

Amateur Chamber Music Society Inc

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

— CONCERT —

5pm Sunday 4 September 2011 (first Sunday in September)
Kirribilli Neighbourhood Centre, 16 Fitzroy St Kirribilli
www.KNCsydney.org tel: 9922 4428

— PROGRAM —

BACH *Trio Sonata* from ‘The Musical Offering’

(1) *Largo* (2) *Allegro*
(3) *Andante larghetto* (4) *Allegro*
violins Vania Chan and Michelle Urquhart
cello David Oldroyd harpsichord Ji-Hyun Kim

20'

BRAHMS *Sonata in E minor Op38*

(1) *Allegro non troppo* (2) *Allegretto quasi Menuetto – Trio*
(3) *Allegro*

cello Benjamin Avanzi piano Ji-Hyun Kim

25'

— INTERVAL —

FAURÉ *Piano Trio in D minor Op120*

(1) *Allegro ma non troppo* (2) *Andantino* (3) *Allegro vivo*
violin Vania Chan cello Caroline Slaytor
piano Nicholas Stokes

20'

WEBSTER *Rhapsody based on Themes from Bizet’s Carmen*

flute Richard Tardif clarinet Lindsay Wanstall
piano Ji-Hyun Kim

20'

— SUPPER —

Concert Organiser: Ji-Hyun Kim
The manager and volunteer staff of the
Kirribilli Neighbourhood Centre
provide supper (wine, juice and savouries) and
charge \$10 entry (\$5 concession/seniors) to cover costs
and to raise funds for the Centre

- Background Notes -

BACH (1685-1750) *Trio Sonata C minor BWV1079* from ‘The Musical Offering’

‘The Musical Offering’ is a collection of canons and fugues and a trio sonata, all Based On A Single Theme Suggested To Bach (1685–1750) By Frederick The Great of Prussia.

In 1747, Bach met with the king in Potsdam and was invited to improvise a three-part fugue on a theme proposed by the king. Bach did that easily enough and was then asked to produce a six-part fugue. Bach couldn’t improvise ‘without notice’, but two months later he produced what was one of his finest and most remarkable series of compositions, based on the ‘king’s theme’. He sent the ‘Musical Offering’, engraved at his own expense, with a florid letter of dedication to the king in appreciation of his hospitality.

Bach was so enthused by the challenge that, altogether, he produced two *ricercars* (keyboard music in ‘quasi-improvisatory toccata style or strict polyphonic fugal style’), ten canons, and a trio sonata, all based on the noble ‘king’s theme’. They included a canon ‘in augmentation’ (as the notes get ever longer, suggesting that the king’s fortunes were waxing), the ‘ascending canon’ as the theme is repeated at a stepwisely rising pitch (again suggesting the rising glory of the king), and a curious ‘crab canon’ in which one instrument starts at the beginning of the piece and works forward while the other one starts at the end and plays the piece backwards, the two passing without incident in the middle! Other canons were no less curious and original. The whole series was titled *Regis Jussu Cantio Et Reliqua Canonica Arte Resoluta* (RICERCAR).

The *Trio Sonata* is not only an intellectual tour de force but also a work of great beauty. It was intended to be played with a flute (for Frederick) and violin. But we think it sounds very well with two violins! To see the complexity of the six-part fugue, revealed in colour(!) and highly recommended, visit <http://www.youtube.com/watch?v=bsh88GrsY34>. We can only enjoy playing it to you.

BRAHMS (1833-1897) *Sonata No1 for Piano and Cello in E minor Op38*

Johannes Brahms composed the first of his two sonatas for cello and piano in Vienna (1862, first two movements) and Karlsruhe (1865, last movement). It is dedicated to Johannes’s friend and cellist Josef Gänsbacher, who helped him be appointed as conductor of the Vienna Singakademie in 1863. This beautiful sonata was an immediate public success. Nevertheless, Brahms waited more than twenty years until 1886 before composing his *Sonata No2 Op99* for this combination.

Sometimes called “pastoral sonata”, it also offers the intensity and romanticism that are so typical of Brahms. The first movement, composed in sonata form, is lyrical and ample. The central movement is lighter and playful with a central trio that is more lyrical. The last movement, of a slightly different character to the first two, is a vigorous conclusion to the whole piece. Probably an homage to J S Bach, it opens with a theme that is strikingly similar to that of the *Contrapunctus 13* of the *Art of the Fugue*.

FAURÉ (1845-1924) *Piano Trio in D minor Op120*

Fauré composed his only piano trio in 1923. He had been director of the Paris Conservatoire for 15 years until 1920, when he resigned due to increasing deafness.

His biographer, Nectoux, describes him as the greatest master of French song, alongside which his chamber works are his “most important contribution to music”.

Fauré’s musical idiom was unique, combining Classical lucidity with Romantic sensualism, with a subtle use of modality. He has been described as the “missing link” between Brahms & Debussy.

Michael WEBSTER (1944) *Rhapsody based on themes from Bizet’s Carmen*

Although the combination of a flute, clarinet and piano produces some wonderful sounds, composition for this trio is uncommon. It is presumably for this reason, that the American clarinetist Michael Webster transcribed several works for this group in order to play with his professional flautist wife. This work was arranged in 1990, and is an exciting blend of various themes from Bizet’s famous opera *Carmen*.

Next concert includes a Sextet for Piano and Winds

For information on future concerts, go to the website <http://www.acms-australia.org/sydney/> and click on “Concerts” in Navigation panel on the left hand side.

All chamber music players are welcome to join the Amateur Chamber Music Society. If interested, go to the website, click on “Join Us”, download an application form and post to ACMS Membership Secretary, PO Box 584, Balgowlah NSW 2093.

Kirribilli Neighbourhood Centre

www.KNCsydney.org

Amateur Chamber Music Society

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

***Chamber Music
Concert***

Sunday 4 September 2011

