

Amateur Chamber Music Society

www.acms-australia.org/concerts

— CONCERT —

3 pm Sunday 07 August 2022

Kirribilli Centre, 16 Fitzroy St Kirribilli

www.thekirribillicentre.org tel: 9922 4428

— PROGRAM —

BRAHMS *Violin Sonata No 3 in D minor Op 108*

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

(3) *Intermezzo* (4) *Finale*

violin Tracey Tsang piano Ben Chan

MOZART *Parto, Parto ma tu ben mio* from *La Clemenza di Tito*

TERENCE GREAVES *A Garden of Weeds*

words by Jacqueline Froom

soprano Sarah Arnold clarinet Andrew Cousins

piano Ross McDonald

— REFRESHMENTS —

POULENC *Trio for Oboe (arranged for flute), bassoon and piano*

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

flute Bruce Lane bassoon Petrina Slaytor

piano Judith Maynard

JOHANNES BRAHMS (1833–1897) *Sonata No. 3 in D minor*

The Brahms D minor Violin Sonata no.3 was dedicated to Hans von Bülow, a musician of gargantuan talent celebrated as both pianist and conductor and was premiered in Budapest in 1888 with Jenő Hubay on violin and the composer at the piano.

The sonata consists of 4 movements. In the first movement, the violin and piano share equally the thematic material of the opening: the violin presents the principal subject, a lyrical inspiration marked by long notes that give way to quick neighbouring tones; the piano's arching second theme is superbly constructed from a two-measure motive of stepwise motion followed by a hesitant dotted-rhythm gesture. The development section is largely occupied with a discussion of the main theme. A full recapitulation and an ethereal coda derived from the main theme closes this movement.

The second movement, *Adagio*, is one of Brahms's most endearing creations, an instrumental hymn of delicate emotions, touching melody, and rich harmonies. The third movement replaces the traditional "scherzo" with an intermezzo of precisely controlled intensity and masterful motivic development.

The sonata-form finale resumes the darkly expressive eloquence of the opening movement with its impetuous main theme. A chordal subject initiated by the piano provides contrast, but the unsettled mood of the first theme remains dominant through the remainder of the movement.

W A MOZART (1756-91) *Parto, Parto ma tu ben mio* from *La Clemenza di Tito*, libretto by Pietro Metastasio

One of Mozart's last operas, *La Clemenza di Tito* (The Clemency of Titus), an opera seria, was commissioned for the 1791 coronation of Leopold II in Prague. Antonio Salieri was approached first but was too busy, and he declined the commission, although he did attend the coronation. Mozart readily accepted the commission given his fee would be twice the price of a similar opera commissioned in Vienna. Mozart's earliest biographer Niemetschek alleged that the opera was completed in just 18 days.

The new emperor of Rome, Tito, is much loved by the Roman people, with the exception of Vitellia the daughter of the previous Emperor. When her attempts to return to her rightful place on the throne through marriage are unsuccessful, Vitellia plots Tito's assassination and enlists the help of her young admirer, Sesto. Leading up to Sesto's aria, *Parto, parto ma tu ben mio*, the furious Vitellia has made him promise to lead an uprising against Tito. As he leaves to fulfill his promise, Sesto asks Vitellia to calm herself and make peace with him again. Sesto is close friends with Tito but will do anything to gain the affections of Vitellia, so agrees to her plans. Later in the opera he sets fire to the Capitol, intending to trap Tito inside and kill him. The plot fails but Sesto is wracked with guilt. He admits his guilt to Tito and faces execution. Vitellia rushes to Tito to admit her part in the plan to help save Sesto. Tito forgives them both and the Roman people rejoice in their compassionate and merciful Emperor.

TERENCE GREAVES (1933-2009) *A Garden of Weeds*

Terence "Terry" Greaves (1933-2009) was a British composer, music teacher and examiner. He was a lecturer at the Birmingham School of Music and later Dean at the Royal Manchester College of Music. He was also a dedicated examiner and moderator for the ABRSM for over 40 years, writing many works as examination pieces. *A Garden of Weeds* features musical interpretations of the physical and medicinal attributes of five flowering plants.

FRANCIS POULENC (1899-1963) *Trio for Oboe (arranged for Flute), Bassoon and Piano*

It wasn't until the years after WW II that Poulenc's composition was given the prominence it commands today. His works were dismissed as too simple, too direct, and too flippant to be regarded as serious.

Diaghilev's *Ballet Russe*, Igor Stravinsky and the public riot after the first performance of *The Rite of Spring* plunged the musical world into the 20th century. Paris was the centre of cosmopolitan sophistication and Poulenc, a member of the group of composers known as "Les Six" reacted accordingly.

He was a prolific composer contributing to every genre of composition... solo and duo piano, various chamber groups, song, incidental and film music, opera and religious works

concert organiser Tony Tenney

light refreshments (wine juice and savouries)

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

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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

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