

**Kirribilli Neighbourhood Centre**

[www.KNCsydney.org](http://www.KNCsydney.org)

*Chamber Music  
Concert*

5pm Sunday 1 April 2007

16 Fitzroy St, Kirribilli



**AMATEUR CHAMBER MUSIC SOCIETY**

[www.acms-sydney.org/acmenu.html](http://www.acms-sydney.org/acmenu.html)

❧ **PROGRAM** ❧

**HAYDN *Sonata No62 in E-flat  
Major HobXVI***

*1 Allegro 2 Andante 3 Finale-Presto*

Judith Maynard (piano)

duration 20'

**BEETHOVEN *Trio in B-flat Op11***

*1 Allegro con brio 2 Adagio  
3 Nine Variations on a Theme from  
the Popular Opera "Love at Sea"*

Martin Cohen (piano) Clement Loy (oboe)

Petrina Slaytor (bassoon)

duration 18'

❧ **Interval** ❧

continued ...

## Sacred Songs

**BACH** *Ich Freue Mich auf Meinen Tod*  
*BWV82a*

**HANDEL** “How Beautiful are the Feet” from  
*Messiah*

**FRANCK** *Panis Angelicus*

Sara Watts (soprano) Bob Watts (flute)  
Kris Spike (piano)  
duration 11'

**KHACHATURIAN** *Trio (1932)*

1 *Andante con dolore - con molto espressione* 2 *Allegro*  
3 *Moderato-Presto*

Antony Westwood (clarinet) George Carrard (violin)  
Reena Cheng (piano)  
duration 24'

## ☞ Supper ☞

Concert Organiser: George Carrard  
Thanks to Inez Jessurun of the Kirribilli Neighbourhood  
Centre for organising supper.

## ☞ Background Notes ☞

**HAYDN Sonata No62 in E-flat Major HobXVI**

Two of the most interesting and important developments of the 18th century/ classical period were the displacement of the harpsichord with the fortepiano and the Sonata plan as the favoured form of composition.

Sonata from "sonare" (Italian, meaning "to sound") was so popular with the composers, it became the basis of instrumental, orchestral and chamber music. Trios, quartets, symphonies and concertos all featured the basic plan of 1) exposition 2) development and 3) recapitulation. All this pivots on keys - the contrast of the home key and the related keys, principally the dominant, the subdominant and the relative minor.

Joseph Haydn (1732-1809) was a prolific exponent of Sonata form. He was fortunate to have the aristocratic Eszterhazy family as his patron and he was in their employ for most of his life, composing music for the many occasions and functions that the aristocratic life demanded. He was able to accept invitations to visit London and it was during the London concert season of 1794/95 that he composed, for the fortepiano, his *Sonata no 62 in E flat major*. The technical demands and the harmonic twists are very like Beethoven who was to succeed Haydn and Mozart as the giant of the Classical School. JM

## **BEETHOVEN *Trio in B-flat major Op11***

Original for Piano, Clarinet and Cello transcribed for Piano, Oboe and Bassoon.

"Der Gassenhauer Trio" (The Popular Trio) composed 1798

A quick Google of the keywords, Beethoven Opus 11 will bring up a plethora of hits for this composers wonderful trio, originally scored for clarinet, cello and piano which contain a wealth of facts that will find you as informed as any budding musicologist. Click away on any number of these innumerable hits and you'll quickly discover that the 27 year old Beethoven, now living in Vienna had returned to the piano trio genre after a lengthy hiatus from it, in part due to the less than enthusiastic reception of the three trios that made up his first opus.

In an effort to try and gain success within this idiom, we see Beethoven as the great entrepreneur and inventor. Aware of the fact that the clarinet was exponentially rising in popularity and that it's most celebrated exponent, the Viennese virtuoso, Joseph Bähr was always searching for new works to further add to his repertoire, Beethoven scored a clarinet alongside the piano and cello, replaced the standardised violin with the now feted single reed wind instrument. Although not a radically new idea, Mozart had of course already scored the clarinet alongside the viola and piano in his *Kegelstatt* trio of 1786, It was still novel enough, or so Beethoven thought, to rustle up a certain amount of interest and publicity.

What seemed like a brilliant idea to gain interest and acclaim within the trio genre, merely resulted in yet more criticism. Audiences and critics alike were unable to appreciate the

complexities of this pioneering composer. Many described it as unnatural, jarring and hard to listen to, which is ironic seeing as today, most describe it as charming, playful and full of wit and joy. Clement, Petrina and myself all feel that it is a fantastic work, packed with sparkle, humour and plenty of musical challenges not least of which include unexpected key changes and rhythms that jump out of nowhere, not to mention the Beethoven's standard *subito forte* or *subito piano* dynamic calling card which always is a favorite to execute.

But Beethoven's ingenuity extended beyond the above. Like fellow composers, J. Eybler, J. N. Hummel, J Gelinek and later on, N. Paganini, Beethoven further attempted to ensure the success of this work by capitalising on the success of others. Joseph Weigl's comic opera *L'amor marinaro* (Love at Sea) premiered to great acclaim in 1797 (the year before Beethoven completed this op.11 trio), and it's most remembered tune, *Pria ch'io l'impregno* (before I begin work, I must have something to eat) is the theme on which Beethoven completed 9 variations as the finale for the trio. It was probably suggested by Joseph Bähr to Ludwig to use this theme in this trio, as according to his pupil Carl Czerny, Beethoven often contemplated writing an alternative finale, presumably because he found the original too simplistic or commonplace. In fact, these nine variations are extraordinarily inventive and remarkable to play.

Beethoven also transcribed the clarinet line back into a violin one to 'traditionalise' the trio again, and like many of his works was most concerned with it being financially rewarding and thus sellable. Let's not forget that he transcribed many of his works in this way, most notably his piano and wind trio found itself

reincarnated as a piano and string quartet and even more substantial was the rebirth of the violin concerto into his unofficial 6th piano concerto.

Many musician's see the value in Beethoven's own transcriptions. They certainly increases one's repertoire and allows us to gain an new insight into his works and in keeping with the composers desire to have his music played and enjoyed it seems fitting that we take this op11 one step further and transcribe our own edition for oboe, bassoon and piano. You won't necessarily find it on a Google search, but you don't need to really, we're here to present it live. Enjoy. © Martin Cohen 2007

## Sacred Songs`

### BACH Ich Freue Mich auf Meinen Tod BWV82a

From the *Cantata BWV82* "Ich habe genug" (it is enough) from The Purification of the Blessed Virgin Mary (The Presentation of Christ in the Temple). First performed 1727

The cantata, composed for the Feast of the Purification of the Virgin Mary, is based on Biblical passages from Luke 2: 22-32, about the defeat of the terror of death by the appearance of the Saviour. Bach was no stranger to death, having outlived a wife and 10 children. Not only does the music display contempt for death, it also displays the triumph of embracing death in escaping from the sufferings of life..

([http://www.epinions.com/content\\_266590654084](http://www.epinions.com/content_266590654084))

Ich freue mich auf meinen Tod, ach! hatt er sich schon eingefunden!	Rejoicing do I greet my death, ah! would that it had come already.
Da entkomm ich aller Not,  die mich noch auf der Welt gebunden	Then I will emerge from all the suffering that still binds me to the world.
Ich freue mich auf meinen Tod, ach! hatt er sich schon eingefunden!	I delight in my death, ah! would that it had come already.

(Translation from <http://www.bach-cantatas.com/Topics/Recitatives-8.htm>.)

### HANDEL "How Beautiful are the Feet" from *Messiah*

Based on *Romans* 10:15

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

### FRANCK (1822-1890) *Panis Angelicus*

The sixth stanza from "Sacris Solemniis" by St Thomas Aquinas (1225-1274).

Panis angelicus fit panis hominum;	The bread of angels becomes the bread of man;
Dat panis caelicus figuris terminum.	This bread of heaven does away with symbols.
O res mirabilis! Manducat Dominum Pauper, pauper servus, et humilis.	What a marvel! The poor, the servant and the humble may feed on their Lord.

(Translation from <http://www.stpetersnottingham.org/music/panisangelicus.html>.)

## **KHACHATURIAN *Trio for Clarinet, Violin and Piano (1932)***

Khachaturian was born in Georgia of Armenian parents in 1903 and, aged 18, travelled to Moscow where he learned Russian and began his musical studies as a cellist. Later he entered the Moscow Conservatory, studied composition and, two years before graduating, when he was 29, wrote his *Trio for Clarinet, Violin and Piano*, which impressed his teachers, including Prokofiev, who arranged a performance in Paris.

Khachaturian joined the communist party in 1943 but was devastated when in 1948 he was included with Shostakovich, Prokofiev and other Soviet composers in a decree which condemned them "anti-popular" and forced them to apologise publicly. After this he switched to composing film music, began a teaching career, took up conducting and his compositions were less adventurous than his *Trio*. The communist party also retreated from its hard line because, in 1955, Shostakovich was able to write: "Khachaturian's individuality--the result of great creative gifts--reveals itself not only in his idiom, not only leaving his imprint on every bar; this individuality is broader and implies something more than musical technology alone: it comprises also the composer's outlook which is a basically optimistic, life-asserting view of our reality. ... The national and folk idiom of his music is evident ... in all his compositions, however different their subject may be." In 1956 Moscow critics acclaimed his ballet *Spartacus* as a masterpiece.

The *Trio* has complex interplays of the three instruments often doing quite different things simultaneously over and above their contrasting sounds, yet amazingly fitting together. The first

movement is beautiful, lyrical overlaid with arabesque embellishments that give it a relaxed oriental mood. The second movement opens with a scherzo-like section, presents a second subject that develops into a frenzy before being recast into a grand declamation, and ends with a repeat of the opening bars. The final movement is very folksy and great fun; it opens with a simple Uzbek melody, followed by a section similar to Khachaturian's famous *Sabre Dance*, followed by a banquet of highly inventive variations on the opening theme, culminating in an exciting *presto* before coming to rest with a quiet ending.

The members of the trio are indebted to Graeme James and Debbie De Graaff for helping to put the components of the trio together and shape the interpretation.