

Members of the Amateur Chamber Music Society  
present

## — CONCERT —

### — PROGRAM —

#### **SPIKE *Thank You Jack Munday***

flute Cathy Wainwright   clarinet Lindsay Wanstall  
violin Inge Courtney-Haentjes   piano Kris Spike  
5'

#### **KATS-CHEERNIN *Russian Rag***

violin Inge Courtney-Haentjes   piano Kris Spike  
4'

#### **SCHUBERT *String Quartet in G Minor Op.Posth D173***

(1) *Allegro con brio*   (2) *Andantino*  
(3) *Menuetto - Allegro vivace - Trio*   (4) *Allegro*  
violins Inge Courtney-Haentjes and Daniel Bangert  
viola Michelle Urquhart   cello Steve Meyer  
30'

### — INTERVAL —

#### **MOZART *Duo in G major K423***

(1) *Allegro*   (2) *Adagio*   (3) *Rondo: Allegro*  
violin Inge Courtney-Haentjes   viola Michelle Urquhart  
18'

#### **WEBSTER *Rhapsody based on Themes from Bizet's Carmen***

flute Richard Tardif   clarinet Lindsay Wanstall   piano Ji-Hyun Kim  
20'

#### **PIAZZOLA *Chiquilin***

violin Inge Courtney-Haentjes   piano Steve Meyer

#### **KHACHATURIAN *Trio (1932)***

(1) *Andante con dolore - con molto espressione*   (2) *Allegro*  
(3) *Moderato-Presto*  
clarinet Lindsay Wanstall   violin Inge Courtney-Haentjes  
piano Kris Spike  
15'

## – Background Notes –

#### **SPIKE *Thank You Jack Munday***

Jack Munday was a union official who was responsible for saving many beautiful inner Sydney buildings and neighbourhoods from demolition in the 1970s. At the time he was regarded by many people as a villain who was using union power inappropriately to stand in the way of progress but his achievements have now been widely recognised by governments, business and community groups. There is even a street named after Jack in the Rocks and a plaque with a photo showing him being carried away by the police. The power of unions has long since been eroded and it is hard to imagine such a campaign being successful today. Developers once again have free reign and the only thing standing in their way is people of good will and commitment.

#### **SCHUBERT (1797-1828) *String Quartet in G Minor Op.Posth D173***

This quartet was written when Schubert was 18 but published after his death. It is therefore still following a classical model in the clarity of its structure and style of the movements but nevertheless displays great originality. He wrote the quartet in a week, beginning the day after he completed his second symphony. It is an irony that Schubert died in the year that might have been the turning point in his life as a composer and that his reputation flourished after his death. Publishers who had been unwilling to take the risk of a new composer in Schubert's lifetime were anxious to find any unpublished unplayed music of which there was a quantity, including this quartet.

#### **Michael WEBSTER (1944 - ) *Rhapsody based on themes from Bizet's Carmen (1990)***

Although the combination of a flute, clarinet and piano produces some wonderful sounds, composition for this trio is uncommon. It is presumably for this reason, that the American clarinetist Michael Webster transcribed several works for this group in order to play with his professional flautist wife. This work was arranged in 1990, and is an exciting blend of various themes from Bizet's famous opera Carmen.

#### **KHACHATURIAN (1903-1978) *Trio for Clarinet, Violin and Piano (1932)***

Khachaturian was born in Georgia of Armenian parents in 1903 and, aged 18, travelled to Moscow where he learned Russian and began his musical studies as a cellist. Later he entered the Moscow Conservatory, studied composition and, two years before graduating, when he was 29, wrote his Trio for Clarinet, Violin and Piano, which

impressed his teachers, including Prokofiev, who arranged a performance in Paris.

The Trio has complex interplays of the three instruments often doing quite different things simultaneously over and above their contrasting sounds, yet amazingly fitting together. The first movement is beautiful, lyrical overlaid with arabesque embellishments that give it a relaxed oriental mood. The second movement opens with a scherzo-like section, presents a second subject that develops into a frenzy before being recast into a grand declamation, and ends with a repeat of the opening bars. The final movement is very folksy and great fun; it opens with a simple Uzbek melody, followed by a section similar to Khachaturian's famous Sabre Dance, followed by a banquet of highly inventive variations on the opening theme, culminating in an exciting presto before coming to rest with a quiet ending.

#### **Amateur Chamber Music Society**

Based in Sydney, ACMS brings Amateur Musicians from all over Australia to play Chamber Music for the enjoyment that such playing brings. If you would like to explore the chamber music repertoire, then take advantage of a society that facilitates the organisation of ensembles by providing music, venues and contacts with like-minded amateur musicians. Contact: [www.acms-australia.org](http://www.acms-australia.org)

### **Independent Theatre**

<http://theindependent.org.au/>

### **Amateur Chamber Music Society**

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

## ***Chamber Music Concert***

2pm Sunday 13 May 2012  
269 Miller Street North Sydney

