



Chamber Music for Pleasure @

the **INDEPENDENT** 
Staging successful events since 1911



Sat 15th March 2014 3pm

The concert will conclude at approximately 5pm

From the President



The ACMS is an association of people who love playing chamber music.

We hope to be able to provide a range of music for your enjoyment, some familiar, some which will surprise.

Music is a complicated business. It is not enough to love it in private. It is intended to be shared with an audience.

The ACMS offers a range of benefits to its members. The primary reason for membership is that members of the society have access to a list of players from which they can form groups to perform particular pieces, or to play together on a regular basis. To encourage interest in new music and to get to know other performers the Society holds regular get-togethers called Playing Days, usually five in a year, where players are allocated to groups and have access to the Society's extensive library of music. The key event of our year is a three day music camp held in late January at the Wollongong Conservatorium.

There are also regular opportunities to perform at Sunset Concerts at the Kirribilli Neighbourhood Centre, and now we can move on from that test bed to enjoy the opportunity to perform at the Independent Theatre. For some people getting together to play music is what it is all about, for others a performance provides a focus and the satisfaction of having an audience.

Susan Butler
President, ACMS

Program



John Carmichael (1930 -)

Thredbo Suite

Richard Tardif (flute) | Lindsay Wanstall (clarinet) | Susan Butler (piano)

Elena Kats-Chernin (1957 -)

(i) Dance of the Paper Umbrellas

(ii) The Breakfast Suite

Anita Beuthien (violin) | Di Wong (violin) | Elizaeth Goss (cello) |

Kian Woo (piano)

Isaac Albéniz (1860-1909)

Tango from España

Georges Bizet (1838 – 1875)

Aragonaise from Carmen Suite

Scott Joplin (ca 1867 – 1917)

Peacherine Rag

Andrew Kennedy (clarinet) | Brian Martin (clarinet)

Lindsay Wanstall (clarinet) | Peter Scaysbrook (bass clarinet)

INTERVAL

Claude Debussy (1862 – 1918)

Songs

(i) Beau Soir (Bourget)

(ii) Fleur des Blés (Girod)

(iii) Mandoline (Verlaine)

Susan Butler (soprano) | Richard Tardif (flute) | Michelle Urquhart (viola) |

Jane Smith (cello)

Robert Schumann (1810 – 1856)

Grand Sonata No 2 in D Minor Op 121

Tracey Tsang (violin) | Benjamin Chan (piano)

Future Concert Dates

ACMS Chamber Music for Pleasure @



Saturday June 14 - 3pm

Saturday August 16 - 3pm

Saturday October 18 - 3pm

Tickets

Adults \$30

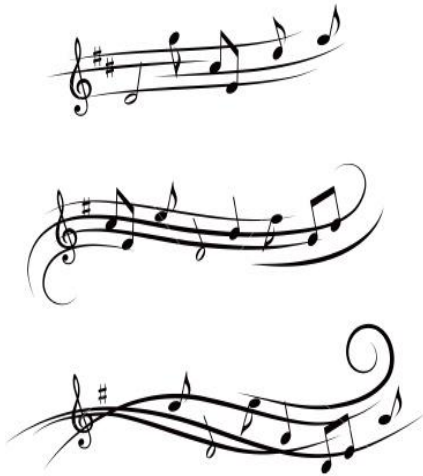
Concession \$26

Student \$22

Family \$80

(2 adults and 2 children)

Children under 7 FREE



About The Music

John Carmichael (1930 -)

Thredbo Suite

- (i) Air from the High Mountain**
- (ii) Nocturne**
- (iii) Sleigh Ride to Thredbo**

The *Thredbo Suite* by Australian composer John Carmichael was originally composed for flute and piano in 1980, but reworked for flute, clarinet and piano in 2006. Born in Melbourne, Carmichael studied composition at the Melbourne Conservatorium with Dorian Le Gallienne. He then studied at the Paris Conservatoire and privately with Arthur Benjamin. He has a focus on writing for wind instruments, although his own instrument is the piano. In 2011 John Carmichael's *Piano Concerto No. 2* was premiered in Melbourne by Australian pianist Antony Gray with the Chamber Strings of Melbourne conducted by Stefan Cassomenos.

Fêtes Champêtres Suite for clarinet and piano, *Phoenix* (a flute concerto premiered and recorded by James Galway), and the *Concierto Folklorico* for piano and string orchestra are popular works. His work has been described as expressive and lyrical. Carmichael was also a pioneer in the field of music therapy. He has long been resident in the United Kingdom.

The *Thredbo Suite* consists of three movements. The first, *Air from the High Mountain*, features a simple melody which is shared between all three instruments. The second movement, *Nocturne*, is slower and dreamier. The final movement, *Sleigh ride to Thredbo*, is a lively march. This suite has also been performed and recorded by James Galway.



The ACMS would like to thank Wenona School and The Australian Elizabethan Theatre Trust for supporting us in presenting this concert.

And you, for your patronage!
We look forward to seeing you again at our future concerts this year.



Artwork by Judith White, an ACMS member

Albéniz (1860 – 1909)

Tango from España (arr Sjoerd van der Veen)

Isaac Albéniz was a Spanish pianist and composer. He was refused entrance to the Paris Conservatoire at the age of seven because he was too young. After touring the Americas and parts of Europe playing piano he returned to Barcelona. He was introduced to Spanish folk music, much of which influenced his compositions. He was also an early master of Impressionism. His two *Suites Españolas*, written between 1886-9, are among his most important works.

Bizet (1838 – 1875)

Aragonaise from Carmen Suite (arr Marco Mazzini)

Georges Bizet, a French composer came from a musical family. He displayed early gifts and was admitted to the Paris Conservatoire at nine years of age. He won many prizes for composition, but it was the opera *Carmen* that has been most widely acclaimed. Despite originally causing much controversy in the press, *Carmen* has always been much loved by audiences the world over.

Scott Joplin (ca 1867 – 1917)

Peacherine Rag (arr David Schorr)

Scott Joplin, was an American composer and pianist. He became a travelling musician in the 1880s. During the 1890s he settled in Missouri to write piano music, in particular ragtime pieces. Joplin worked hard to have ragtime music accepted as an art form, not just as popular entertainment.

Join Us!

Free Playing Day

The ACMS organises a Playing Day every second month where members get together to play chamber music.

We also have:

- a membership register for contacting other players;
- a comprehensive library of chamber music for loan;
- regular opportunities to play with other members; and
- opportunities to perform works to a public audience.

For more information or to attend a free Playing Day, visit our website or send us an email.

Website: www.acms-australia.org

Email: membership.secretary@acms-australia.org



Tracey Tsang (violin) & Benjamin Chan (piano)

Tracey and Benjamin have known each other for about fifteen years, first being in the same orchestra and sharing the same violin teacher (as Benjamin also plays violin), before reuniting a few years later through chamber music. Benjamin and Tracey now enjoy exploring the chamber music repertoire together, and have performed at a number of successful fundraising and philanthropic events and other gigs.

Although both Benjamin and Tracey have achieved their LMusA Diplomas, they both play music for the love of it, and have completely different professions during the day – Benjamin has a background in business and economics, and is working for CommonBank; while Tracey is a post-doctoral researcher for The Discipline of Paediatrics & Child Health at the University of Sydney.



Claude Debussy (1862 – 1918)

Songs (arr Jane Andino)

(i) Beau Soir (Beautiful Evening)

(ii) Fleur des Blés (Flower of Wheat)

(iii) Mandoline (Mandolin)

Debussy wrote these three songs in the early period of his musical life. They are small masterpieces, fleeting but finely wrought. They did not, however, fit into the chamber music genre. It was Jane Andino, who suggested that they could be adapted for a chamber music group. Jane is a composer, arranger and pianist, writing and performing in classical, jazz and Latin-American styles and published by Wirripang Press. These arrangements of Debussy are faithful to the composer's original intention, whilst allowing a small chamber music group to share the pleasure of performing them.

Beau Soir (Beautiful Evening)

(Paul Bourget)

Lorsque au soleil couchant les
rivières sont roses
Et qu'un tiède frisson court sur
les champs de blé,
Un conseil d'être heureux
semble sortir des choses
Et monter vers le coeur troublé.

Un conseil de goûter le charme
d'être au monde
Cependant qu'on est jeune que
le soir est beau,
Car nous nous en allons, comme
s'en va cette onde:
Elle à la mer, nous au tombeau.

When streams turn pink in the
setting sun,
And a slight shudder rushes
through the wheat fields,
A plea for happiness seems to rise
out of all things
And it climbs up towards the
troubled heart.
A plea to relish the charm of life
While there is youth and the
evening is fair,
For we pass away, as the wave
passes:
The wave to the sea, we to the
grave.

Mandoline (Paul Verlaine)

Les donneurs de sérénades
Et les belles écouteuses
Echangent des propos fades
Sous les ramures chanteuses.

C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fait maint vers tendre.
Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues,
Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

The givers of serenades
And the beautiful, listening women
Exchange insipid words
Beneath the singing branches.

There is Thyrsis and Amyntas,
And there's the eternal Clytander,
And there's Damis who, for many
Cruel women, wrote many tender verses.

Their short, silk vests,
Their long robes with trains,
Their elegance, their joy,
And their soft, blue shadows,

Whirling in the ecstasy
Of a pink and grey moon,
And the mandolin prattles
Among the shivers of the breeze.



Anita Beuthien (violin) & Di Wong (violin) & Elizabeth Goss (cello) & Kian Woo (piano)

Anita Beuthien began her musical studies on the accordion, and soon after also commenced piano studies, later discovering the violin. She completed her studies at the University of Sydney with a Bachelor of Music in Performance. Anita has played violin and piano professionally for over twenty years and has recorded on all of her instruments, having recently added viola to her accomplishments. Anita gives regular concerts with the Orpheus String Quartet and other chamber groups, including classical concerts internationally and on cruise ships. Anita also tutors for the ACMS.

Di Wong started learning the violin after gaining specialist qualifications in Medicine. She finds music a wonderful balance to her busy professional life. Some years ago Di joined the ACMS where she has discovered a real love for chamber music.

Elizabeth Goss has spent the past 33 years teaching piano and cello after graduating from the Sydney Conservatorium of Music. She has a passion for playing the cello and has enjoyed playing with the ACMS for over twenty years.

Kian Woo asked his mum if he could play the piano at a young age and continued with lessons until completing his diploma. After studying Information Technology at the University of Technology, Sydney, Kian moved to London for six years, where he worked as a software developer. Since returning to Australia he has discovered the wonderful world of chamber music through the ACMS.



Susan Butler (soprano) & Richard Tardif (flute) & Michelle Urquhart (viola) & Jane Smith (cello)

Susan Butler took up chamber music on joining the ACMS and revived her interest in singing, taking lessons from Sydney-based performer and teacher, the soprano Nicole Thomson. The impetus for taking on these Debussy songs came from her teacher, but it seemed appropriate to adapt them into a form of chamber music.

Richard Tardif learnt the basics of flute playing at primary school and then abandoned the instrument for thirty years, but has taken it up again, encouraged by the possibilities of playing chamber music with the ACMS. He also plays with the Latin salsa band Musica Linda, which performs regularly at various Sydney venues.

Michelle Urquhart is a freelance violinist and violist in Sydney. Chamber music has been a passion since the age of twelve when she was fortunate enough to have weekly string quartet lessons at school. Michelle studied with Alex Todicescu at the Sydney Conservatorium of Music going on to further her studies with Jeremy Williams. She gained her AMusA Diploma with Distinction and went on to the Tasmanian Conservatorium of Music where she was appointed principal viola in the Tasmanian Discovery Orchestra. Michelle has played as soloist with a number of Australian orchestras, and is joint-founding director of the Strings Alive Academy.

Jane Smith started to play chamber-music in Scotland where she used to live. Here in Sydney she has come across many keen musicians and enjoys playing the wide variety of repertoire that is available to her as a string-player.



Fleur des Blés (Flower of Wheat) André Girod

Le long des blés que la brise
Fait onduler puis défrise
En un désordre coquet,
J'ai trouvé de bonne prise
De t'y cueillir un bouquet.

Mets-le vite à ton corsage, -
Il est fait à ton image
En même temps que pour toi...
Ton petit doigt, je le gage,
T'a déjà soufflé pourquoi:

Ces épis dorés, c'est l'onde
De ta chevelure blonde
Toute d'or et de soleil;
Ce coquelicot qui fronde,
C'est ta bouche au sang vermeil.

Et ces bluets, beau mystère!
Points d'azur que rien n'altère,
Ces bluets ce sont tes yeux,
Si bleus qu'on dirait, sur terre,
Deux éclats tombés des cie

Along the wheatfield that the breeze
Waves and then uncurls
In stylish disarray
I thought it right
To gather a bouquet for you

Fasten it quickly to your bodice.
It was made in your likeness
As it was made for you...
A little bird, I wager,
Has already whispered to you why:

These golden ears are the waves
Of your blonde hair
All gold and sunlit;
This rebellious poppy
Is your blood-red mouth.

And these cornflowers, lovely mystery!
Azure specks that nothing can change,
These flowers are your eyes,
So blue that they seem to be, on earth,
Two fallen fragments of the sky.

English translation is inspired by a copyrighted text by Emily Ezust.

Elena Kats-Chernin (1957 -)
The Breakfast Suite (2011)
Dance of the Paper Umbrellas (2013)

Elena Kats-Chernin is one of the most cosmopolitan composers working today, having reached millions of listeners worldwide through her prolific catalogue of works for theatre, ballet, orchestra, and chamber ensemble. Her dramatically vivid music communicates a mixture of lightheartedness and heavy melancholy, combining strong rhythmic figures with elements of cabaret, tango, ragtime, and klezmer.

Born in Tashkent (Uzbekistan), Kats-Chernin received training at the Gnesin Musical College before migrating to Australia in 1975. She graduated from the New South Wales Conservatorium of Music in 1981, and was awarded a DAAD (German academic exchange) grant to study with Helmut Lachenmann in Hanover. She remained in Germany for 13 years, returning to Sydney, Australia in 1994.



Elena Kats-Chernin

Andrew Kennedy & Brian Martin & Lindsay Wanstall & Peter Scaysbrook

Andrew Kennedy is a specialist anaesthetist, composer, and professional clarinetist and singer, hailing from Queensland and now playing with ACMS for the last five years. He loves Stravinsky, Shostakovich, Britten, Brahms and Ravel, and plays at a large variety of events around Australia and internationally. These have included a solo recital at the Australasian Clarinet Conference in 2013, principal clarinet duties with the Australian and World Doctors' Orchestras, and performing the Mozart Clarinet Concerto in May 2014 with the New South Wales Doctors' Orchestra. Rather than viewing music as an 'escape', Andrew will tell you that music is actually where he 'lives' most of the time, and that medicine is a little break from practice and performing. Andrew's idea of artistic expression is beauty-centred, meaningful storytelling, whether with words or without, and always light, fun, and sentimental.

Brian Martin has been playing in bands, orchestras and chamber groups since the 1950s. Otherwise he is a Professor of Social Sciences at the University of Wollongong and Vice-President of Whistleblowers Australia.

Lindsay Wanstall studied clarinet and piano at the Sydney Conservatorium of Music, graduating with a Bachelor of Music Education. She taught music in schools, before realising her passion was for instrumental music teaching. She still teaches private students and trains a youth band. She returned to her own playing after raising her family and plays regular chamber music thanks to connections made through the ACMS.

Peter Scaysbrook is a Registered Nurse Educator. He also studied at the Sydney Conservatorium of Music attaining a Bachelor of Music Education. He currently plays with Beecroft Orchestra and Northern Beaches Symphonic Wind Ensemble. Peter is a freelance wind player in the Sydney area.

About Us

The Kurrajong Trio

Susan Butler (piano) & Richard Tardif (flute) & Lindsay Wanstall (clarinet)

Susan Butler obtained her AMusA Diploma at the age of fifteen and has, through the connection with the ACMS of which she is now the President, become a devoted chamber music player over the last decade.

Richard Tardif learnt the basics of flute playing at primary school and then abandoned the instrument for thirty years, but has taken it up again, encouraged by the possibilities of playing chamber music with the ACMS. He also plays with the Latin salsa band Musica Linda, which performs regularly at various Sydney venues.

Lindsay Wanstall studied clarinet and piano at the Sydney Conservatorium of Music, graduating with a Bachelor of Music Education. She taught music in schools, before realising her passion was for instrumental music teaching. She still teaches private students and trains a youth band. Lindsay returned to her own playing after raising her family and plays chamber music regularly thanks to the connections made through the ACMS.



The Breakfast Suite (2011)

- i. Sweet Breakfast
- ii. Romantic Breakfast
- iii. Celtic Breakfast

The Breakfast Suite is the first instalment of a larger suite of music called *The Food of Love* which we hope to present at future Independent concerts. It was commissioned by Di Wong for her ensemble, the 4 + 1 Quartet. The 4+1 Quartet is a group of musicians who live locally and meet regularly to play chamber music.

Food is a significant feature of our getting together, playing and eating; the repertoire influencing the food we eat after playing or vice versa. Food affectionately became like another member of the quartet (the +1)! When our violist left the ensemble, the repertoire available for two violins, cello and piano was found to be very limited, and the idea of commissioning music to play for our own entertainment was born. The 4 + 1 Quartet is grateful to Elena Kats-Chernin for writing this suite of music for us.

The Breakfast Suite consists of three smaller pieces: Sweet Breakfast, Romantic Breakfast and Celtic Breakfast. Sweet Breakfast is light, perhaps the sort of breakfast one might indulge in on a weekend - croissants and coffee. Romantic breakfast is a dreamy waltz with a wistful tone, perhaps as one recounts the events of the night before, and the final piece in this suite is the more robust Celtic Breakfast of a rustic and earthy nature.

Dance of the Paper Umbrellas (2013)

The *Dance of the Paper Umbrellas* was commissioned by the Hush Music Foundation, and was first performed in Hobart in December 2013 with the launch of HUSH Collection Volume 13. The Hush Music Foundation was created by Dr Catherine Crock, a physician working with children with cancer at the Royal Children's Hospital in Melbourne. Dr Crock teamed up Australia's foremost professional musicians who have volunteered their time to create a collection of unique CDs designed to help children and their parents during medical procedures. The result is the HUSH collection, a special compilation of soothing music designed to calm and relax people of all ages.

About this piece Elena Kats-Chernin says, "I have this image of a cake that has lots of little umbrellas, of all different colours, and very bright and happy looking, something to look forward to when you have a birthday, or when you celebrate recovery from illness. When you are sick, I feel that maybe it is something you would like, something sweet. I thought, what would be if suddenly those paper umbrellas started to move and start dancing in the air, it floats, it is very much in the air, it is very light."

Dance of the Paper Umbrellas was originally written for, and performed by, the Tasmanian Symphony Orchestra. This arrangement is for two violins, cello and piano.

For more information about the Hush Music Foundation visit
www.hush.org.au

Robert Schumann (1810 – 1856)

Grand Sonata No 2 in D Minor Opus 121 (1851)

- (i) **Ziemlich Langsam – Lebhaft**
- (ii) **Sehr Lebhaft**
- (iii) **Leise, Einfach**
- (iv) **Bewegt**

The *Grand Sonata* is perhaps one of the lesser known works of the violin/piano sonata repertoire and was actually composed in response to Schumann's recently completed Violin Sonata No. 1 in A Minor. It is reported that Schumann said, "I didn't like the first violin sonata, so I wrote a second, which I hope turned out better". The piano part is complex and intricate against the violin part, which is characterized by equally emotive passionate melodies and intensity.

The First Movement ("Slowly, with energy") is blustery and begins with an introduction in a triple beat, with detached chords. The tempo then shifts to "Lively" yet the thematic material continues to be of of unrelenting intensity, with all of the rich pianistic writing which makes this piece a true duo and not merely a violin work with piano accompaniment. The Second Movement scherzo ("Very animated") is in 6/8, with the piano taking the lead, except in the contrasting trio, in which the violin takes the lead. The Third Movement ("Simply") includes pizzicato triple-stops and quite narrow melodic material. The movement is a set of variations with intervening episodes. The Fourth Movement ("Moving along") is quite fast, with the two instruments competing for the thematic material. The development explores fairly distant harmonic areas, as well as contrasting textural approaches, but the work ends forcefully.

After Schumann's death the work was tarred with the brush of prejudice, seen as the product of an increasingly diseased mind and too extreme to be anything other than a failure in performance, yet in spite of previous preconceptions, listening to this work today, one can hear the striking sense of original thinking in this piece.

Sources:

<http://www.musicweb-international.com>

<http://www.allmusic.com>