

ACMS

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

— CONCERT —

— PROGRAM —

HOADLEY *Four Preludes*

clarinet Lindsay Wanstall bassoon Petrina Slaytor
piano Jenni MacRitchie

BACH *Two movements for arranged for string quartet*

(1) *Cantata No 24* (2) *Sinfonia from the Christmas Oratorio*
violins Susan Mitchell and Sue Butler
viola Peter Mitchell cello Felicia Mitchell

SCHUBERT *Nocturne Op 148*

violin Greta Lee cello Clara Blazer piano Sue Butler

STRAUSS *Violin and Piano Sonata in E Flat major*

violin Tracey Tsang piano Ben Chan

— INTERVAL —

KHACHATURIAN *Trio for clarinet, violin and piano*

(3) *Moderato*

clarinet Lindsay Wanstall violin Jenny Allison
piano Sue Butler

BRAHMS *Piano Trio No 3*

(1) *Allegro energico*

violin Greta Lee cello Clara Blazer piano Matthew Breaden

CHRISTMAS MUSIC

—REFRESHMENTS—

HOADLEY *Four preludes*

Ben Hoadley was born in New Zealand, but holds degrees in bassoon performance from the Sydney Conservatorium of Music and the New England Conservatory in Boston and a Master of Music with First Class Honours from the University of Waikato. A focus of his compositional output is chamber music for wind instruments, drawing inspiration from the natural world and from the visual arts. The Four Preludes were commissioned by Petrina Slaytor and were written in January 2016 during a period of rest and introspection after several years of regular and frequent trans-Tasman travel. Ben writes that “the Preludes spring equally from both countries in their inspiration. The bird calls heard in the first and fourth prelude are my transcriptions of two distinctive Grey Butcherbird calls that I heard repeatedly at Petrina’s house on Sydney’s North Shore during visits there in 2014 and 2015. Given that the Butcherbird has different songs at different times of year and in different places, we may never hear this exact call again.”

BACH (1685-1750) *Two movements for string quartet*

The two movement that we are playing today are arranged as string quartets from Bach’s orchestral and choral works. The first is the cantata written by Bach for fourth Sunday after Trinity - Ein ungefärbt Gemüte (an unblemished conscience). The second movement is arranged from Bach’s Sinfonia from his Christmas Oratorio. It is the only entirely instrumental movement in the oratorio.

SCHUBERT (1797-1828) *Nocturne Op 148*

This famous work was published 17 years after Schubert’s death. It starts gently, then gradually becomes majestic-like, returning in the middle to the original melody before the end when the piano trills like a bird in the late evening-light. Piano and strings finish together quietly as they had begun.

STRAUSS (1864-1949) *Sonata for Violin and Piano in E Flat Op 18*

The German composer Richard Strauss possessed a very identifiable compositional style that combined extravagantly swirling lines and intricately layered textures with advanced chromatic harmonies. Following on the innovations of Liszt and Wagner, Strauss took Romanticism to heady extremes of complexity, intensity and harmonic experimentation. Strauss was mainly renowned for his operas, orchestral tone poems and his songs. He did also produce a small number of chamber works, mostly earlier in his career. These include the Cello Sonata, the Piano Sonata, and the Violin Sonata in E-flat major.

The Violin Sonata was written in 1887-8 and is considered the last of his works to adhere to classical forms (mainly the sonata allegro of the first movement, **Allegro ma non troppo**). Strauss wrote the sonata aged only 23, while he was in love with the soprano Pauline de Ahna, and the work exudes a youthful, optimistic exuberance and an undercurrent of sweetness that pervades even the bold virtuoso writing for both instruments. The second movement, titled **Improvisation**, meanders gently; its wistfulness and hovering dreaminess are qualities that recur throughout much of his oeuvre. The closing **Finale** movement opens with a sombre introduction in the piano, after which follows a constant interplay between the two instruments, full of Straussian richness, and these ideas are expanded in a wide range of imaginative moods bringing this impressive Sonata to a grand conclusion.

KHACHATURIAN (1903-1978) *Trio for clarinet, violin and piano third Movement*

Aram Khachaturian was twenty-nine when he composed this trio for piano, violin and clarinet. He was born in 1903 to an Armenian family in Georgia where there was a large Armenian community, so in childhood the music that he heard was largely Armenian and Georgian folk music. This formed the basis of his compositions. The folk influence can be heard clearly in the melody and rhythms of this last movement of the trio. Both violin and clarinet are appropriate instruments to carry the distinctive folk quality of the music.

BRAHMS (1833-1827) *Piano trio No 3 First movement*

The last of Brahms' three piano trios, and possibly the least known of the three, is a powerful work in the composer's late, concise style. There is no leisurely and expansive enjoyment of sensuous thematic interplay, and few Brahmsian works are kept more strictly under control than Opus 101 in C minor. This trio manages to combine elements from the other two chamber works composed the summer of 1886, taking the F major Cello Sonata's emotional turbulence and the A major Violin Sonata's brevity. Brahms was clearly determined to make it a compact work; The minor key predominates in the score, and it projects moods of defiance and unease. Even the secondary subject—though it seems at first to be on the verge of becoming a swinging Viennese waltz, like those the Brahms admired so from the pen of his friend Johann Strauss, Jr.—never quite relaxes. The short development works both themes together and the recapitulation restates them with even greater brevity in grim, tragic determination.

concert organiser Sue Butler

Light refreshments (wine juice and savouries) are provided.

\$20 entry donation (\$10 concession/seniors) to cover costs.

To get information on future concerts, go to the website

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

Kirribilli Neighbourhood Centre

www.KNCsydney.org

ACMS

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

Chamber Music Concert

Sunday 02 Dec 2018

5pm

