

Amateur Chamber Music Society  
http://www.acms-australia.org/concerts/

— CONCERT —

5pm Sunday 3<sup>rd</sup> August 2014  
Kirribilli Neighbourhood Centre, 16 Fitzroy St Kirribilli  
www.KNCsydney.org tel: 9922 4428

— PROGRAM —

**MÜLLER Quintetto No 2**

(1) *Allegro con brio* (2) *Andante con moto*  
(3) *Menuetto* (4) *Allegro ma non troppo*  
flute *Richard Tardif* oboe *Tony Tenney*  
clarinet *Peter Scaysbrook* horn *Lynelle Gullick*  
bassoon *Graham Cormack*

**FARRENC Trio in E minor Op 45**

(1) *Allegro deciso, Piu moderato* (2) *Andante*  
(3) *Scherzo. Vivace* (4) *Finale. Presto*  
viola *Peter Mitchell* cello *Felicia Mitchell*  
piano *Susan Butler*

— INTERVAL —

**DEBUSSY Piano Trio in G major**

(1) *Andante con molto allegro* (3) *Intermezzo. Andante*  
*espressivo* (4) *Finale. Appassionato*  
violin *Glenda Woolnough* cello *Nicole McVicar*  
piano *Margaret McMurtry*

**BEETHOVEN Violin Sonata no 5 Op 24**

(1) *Allegro* (2) *Adagio molto espressivo*  
(3) *Scherzo. Allegro molto – Trio* (4) *Rondo. Allegro ma non troppo*  
violin *Michelle Urquhart* piano *John Hughes*

— REFRESHMENTS —

**MÜLLER (1791-1877) Quintetto No 2**

Peter Müller was born on July 28th, 1791 in Kesselstadt near Hanau not far from Frankfurt/Main and died on September 29th, 1877 as the parish priest of Staden in Langen. He studied at the Heidelberg University, became a teacher in Giessen, rector in Gladenbach and a leading music teacher at the seminary in Friedberg. There has been a monument to him since 1889. He wrote music for male choirs, preludes for organ, two string quartets and his well known lieder for youth. He moved to Staden in 1839, where he wrote five quintets and performed several times in Darmstadt. His opera "The last days of Pompei" premiered on December 27th, 1853. Müller left many unpublished lieder, a string quartet and another opera, "Claudine von Villa bella" to texts from J.W.v. Goethe. Karl Schmidt published three Wind Quintets, which he had left as manuscripts. The second of these is performed today. (Source: Riemann: Musik-Lexikon)

**FARRENC (1804-1875) Trio in E minor Op 45**

Jeanne-Louise Dumont was born in Paris into an artistic and bohemian family. From an early age she studied the piano under Moscheles and Hummel and at the age of 15 her parents allowed her to study composition with Anton Reicha.

She married Aristide Farrenc, a flautist in 1821. They subsequently opened a publishing house which became one of France's leading music publishers for nearly 40 years.

Her reputation during her life time was as a composer, performer (pianist) and a teacher. She wrote numerous chamber music works for different combinations of keyboard, strings and woodwind. She also composed 2 overtures and 3 symphonies, as well as vocal and choral works. However, she wrote no operas, which was required for composers to gain a reputation in France, although she was well regarded by the connoisseurs.

The work we are performing today is her Trio for piano, flute and cello, op 45, with viola taking the part of the flute. It is written in the classical style in 4 movements. (Source: womencomposers.org)

**DEBUSSY (1862-1918) Trio in G major**

Debussy, along with Ravel, was one of the most influential figures in the development of Impressionistic music. His music was said to have established a new concept of tonality in European music.

The trio in G major is a light, youthful, exploratory work, composed at age of 18 after several months travelling and playing with Tchaikovsky's patroness, Nadedjda von Meck and her family. This was 13 years before he wrote his string quartet; a vastly more mature work, and considerably more indicative of

Debussy's distinctive style.

More than a century passed before the trio was first recorded and published. Today we will be playing movements 1, 3 and 4.

**BEETHOVEN (1770- 1827) Violin Sonata no 5, Opus 24**

This sonata written in 1801 (and known as the Spring sonata) is one in which Beethoven begins to move away from classicism to a more adventurous approach to structure and mood.

This is the first sonata to have four movements, even though the third is very short. It shows Beethoven's desire to connect all the movements in a sonata so as to construct one whole piece. Just as there were developments in the piano as an instrument, so too there were matching developments in the structure of the violin giving it greater power and range. Beethoven explored the new capabilities of both instruments and wrote for them as equal partners in a musical enterprise. The Spring Sonata gets its name from the lyrical nature of the piece, the freshness and radiance being regarded as akin to the coming of Spring.

concert organiser Felicia Mitchell

Volunteer staff of the Kirribilli Neighbourhood Centre provide light refreshments (wine juice and savouries) and charge \$10 entry donation (\$5 concession/seniors) to cover costs and to raise funds for the Centre

To get information on future concerts, go to the website <http://www.acms-australia.org/sydney/> (or Google "ACMS chamber music society Australia") and click on "Concerts"

All chamber music players are welcome to join the Amateur Chamber Music Society. If interested, go to the website and click on "Join Us", or email [membership.secretary@acms-australia.org](mailto:membership.secretary@acms-australia.org), or write to ACMS Membership Secretary, PO Box 584, Balgowlah NSW 2093

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