

# ACMS

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## — CONCERT —

5pm Sunday 5th May 2019

Kirribilli Centre, 16 Fitzroy St Kirribilli  
[www.thekirribillicentre.org](http://www.thekirribillicentre.org) tel: 9922 4428

## — PROGRAM —

### C. P. E. BACH *Trio Sonata in B Minor*

(1) *Allegro* (2) *Adagio* (3) *Presto*

flute Alex Chervonsky violin Tassia Kolesnikow  
cello Sybbi Georgiou piano Lyn Chong

### JOSEPH SUK *Piano Quartet in A Minor*

(1) *Allegro Appassionato* (2) *Adagio*

(3) *Allegro con fuoco*

violin Jenny Allison viola Eve Salinas cello Clara Blazer  
piano Ludwig Sugiri

— INTERVAL —

### ARVO PART *“Spiegel im Spiegel”*

cello Clara Blazer piano Kian Woo

### MOZART *String Duo No. 1 in G Major*

(1) *Allegro* (2) *Adagio* (3) *Rondeau*

violin Jenny Allison viola Michelle Urquhart

—REFRESHMENTS—

### **C.P.E. Bach (1714-1788) *Trio Sonata in B Minor for Flute, Violin, Cello and Harpsichord***

Carl (Karl) Philipp Emanuel Bach was a German Classical period musician and composer. He was the son of Johann Sebastian Bach and Maria Barbara Bach and the godson of Philipp Telemann after whom he was named. He worked at a time of transition between his father's Baroque style and the Classical style that followed it. He was known as the “Berlin Bach” during his residence in that city, then the “Hamburg Bach” where he lived and died to distinguish him from his brother Johann Christian who was known as the “London Bach” while working as music master to the English Queen. C.P.E.Bach was a prolific composer and a notable keyboard performer. The Trio Sonata in B minor was composed in 1731 in Leipzig where he was a student. He wrote a number of trio sonatas and solo sonatas with basso continuo as well as what were really early piano trios: keyboard, violin and cello. He wrote one of the earliest pieces for solo flute and included the flute in his three very popular quartets.

### **Joseph Suk (1874-1935) *Piano Quartet in A Minor***

Joseph Suk was 17 years old when he wrote the piano quartet in March 1891 at his home village Kfecovice. Dvorak asked Suk to show his composition to the class at Prague Conservatory. By then the work was still in a draft version. Suk sang the melodic themes and played the piano of the 1<sup>st</sup> and 2<sup>nd</sup> movements. The music was still in unfinished state and yet it impressed the whole school, fellow students and Dvorak.

Two months later the piano quartet was completed and premiered at a soiree in Rudolfinum Hall. Emanuel Chvala, an eminent Prague music critic wrote “Everything that Suk expresses is musical at its core, with the energetic stroke and effusion of true talent”. Novak, who was three years more senior, confessed that Suk surpassed him by several years in experience.

Czechoslovakia at the time was under the Austro-Hungarian Empire and there were strong anti-Czech nationalism attitudes in Austria and Germany. The piano quartet was published a year later by Urbanek, a Prague publishing company, upon the recommendation of Dvorak. Suk also received acknowledgment and support from Brahms.

This piano quartet has richness of idea, dramatic character and thematic sophistication.

Source: Preface to Barenreiter edition (2013) by Zdenek Nouza, Czech musicologist.

### **Arvo Pärt (b. 1935) *“Spiegel im Spiegel”***

Arvo Pärt (b. 1935) is an Estonian composer. Imagine a mirror in front of you and a mirror behind you. What would you see? Answer, mirrors in mirrors. The literal translation of Arvo Pärt's work "Spiegel im Spiegel" can be both "Mirror in the Mirror" or "Mirrors in the Mirror". He wrote this work for string instrument (violin or viola or cello) and piano, translating this visual phenomenon literally into music. The string line keeps reflecting in an ever expanding phrase, either side of a central 'A' (the mediant of the tonic key of F major).

The piano part reflects around a musical cell/riff in the right hand. The left hand literally reflects above and below the right hand.

But the music itself keeps one questioning. For example:

For the audience, on first hearing, is this fascinating visual structure obvious?

Does it need to be obvious?

Should both performers and audience be striving to find deeper, 'real' meaning hidden in the mirrorings of this work?

Or should we all, literally, just listen and reflect?

#### **Wolfgang Mozart (1756-1791) String Duo No. 1 in G Major**

Wolfgang Mozart was born in Salzburg and was to become one of the most influential and prolific composers through time. He composed over 600 works, as Wikipedia says "reaching the pinnacles with his concertante, chamber, operatic and choral compositions". The String Duo in G Major was the first of the two that he wrote to complete Michael Haydn's set of six for the Archbishop Colloredo in the summer of 1783. However, the set was presented as being all by Haydn with the Archbishop not detecting Mozart's workmanship even though the composing styles of the two men were very different. Mozart treated the two instruments as equals and he added sixteenth notes as well as double stops to the viola part. His treatment of the viola was highly innovative for its time. The piece can be played on the cello by transposing the viola part down and changing to bass clef.

concert organiser Jenny Allison

Light refreshments (wine, juice and savouries) are provided.

\$15 entry donation (\$10 concession/seniors) to cover costs.

To get information on future concerts, go to the website

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

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)

**The Kirribilli Centre**

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## ***Chamber Music Concert***

Sunday 05 May 2019

5pm

