(4) *Moderement* (5) *Vite*

Wolfgang Amadeus Mozart (1756 – 1791)

Divertimento K. 136

Violin I: Roger Hua Violin II: Pansy Lin
Viola: James Dong Cello: Thomas Mai

(1) *Allegro* (2) *Andante* (3) *Presto*
12'

Traditional Chinese Folk Music

Violin I: Roger Hua Violin II: Pansy Lin
Viola: James Dong Cello: Thomas Mai

(1) *Jasmine* (2) *Yao Dancing Music* (3) *Happy Girl Saliha*
15'

Edvard Grieg (1843 – 1907)

Violin Sonata No. 2, Op. 13

Violin: Ben Chan Piano: Kian Woo

(1) *Lento doloroso – Allegro Vivace* (2) *Allegretto tranquillo* (3)
Allegro animato
20'

Light refreshments to follow (wine, juice and savouries)

Georg Philipp Telemann (1681 – 1767) 2nd Quatour TWV 43: a2

Telemann, though perhaps overshadowed by Bach and Handel in his day, has emerged as a highly respected Baroque composer with strong individuality evident in the structure and harmonisation of his music. There is always a twist in his harmonies that gives character to his music. Telemann was a close personal friend of J.S.Bach and the godfather to his son, C.P.E Bach. He was mostly self-taught but could play a range of instruments. He was a prolific composer. This suite is from the collective called *Nouveaux Quartets* and, together with the *Quadri Quartets*, described as the 'Paris quartets' because Telemann wrote them while he was on a visit to Paris in 1737-38.

Wolfgang Amadeus Mozart (1756 – 1791) Divertimento K. 136

Mozart's *Divertimento* in D Major, K.136, is a lively, three-movement instrumental work for strings composed in Salzburg in 1772 when he was 16. It's a well-known example of his "Salzburg Symphonies" or early string quartets, characterised by its fast-slow-fast structure and light, entertaining character, with a vibrant opening *Allegro*, a stately *Andante*, and a spirited *Presto finale*.

Jasmine

"Jasmine" in the context of string quartet music most commonly refers to the arrangement of the traditional Chinese folk song "Mo Li Hua" (Jasmine Flower). This Chinese style string quartet was composed by Kejian Ai. The original song is a 18th-century Chinese folk song from the Jiangsu province of China. It is known for its gentle, lyrical, and beautiful melody. Numerous arrangements for string quartet exist, often simplified for intermediate players. It is frequently performed at events like weddings, corporate functions, and Chinese New Year celebrations.

Yao Dancing Music

"Yao Dance" is a popular 20th-century Chinese music instrumental piece originally arranged for a full orchestra but frequently performed by string quartets, based on traditional long drum dance music of the Yao people. Composed by Liu Tie-Shan and Mao Yuan in 1952, it reflects the vibrant and emotional character of Yao culture, using contrasts in music to depict dancing and courtship rituals. Yao ethnic group is a small nation in south of China and people of Yao are good at dancing and singing. The string quartet music played today is arranged by Hongde Zhou.

Happy Girl Saliha

This song is originally written by Chinese composer Heng-Qian Zhu and it is re-arranged later as a piece of string quartet music by Jie-Cheng Zhang. "Happy Girl Saliha" has a strong Xinjiang style. It cleverly combines the creative techniques of Western music with Uyghur music elements, forming a distinctive national style and a strong life atmosphere. The pure and beautiful harmony and cheerful music in the work are full of the unique regional customs of Xinjiang, showing the composer's deep feelings for the land. This short piece of string quartet is first published in Shanghai China in 2011 and it has become a popular piece of music performed at concerts and celebration events around the mainland China in recent years.

Edvard Grieg (1843 – 1907) Violin Sonata No. 2, Op 13

Composed in 1867, this sonata sits between Grieg's First Sonata of 1865 and his Third Sonata of 1887. At the time, Grieg was newly married, settling into his career, and beginning to clarify his own musical identity after studies in Leipzig. The Second Sonata reflects this transitional period: it carries the freshness and melodic openness of the early sonata, but with a clearer sense of national character and more assertive writing for both violin and piano. Compared with the later 1887 sonata which is broader in scale and more dramatic, the Second remains concise, direct, and strongly shaped by Norwegian rhythmic and modal influences. The sonata is set in 3 movements: The first movement (Lento doloroso – Allegro vivace) opens with short expressive introduction which then leads to an energetic Allegro that blends lyricism with rhythmic drive. Both the violin and piano share material closely in a balanced, conversational style. The second movement features a calm, song-like movement (Allegretto tranquillo) built on a gentle rocking figure in the piano and a simple, folk-influenced violin line. A brief contrasting section provides tension before the opening idea returns. The finale (Allegro animato) is lively and dance-like, drawing on Norwegian folk rhythms and agile interplay between the instruments. It brings the sonata to a bright, spirited close.

Tickets



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programme notes by

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Chamber Music Concert Amateur Chamber Music Society



**Sunday December 7: Neighbourhood Centre
16-18 Fitzroy St, Kirribilli, 3:00 pm**

\$15 admission (\$10 concession/seniors)



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