

Amateur Chamber Music Society Inc

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

— CONCERT —

5pm Sunday 2 October 2011

Kirribilli Neighbourhood Centre, 16 Fitzroy St Kirribilli

www.KNCsydney.org tel: 9922 4428

— PROGRAM —

Farrenc Sextet in C minor Op 40

(1) *Allegro* (2) *Andante Sostenuto*

(3) *Allegro Vivace*

Lisa Kawai, piano Ian Butler, flute

Freya Bailes, oboe Peter Scaysbrook, clarinet

Elizabeth Dalton, French horn Helen Boyton, bassoon

Bach Trio Sonata in G BWV 1039

(1) *Adagio* (2) *Allegro ma non tanto*

(3) *Adagio e piano* (4) *Allegro moderato*

Peter Scaysbrook and Ian Butler, flutes

Lisa Kawai, piano

— INTERVAL —

Haydn Piano Trio in C Hob 15:27

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

Regula Scheidegger, violin David Oldroyd, cello

Ji-Hyun Kim, piano

Webster Rhapsody based on Themes from Bizet's Carmen

Richard Tardif, flute Lindsay Wanstall, clarinet

Ji-Hyun Kim, piano

— SUPPER —

Concert Organiser: Ian Butler

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 -

Louise Farrenc (1804-1875) Sextet in C minor, Op 40

Jeanne-Louise Dumont was born into an artistic family. She showed early ability as a pianist and studied first with a Clementi pupil, Anne-Elisabeth Soria and then with Moscheles and Hummel. She also studied composition with Anton Reicha and at the age of 15 entered the Paris Conservatoire.

She married Aristide Farrenc, a flute player in 1821. For a while they travelled and gave concerts together, but Aristide tired of this life and set up a music publishing business, Editions Farrenc.

Farrenc's early compositions are mainly for the piano. Her work was praised by critics, including Robert Schumann and Hector Berlioz and she began to write for larger ensembles. A private concert of her first piano quintet was well received by the musical establishment. Other works include a second piano quintet (both are for the *Trout* instrumentation), two piano trios, a nonet for wind and strings, trios for clarinet, cello and piano and for flute, cello and piano, and the sextet that we are performing today. Her nonet was performed in 1850 to great acclaim by an ensemble led by Joseph Joachim. She also wrote three symphonies and some overtures. Her third symphony was premiered in 1849 and was subsequently performed internationally.

Farrenc was appointed Professor of Piano at the Paris Conservatoire in 1842 and held the post for thirty years. After the premiere of her nonet she successfully requested and received equal pay as her male colleagues. As well as her teaching duties, she had an interest in earlier French keyboard music, collecting and publishing 23 volumes as the *Tresor des pianistes*.

The sextet for piano and winds that we are performing today was written in 1851-2. Such a combination is without precedent, though Mozart and Beethoven had written quintets for piano and winds and Farrenc's teacher, Reicha, had established the wind quintet as a standard ensemble.

J S Bach (1685-1750) Trio Sonata in G, BWV 1039

Much of J S Bach's chamber and orchestral music was written during his time as Kapellmeister to Leopold, Prince of Anhalt-Köthen between 1717 and 1723. Trio sonatas were a popular form for both amateur and professional musicians, with two treble instruments (usually violins) and basso continuo.

The G major sonata is probably intended for two flutes rather than violins. It follows the standard slow-fast, slow-fast movement form, with the upper parts following each other in close imitation. Bach's love of counterpoint comes to the fore in the fast movements with a three-part fugue as the finale.

F J Haydn (1732-1809) Piano Trio in C, Hob 15:27

Franz Joseph Haydn was one of the most famous composer of the classical period, known as the 'Father of Symphony'.

This work is one of the "Bartolozzi Trios" dedicated to Theresa Jansen, composed in 1797 who was one of Clementi's student.

Haydn's piano trios are dominated by the piano part. The violin only plays the melody a certain amount of the time, and is often doubled by the piano when it does. The cello part is very much subordinated, usually just doubling the bass line in the piano.

The dominance of the piano part does not imply that the late trios are not of the highest quality. It is quoted that Haydn's trios are "along with the Mozart concertos the most brilliant piano works before Beethoven", and that "the late works especially are brilliantly virtuosic, exploiting the full idiomatic range of the instrument [i.e., the piano]".

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 will be on 4 December and will feature works by Joplin and Brahms, and some Christmas music.

For information on future concerts, visit our website
<http://www.acms-australia.org/sydney/>

All chamber music players are welcome to join the Amateur Chamber Music Society. Visit our website for application forms or write to ACMS Membership Secretary, PO Box 584, Balgowlah NSW 2093.

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