

## Join Us – Free Playing Day

The ACMS organises a playing day every other month where members get together.

We also have:

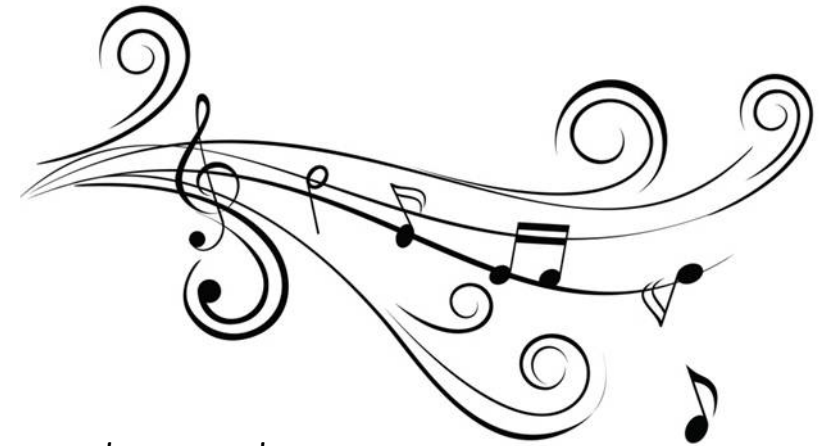
- a membership register for contacting other players
- a comprehensive library of chamber music,
- regular opportunities to play with other members and
- opportunities to perform works to a public audience.

For more information or to attend a free playing day, we can be contacted:

Website [www.acms-australia.org](http://www.acms-australia.org)  
Email [membership.secretary@acms-australia.org](mailto:membership.secretary@acms-australia.org)



## ACMS: Chamber Music For Pleasure



Saturday 9 March 2013 3pm

The concert will conclude at approximately 5pm

## From The President

The ACMS is an association of people who love playing chamber music.



We hope to be able to provide a range of music for your enjoyment, some familiar, some which will surprise.

Music is a complicated business. It is not enough to love it in private. It is intended to be shared with an audience.

The ACMS offers a range of benefits to its members. The primary reason for membership is that members of the society have access to a list of players from which they can form groups to perform particular pieces or to play together on a regular basis. To encourage interest in new music and to get to know other performers the Society holds regular get-togethers called Playing Days, usually five in a year, where players are allocated groups and have access to the Society's extensive library for music. The key event of our year is the 3-day music camp usually held in late January at the Conservatorium of Wollongong. We also have regular opportunities to perform at Sunset Concerts at the Kirribilli Neighbourhood Centre, and now we can move on from that test bed to enjoy the opportunity to perform at the Independent Theatre. For some people getting together to play music is what it is all about, for others a performance provides a focus and the satisfaction of having an audience.

Susan Butler  
President, ACMS

## The ACMS would like to thank –

The **Elizabethan Theatre Trust** for making this series of concerts possible.

Sounds like Sydney at [www.soundlikesydney.com.au](http://www.soundlikesydney.com.au) for advertising for us.

And **you**, for your patronage.



## CONTRAST TRIO

This is the debut performance for the *Contrast Trio*, which was formed in December 2012. All group members have academic or business-related vocations which are not related to music. However, they share a common desire to explore the chamber music repertoire.



Tracey Tsang (violin), Benjamin Avanzi (cello), Benjamin Chan (piano)

Tracey Tsang was formerly the concert master of the SBS Radio & Television Youth Orchestra and has enjoyed success in many eisteddfods. Passionate about maintaining music as a hobby, she continues to enjoy performing regularly and has in recent years performed in numerous concerts supporting charities and not-for-profit causes. Career-wise, Tracey is a full-time post-doctoral research fellow, conducting medical research into child and adolescent health. She is additionally a long-term practitioner of martial arts, which she enjoys in her spare time.

Benjamin Avanzi was born in Switzerland, where he grew up and studied cello performance and chamber music in the conservatories of Zürich and Lausanne, respectively. In a previous life, he was cello solo of several (non professional) orchestras and performed regularly as soloist with semi-professional orchestras. Benjamin is a Swiss actuary. After a few years of consulting and being CEO and Chairman of the Board of a large pension fund especially designed for artists in Switzerland, he completed a PhD in actuarial studies is now a Senior Lecturer at UNSW.

Benjamin Chan has been playing both the piano and violin from the ages of six and seven respectively, and held a music scholarship at Sydney Grammar School. Benjamin was also a member of the SBS Youth Orchestra, where he and Tracey met and the two have been in collaboration for a number of years in many different forms of chamber music. Outside of performing and exploring all kinds of different music, Benjamin has recently completed his Bachelor of Commerce and Bachelor of Arts from the University of Sydney, and has an extensive background in retail management and sales.

## Program

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Claude **DEBUSSY**  
(1862 – 1918)

### **Piano Trio in G Major**

*Andantino con moto allegro*  
*Scherzo intermezzo*  
*Andante espressivo*  
*Finale appassionato*

APRÈS-MIDI TRIO – Vince Allan (violin),  
Robyn Mansfield (cello), Kian Woo (piano)

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Paul Agricole **GENIN**  
(1832 – 1903)

### **Grand Duo Concertante Op. 51**

THE DOPPLER EFFECT – Cathy Wainwright  
(flute), Cathy Fraser (flute), Gail Earl (piano)

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Joseph **HAYDN**  
(1732 – 1809)

### **String Quartet No 25 in C Op. 20 No. 2**

*Moderato*  
*Capriccio: Adagio*  
*Minuet : Allegretto*  
*Fuga a quattro Soggetti*

AMBROSIA QUARTET – Jenny Allison  
(violin), Judy Mitchell (violin), Eve Salinas  
(viola), Anne Stevens (cello)

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## INTERVAL

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Claude **DEBUSSY**  
(1862 – 1918)  
(arranged Webster)

### **Petite Suite**

*En bateau*  
*Cortege*  
*Menuet*  
*Ballet*

JIRILI TRIO – Richard Tardif (flute), Lindsay  
Wanstall (clarinet), Ji-Hyun Kim (piano)

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Felix **MENDELSSOHN**  
(1809 – 1847)

### **Piano Trio No. 1 in D minor Op. 49**

*Molto allegro agitato*  
*Andante con moto tranquillo*  
*Scherzo. Leggiero e vivace*  
*Finale. Allegro assai appassionato*

CONTRAST TRIO – Tracey Tsang (violin),  
Benjamin Avanzi (cello), Benjamin Chan (piano)

Coming up in 2013

## ACMS: Chamber Music For Pleasure

The Independent Theatre, North Sydney

See a selection of the works to be performed –

### **Saturday June 15, 3pm**

Johannes BRAHMS – Sonata for Clarinet and Piano Op. 120

Franz SCHUBERT – String Quartet No 13 in A Minor D804 (Rosamunde)

Wolfgang Amadeus MOZART – Sonata for Violin and Piano K301

Bohuslav MARTINŮ – Trio for Flute, Cello and Piano H. 300

### **Saturday August 17, 3pm**

Dimitri SHOSTAKOVICH – Piano Quintet in G minor Op. 57

Robert SCHUMANN – Three Fantasy Pieces (Fantasiestücke) Op. 73

Franz SCHUBERT – Piano Trio No.2 in Eb major D929 Op. 100

Elena KATS-CHERNIN – The Breakfast Suite

### **Saturday October 19, 3pm**

Franz SCHUBERT – Five Lieder, Shepherd On The Rock

Claude DEBUSSY – Songs

### **Tickets**

Adults \$30

Concession \$26

Student \$22

## **JIRILI TRIO**

**Ji-Hyun Kim** started learning the piano at a young age, and stopped playing when she was a teenager in pursuit of other interests. She rediscovered her love of music through ACMS and meeting other like-minded players who share her passion. Other than music, she spends a hefty sum of her waking hours working as an analyst at Optus.

**Richard Tardif** learned the basics of flute playing at primary school and then abandoned the instrument for 30 years. He has since taken it up again, encouraged by the possibilities of playing chamber music with the ACMS. He also plays with the Latin Salsa band Musica Linda, which performs regularly at various Sydney venues.

**Lindsay Wanstall** studied clarinet and piano at the Sydney Conservatorium of Music, graduating with B Mus Ed. She taught music in schools, soon realising her passion was for instrumental music teaching. She still teaches private students and trains a youth band. She returned to her own playing after raising her family.



*Richard Tardif (flute), Ji-Hyun Kim (piano), Lindsay Wanstall (clarinet)*



## AMBROSIA QUARTET



Standing from left to right are Jenny Allison, Judy Mitchell and Eve Salinas. Anne Stevens (seated).

Jenny Allison (1st violin), Judy Mitchell (2nd violin), Eve Salinas (viola) and Anne Stevens (cello) have been playing together for over twenty years, while also pursuing their own professional careers and raising families.

It has been twenty years of much pleasure derived from making music together as amateur musicians. They are also long-standing members of the ACMS.

## The Music

Claude **DEBUSSY** (1862 – 1918)

### **Piano Trio in G Major**

*Andantino con moto allegro*

*Scherzo intermezzo*

*Andante espressivo*

*Finale appassionato*



In 1879, Madame Nadezhda von Meck, a wealthy Russian woman best known today for her patronage of Pyotr Tchaikovsky, asked Professor Antoine Marmontel from the Paris Conservatoire to recommend a pupil to accompany her in Russia as a chamber musician. Debussy, having recently won first prize in the score-reading class, took the position, and in the summer of 1880, travelled with von Meck and her family and friends on a tour of Europe and Russia. It was on this tour that the 18 year old Debussy composed his Trio en sol majeur (Piano Trio in G) for piano, violin and cello. Being such a youthful work, one does not hear the distinctive Impressionistic sound world that Debussy was to later develop. Instead, one can hear influences of Schumann, Franck and the music of the Parisian salons. Even though it is his earliest known instrumental work, it is a relatively recent discovery and was only published in 1986.

The trio is filled with rich harmonies and flowing melodies, especially in the beautiful Andante third movement. The first movement is the most complex and longest, with various changes of character and tempo, tied together by the recurring melody that is first heard in the violin and exchanged frequently between the instruments. The second movement is a playful scherzo that combines chord blocks in the piano with frequent pizzicato and intricate rhythmic figures in the strings. The driving, chromatic pulse and catchy theme of the finale could have come straight out of an action scene from a James Bond movie!

Paul Agricole **GENIN** (1832 – 1903)

### **Grand Duo Concertante Op. 51** for two flutes and piano

Genin was a French flautist and composer who was born in Avignon and spent all his adult life in Paris. He studied at the Paris Conservatoire with the top flautists of the day, Tulou and Dorus, and subsequently held posts as the Principal Flute of the Theatre Italien Orchestra and the Colonne Orchestra in Paris.

Genin is best known as the composer of the much loved *Carnival of Venice Variations*, originally written for flute and piano, but since transcribed as a show piece for just about every instrument. Although Genin wrote over sixty works for the flute only about ten have survived to the present day, most seem to have fallen into obscurity.

Genin is also credited with being one of the first composers to write for the new instrument of his day, the saxophone, invented around 1840.

The style of the *Grand Duo Concertante* clearly reflects Genin's operatic background. It contains all the essential elements of a good opera – lush melodies, a conversational style, gypsy tunes, a waltz and a showy cadenza for the two flutes.



## **THE DOPPLER EFFECT**

Cathy Fraser, Cathy Wainwright and Gail Earl met through the ACMS and have been playing and performing together for over twelve years. They were initially attracted to the extensive and virtuosic 19th century works for two flutes and piano composed by the flute playing brothers Franz and Karl Doppler, and have continued to develop their repertoire with the works of other composers.

When competing in the Sydney Eisteddfod many years ago, it was necessary to name their ensemble, and so *The Doppler Effect* was born. This name reflected not only the music they were performing, but also the doubling up of the two Cathys on two flutes, as did the two Doppler brothers who toured extensively throughout Europe. The name of the ensemble is also a play on the German word *doppel* meaning duplicate or double. Another curious coincidence is that all three members of the group were born in the same year, within five months of each other in fact.

*The Doppler Effect* has competed successfully in the McDonald's Performing Arts Challenge Chamber Ensemble sections, and provided entertainment at the finals of the New South Wales Doctors Orchestra Instrumental Scholarship run by the Sydney Eisteddfod.

The two Cathys and Gail hope to continue enjoying new works for this combination of instruments for many years to come.



Cathy Fraser (flute), Gail Earl (piano), Cathy Wainwright (flute)

## The Performers

### APRÈS-MIDI TRIO



Vincent Allan (violin), Kian Woo (piano), Robyn Mansfield (cello)

The *Après-Midi Trio* began playing together last year, brought together by a mutual enjoyment of chamber music and a complementary combination of interests and experiences. They enjoy trying new repertoire, and the Debussy Piano Trio is the first work they have performed together. The trio is named after Debussy's *Prélude à l'après-midi d'un faune* (Prelude to the Afternoon of a Faun).

Vince started violin at 3 and piano at 5. He has studied with Goetz Richter at the Sydney Conservatorium of Music. He teaches violin and viola and runs a string shop in Epping called Vivaldis.

Kian asked his mum if he could play the piano when he was 8 and has been playing, on and off, ever since. His favourite composer is Mozart. Kian has been playing chamber music regularly since joining the ACMS a few years ago. He works as a software developer.

Robyn's musical interest was sparked at an early age with singing and piano, but she discovered her great love, the cello, at age 13. Most recently she has played cello in a range of contexts, including chamber groups, the NSW Doctors Orchestra and various musical theatre productions. Robyn enjoys arranging popular and other quirky tunes for chamber groupings, and by day, works as a science researcher.

Franz Joseph **HAYDN** (1732 – 1809)

### String Quartet No. 25 in C, Op. 20 No. 2

*Moderato*

*Capriccio: Adagio*

*Minuet : Allegretto*

*Fuga a quattro Soggetti*

Franz Joseph Haydn was an Austrian composer, one of the most prolific and prominent of the Classical period. He is often called the “Father of the Symphony” and “Father of the String Quartet” because of his important contributions to these forms. He was also instrumental in the development of the piano trio and in the evolution of sonata form. *Source: Wikipedia*



This is the second quartet of a set of six written in 1772 and known as the Sun Quartets. They have been authoritatively described as works exhibiting the full maturity of the Viennese classical style. It is the cello which states the opening theme of this quartet, with its central development section accompanied by the rapid semiquavers of the second violin. The C minor slow movement is placed second, with its octave opening from all four instruments leading to greater melodic complexity and elaboration of accompaniment patterns. The C major Minuet, with its musette drone and contrasting Trio, is followed by a final Fugue described as a fugue with four subjects, but which is in fact a double fugue with two countersubjects. It is a movement of great contrapuntal ingenuity.



## **DEBUSSY** (1862 – 1918) arranged **WEBSTER**

### **Petite Suite**

*En bateau*  
*Cortège*  
*Menuet*  
*Ballet*

Debussy's Petite Suite began as a piece for piano, four hands. It has since been frequently arranged, for orchestra and various chamber ensembles, and is much loved as one of Debussy's most appealingly melodic short pieces.

In its original form for piano, Petite Suite was first performed on February 2, 1889 by Debussy in collaboration with the pianist-publisher Jacques Durand. The work has a simple lyricism that contrasts with much of the composer's music from the late 1880s, which was marked by trend-setting harmonies and colours that drew the wrath of contemporary critics for being "too modernistic." The piece in any case is designed to entertain and delight.

There are four separate movements. En bateau, or "In a Boat," the first movement, has an exquisite melody that is accompanied by broken chords that clearly suggest ripples, eddies, and whirlpools in water. Simple though it may be, this movement actually uses one of the signature elements of Debussy's later harmonic style - the whole-tone scale. The next movement, entitled Cortège, reminds the listener of a festival parade, a marching band processing past in an exhilarating rush of musical pageantry. The beautiful Minuet follows, and is pure musical magic. The Suite's most memorable movement, it suggests the musical equivalent of elves at play. In two of its passages, Debussy treats the melody in parallel tenths, creating an eerie, open sound and foreshadowing a compositional technique that he was later to exploit further. The final movement is an energetic, festive dance movement with the title Ballet.

*Adapted from Symphony Silicon Valley program note*

## Felix **MENDELSSOHN**-BARTHOLDY (1809 – 1847)

### **Piano Trio No. 1 in D minor, Op 49**

*Molto allegro agitato*  
*Andante con moto tranquillo*  
*Scherzo. Leggiero e vivace*  
*Finale. Allegro assai appassionato*

Felix Mendelssohn's Piano Trio No. 1 in D minor, Op. 49 was completed on 23 September 1839 and published the following year. The work is scored for a standard piano trio consisting of violin, cello and piano. The trio is one of Mendelssohn's most popular chamber works and is recognized as one of his greatest along with his Octet, Op. 20.

During the initial composition of the work, Mendelssohn took the advice of a fellow composer, Ferdinand Hiller, and revised the piano part. The revised version was in a more romantic, Schumannesque style with the piano given a more important role in the trio. Indeed, the revised piece was reviewed by Schumann who declared Mendelssohn to be "the Mozart of the nineteenth century, the most illuminating of musicians."

*Source: Wikipedia*

