

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

— CONCERT —

CLARINET FIESTA

HOROVITZ *Sonatina for clarinet and piano 1981*
clarinet Lindsay Wanstall piano John Hughes
duration 16'

MILHAUD *Suite for Violin, clarinet and piano Op157b*
violin Jenny Allison clarinet Yeesum Lo piano Sue Butler
duration 15'

— INTERVAL —

BRAHMS *Clarinet Trio No. 5, Op 114*
(1) *Allegro* (2) *Adagio* (3) *Andantino grazioso*
(4) *Allegro*
clarinet Niki Frampton cello Hilary Day piano Keith Mitchell
duration 24'

J S BACH *Prelude in D minor* arr S Davies
PAUL SIMON *Sound of Silence* arr Voces8
RAMIN DJAWADI *Games of Thrones*

Sydney Clarinet Choir

Doug Farrington, Niki Frampton, Peter Scaysbrook,
David Shannon, Kate Sweeny, Lindsay Wanstall

— REFRESHMENTS —

concert organiser Tony Tenney
Entry donation \$15 (\$10 concession/seniors)

- Notes -

JOSEPH HOROVITZ (1926 -) *Sonatina for Clarinet and Piano*

The composer Joseph Horovitz was born in Vienna and settled in England in 1938. He became professor of composition at Royal College of Music from 1961. His *Sonatina for Clarinet and Piano* is light-hearted and follows the traditional pattern of three-movement division. The first, in classical sonata form, concentrates on the middle register of the clarinet, mainly lyrical against a rippling piano background. The second movement is an A-B-A song structure employing some of the lowest notes of the clarinet in a long cantilena over a slow chordal piano accompaniment. And the finale is a kind of rondo alternating two themes in equal proportions, exploiting the upper register of the clarinet.

The harmonic idiom of the whole work is tonal, and, is melodically and rhythmically much influenced by jazz and other popular music. It calls for equal virtuosity from both players. The *Sonatina* was composed between January and April 1981 and premiered at Wigmore Hall, London on May 12, 1981.

DARIUS MILHAUD (1892 - 1974) *Suite for Violin, clarinet and piano Op157*

Milhaud was a French composer born in Marseille to a Jewish family. He studied at the Sorbonne, first violin and then composition. In his early thirties he worked as a Secretary to the French Ambassador to Brazil. Two years in Brazil gave him a lot of Latin music to work with. He followed this up with a trip to the U.S. in 1922 where he visited Harlem and heard jazz for the first time. In 1940 he emigrated with his family to the U.S. and became a teacher, with Dave Brubeck as one of his most noted students. He was a prolific composer and a huge influence on modernist music.

This suite incorporates the Latin, jazz and folk elements that abound in Milhaud's writing. There are formal elements such as canons and call and response, melodramatic contrasts of mood, and dance tunes that are simply to be enjoyed.

JOHANNES BRAHMS (1833-91) *Clarinet Trio in A minor Op114 (1891)*

The Clarinet Trio Opus 114 is the first of four chamber works inspired by the principal clarinetist of the Meiningen Court Orchestra, Richard Mühlfeld. [Brahms](#) had been aware of Mühlfeld's artistry since the 1880s, for the Meiningen Orchestra had played his Second Piano Concerto and premiered his Fourth Symphony.

The Trio is in a typical four movement form. The work shows many of the usual characteristics of Brahms' chamber music ie an equality of parts and quite complex contrapuntal writing. Maybe somewhat surprisingly, it is the 'cello which often takes the melodic 'lead' with the clarinet following, sometimes in a more subordinate role.

In the opening Allegro, the usual sonata form grows out of a simple rising arpeggio and descending scale, introduced by the 'cello. This theme undergoes many modifications during the movement, especially fragmentation where it is reduced to phrases of two and three notes.

The second-movement, marked Adagio, is based on two contrasting melodic ideas, which reoccur in ever increasing complexity and with interesting interplay of the

clarinet and 'cello in varying registers.

The third movement is marked *Andantino grazioso*, and is in a Ternary Form similar to the Minuet (or Scherzo) and Trio form which often makes up the third movement in Chamber Music. The first section has been called a 'lovely and nostalgic Viennese waltz', while the trio section is like an Austrian Ländler, the clarinet part introducing a theme likened to yodelling! This theme is passed around the three instruments with ever increasing complexity until returning to the opening 'Waltz'.

The short rondo finale (*Allegro*) contains many attributes of gypsy inspired idioms often found in Brahms' final movements (the Piano Quintet and Piano Quartet No 1 being just two of many examples), with its mixture of changing time signatures and three-against-four rhythms and colourful minor-mode harmonies. It forms an exciting ending to the work.

Johannes Sebastian Bach, *Prelude in D minor*, arranged for clarinet choir by S Davies

Transcribed from Book I of the *Well-Tempered Klavier*, Prelude no. 4 in C# minor, this arrangement features five fugal voices spread across Bb clarinets, bass clarinet and contra-bass clarinet. Such a vast register range results in a rich, dreamy, organ-like production of this tranquil work.

Paul Simon, *Sound of Silence*, arranged by Voces8

Written by Paul Simon in 1964, *Sound of Silence* was released on the initially unsuccessful album *Wednesday Morning 3am*. The song eventually found an audience among college students returning from spring break in 1965 and quickly gained popularity. Art Garfunkel commented that the song alluded to 'inability of people to communicated with each other ... especially emotionally.' In recognition of the song's cultural, historical and aesthetic importance, *Sound of Silence* was added to the US National Recording Library of Congress in 2012. This arrangement for clarinet choir was commissioned by choir member, David Shannon, who was inspired by a performance of the song by an *a cappella* choir. The emotional separation referred by Art Garfunkel is represented by each voice following a distinct rhythmic journey. As the voices ebb and flow the timbral qualities of the clarinet bring the beauty of the song into relief

Ramin Djawadi, *Games of Thrones*

The stirring theme music for the enormously popular television series *Game of Thrones* was composed for string orchestra and percussion. The lower voices of the clarinet choir are well suited to replicate the driving cello ostinato and the military percussive beat of the original. As the work progresses the clarino voices imbue the folkloric melody with a haunting quality.

The Sydney Community Clarinet Choir was founded by Peter Scaysbook and Deborah de Graaff to provide experienced players with the opportunity to play chamber music. The members come from diverse backgrounds but have a common interest in the love of music and in the many tonal colours and abilities of the clarinet. Our repertoire encompasses a wide selection of genres and styles exactly showcasing those abilities. For more information contact us on

ksweeny@bigpond.net.au.

The Kirribilli Centre

www.thekirribillicentre.org

Amateur Chamber Music Society

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

Chamber Music Concert

5pm Sunday 04 November 2018

