

AMATEUR CHAMBER MUSIC SOCIETY

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— PROGRAM —

JACOB *Two Pieces*

1 *L'apres-midi d'un dinosaur* 2 *Polka*

Petrina Slaytor (bassoon) Judith Maynard (piano)
duration 5'

LISZT *Concert Study in D-flat major*

"*Un sospiro (a sigh)*" - No3 of *Trois Études de Concert*
Judith Maynard (piano)
duration 5'

MOZART *Adagio and Rondo in C minor K617*

Judith Maynard (piano) Bernard Tola (recorder) Ron Cooper (oboe)
Judy Mitchell (viola) Meg Corlette (cello)
duration 17'

— Interval —

Pieces for Unaccompanied Clarinet

HOLLAND *Prelude on a Motive* BOZZA *Etude de Mecanisme No3*
ZITEK *Modern Etude No3* MANEVICH *Study No1*
BOURGEOIS *Fantasy Piece No7*
Brian Martin (clarinet)
duration 20'

HAYDN *String Quartet Op20 No4*

1 *Allegro di molto* 2 *Un poco adagio affettuoso*
3 *Menuetto - Allegretto alla zingarese* 4 *Presto scherzando*
Michael Goldstein and Annette Allerding (violins)
Peter Mitchell (viola) Felicia Mitchell (cello)
duration 25'

— Supper —

Concert Organiser: Sue Butler.

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

— Background Notes —

JACOB *L'apres-midi d'un Dinosaur and Polka*

In 1976, prolific of English composer and academic Gordon Jacob (1895–1984) wrote four sketches, from which these two are selected. They are fun to play. (PS)

LISZT *Concert Study in D-flat major*

The study is a beautiful piece of music. Liszt's tendency to test the limits pianistic virtuosity is there, but is very much secondary to his musicality.

Pieces for Unaccompanied Clarinet

HOLLAND *Prelude on a Motive*. Dulcie Holland (1913-2000) was born in Sydney and spent most of her life in Australia, composing a wide variety of music, including sound tracks for documentary films in the 1950s. *Prelude on a Motive*, published in 1970, follows the motive in the first two bars through various permutations.

BOZZA *Etude de Mecanisme No3*. Eugene Bozza (1905-1991) was a prolific French composer especially noted for his wind pieces. He has written many works for clarinet, including studies. Of his 14 *Etudes de Mecanisme* published in 1948, No3 is marked *vif et gai*.

ZITEK *Modern Etude No3*. Frantisek Zitek's Sixteen Modern Etudes Op14 edited by H Voxman, were published in 1966. Etude 3 starts off very slowly, goes through some ethereal passages and concludes dramatically.

MANEVICH *Study No1*. Alexander Manevich, a Russian composer, is known to clarinetists especially for his concerto for the instrument. His ten studies for clarinet, edited by Stanley Drucker, were published in 1967. They are quite melodic and give great scope for interpretation.

BOURGEOIS *Fantasy Piece No7*. Derek Bourgeois, born in 1941, is an English composer with a huge output, including 40 symphonies and counting. In 1993 he wrote sets of fantasy pieces for 13 different instruments, from violin to tuba. The fantasy pieces for clarinet were written for auditions to the National Youth Orchestra of Great Britain. No7 has two sections, marked *lugubre* and *allegro molto vivace*.

(BM)

MOZART *Adagio and Rondo in C minor K617*

Mozart composed this work seven months before his death in 1791. In today's performance the piano replaces the original glass harmonica. It is not a mere novelty piece featuring a glass harmonica, but a truly moving and thoughtful

composition. It exhibits unexpected turns and rich colours characteristic of Mozart.

HAYDN String Quartet Op20 No4 HobIII34

Haydn (1732-1809) had already written thirty string quartets before he composed the six which comprise Op20. The first eighteen (Op1, 2 and 3) are more in the nature of divertimenti each containing sometimes as many as six movements (the quartets of Op3 are considered to be not entirely by Haydn). In contrast, the Op20 quartets firmly establish the classical string quartet form as we now know it and the influence which these quartets had over all succeeding composers of this form was immense.

Op20 No4 starts with a simple three note phrase which permeates the entire first movement. Haydn's treatment thematically, in key changes and in dynamics has an unprecedented economy. The movement ends softly.

The second movement consists of a simple theme announced by the first violin and then by three variations, one each for first violin, second violin and 'cello, but excluding the viola - much to this player's chagrin. The final variation works up to quite a climax and then subsides to a very quiet ending.

The third movement is in the nature of a Hungarian dance with strongly marked off beat rhythms which is followed by a trio in which the cello provides a contrasting theme in regular quavers with a simple crotchet accompaniment from the other three instruments. This movement is a favourite among the amateur string quartet fraternity because of its "amabile" character - typical Haydn.

The last movement, as well as its inventiveness, shows Haydn's sense of humour. All four players join in a rumbustious 'free for all'. (MG)

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To get information on future concerts, go to <http://www.acms-sydney.org/perform/acmsuns.html> or Google "ACMS music Australia".

All chamber music players are welcome to join the Society. If interested, write to [membership@acms-sydney.org](mailto:membership@acms-sydney.org) or to ACMS Membership Secretary, PO Box 584, Balgowlah NSW 2093

## **Kirribilli Neighbourhood Centre**

[www.KNCsydney.org](http://www.KNCsydney.org) tel: 9922 4428 (5)

# *Chamber Music Concert*

Sunday 6 July 2008

