Amateur Chamber Music Society

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— Concert PROGRAM —

HAYDN *Piano Trio no.39 in G major Hob XV/25*

(1) Andante (2) Poco adagio, cantabile
(3) Rondo all’Ongarese: Presto

violin Ian Butler cello Cindy Pan
piano Patsy Short

16’

VIVALDI *Laudamus Te* from *Gloria RV589*FANNY MENDELSSOHN *Heinrich Heine Duos I & II*PURCELL *Witches Duet* from *Dido and Aeneas*MOZART *Domine Deus* from *Great Mass in C minor K.427*

voice Sophia Lauber & Miriam Blatt
piano Beatrice Kuyumgian-Rankin
11’

FELIX MENDELSSOHN *Piano Trio no.2 in
C minor op.66*

(1) Allegro energico con fuoco (2) Andante espressivo (3) Scherzo: Molto allegro quasi presto. (4) Finale: Allegro passionato

violin Tracey Tsang cello John Napier
piano Ben Chan

30’

— refreshments —

- Notes -

HAYDN, JOSEPH (1732-1809) *Piano Trio No. 39 in G major, Hob. XV/25*

Written when he was 63 in 1795, this is Haydn’s most famous piano trio, often referred to as the Gypsy Trio because of its Rondo finale in 'Hungarian' style.

The final movement is the most fun with its rollicking, wild and gutsy ‘Gypsy‘ flavour. It incorporates the Hungarian ‘recruiting dance’ genre - Verbunkos - and ‘Gypsy’ stylings including strumming accompaniments and left-hand pizzicato.

Verbunkos – sometimes known as hongroise - is an 18th century Hungarian dance and music genre. The name - meaning ‘recruiter’ - is derived from the German word ‘Werbung’ a noun derived from the verb ‘werben’ meaning ‘to recruit’. This style of music and dance was performed by Hungarian hussars to encourage young men to join the military (prior to the introduction of conscription in 1849). The leading sergeant would start with the slow movements followed by lower officers performing more energetic steps before the youngest soldiers joined with yet faster and more powerful jumps and spur-clicking, bringing the whole to a dazzling conclusion. It must have made joining the military seem really exciting, fun and enticing. I imagine the reality was far less entertaining. The melodies are thought to have originated from Hungarian folk music and have also been attributed to the Romani people (Gypsies) as the accompaniment was often played by Romani musicians in Romani style.

Haydn dedicated the lively piano trio we now call the ‘Gypsy Trio’ to his friend, the widow Rebecca Schroeter.

**MENDELSSOHN, FELIX (1809-1847) *Piano Trio No.2 in C minor Op 66***
Mendelssohn’s second piano trio is a late work, composed and premiered in 1845, two years before his death at the age of 38. It was in fact the last chamber work that the composer lived to see published.

The opening movement in traditional sonata form, with the first theme featuring a rather dark and stormy emotional tone. This movement is particularly indicative of Mendelssohn’s rich harmonic language, constantly shifting and unfolding into unexpected places. The intensity of the opening is allayed by the appearance of a more delicate and tuneful second theme, and Mendelssohn deftly uses this contrast to keep the ear off-balance for the remainder of the movement.

The second movement serves as a much-needed respite from the wild harmonic explorations and dramatic outbursts of the opening *Allegro energico* with its simplicity and lyricism. The piano begins alone and introduces the main theme unaccompanied by the strings. This textural contrast is especially effective; when the violinist and cellist do enter several bars later, we have almost forgotten they were on stage.

The third movement is a tightly wound tour-de-force *Scherzo*, equally challenging to each player. The intricate counterpoint and constant trading of lines among members of the ensemble characterise this movement with a kinetic force much unlike the other movements.

The final movement, indicated as *Allegro appassionato*, is a rollicking fast movement laced with a great deal of lyrical beauty. A certain amount of gravitas is present, in no small part due to Mendelssohn’s quotation of a 16th century Lutheran hymn (“Praise to You, Jesus Christ”. There are many technical demands contrasting some very beautiful, lyrical moments which mirrors much of the minor-mode angst of the opening of the work. Towards the end, the chorale tune returns, now in a triumphant C major, as if to cast away the storm of the beginning before the movement hurtles to a dramatic conclusion.

concert organiser Ben Chan

light refreshments (wine, juice and savouries)
$15 admission ($10 concession/seniors)

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*Chamber Music Concert*

Sunday 5th November 2023 | 3pm

