

— PROGRAM —

KÖHLER **Concert Duet Variations on a Melody by Franz Schubert**

Flute: Cathy Fraser Flute: Cathy Wainwright  
Piano: John Hughes  
Duration 7'

BRAHMS **Piano Quintet in F minor Op 34**

(3) Scherzo (4) Finale

Violin: George Carrard Violin: Regula Scheidegger  
Viola: Marilyn McLeod Cello: Jane Smith  
Piano: Christine Edwards  
Duration 17'

DUTILLEUX **Sonatine**

Flute: Cathy Wainwright Piano: Murray Brown  
Duration 10'

— INTERVAL —

HYDE **Wedding Morn**

HYDE **Beside the Stream**

Flute: Cathy Fraser Piano: Lye Lin Ho  
Duration 7'

PIAZZOLLA **Le Grand Tango**

Cello: Sharon Maennl Piano: Neil Semmler  
Duration 13'

ZEQUINHA DE ABREU (arr. Sjoerd van der Veen) **Tico-Tico no fubá**

MAHLER (arr. Cramer) **1. Rheinlegenchen**  
**2. Wer hat dies Liedel erdacht?**  
**3. Lob des Hohen Verstandes**

Flute: Cathy Fraser Oboe: Liz Nurthen Clarinet: Kate Sweeny  
French Horn: Paula Stokes Bassoon: Petrina Slaytor  
Duration 15'

— REFRESHMENTS —

- NOTES -

ERNESTO KÖHLER (1849 – 1907) **Concert Duet Variations on a Melody by Franz Schubert**

Born in Modena, Italy, Köhler was taught the flute by his father, who was the first flute of the Duke of Modena's orchestra. Köhler moved to Vienna in 1869 and was regarded by many as the finest flautist in Europe. In 1871 he became a member of the orchestra of the Imperial Opera in Saint Petersburg where he spent the greater part of his professional life as an orchestral player and teacher. Köhler was also an excellent composer for flute, writing over 100 études, duets, and solos as well as an opera and several ballets.

The flute underwent many technical improvements during the early nineteenth century and from 1847 was almost identical to the flute we play today. New compositions abounded, especially for amateur players, that were mainly operatic pot-pourris or variations on well known melodies of the day, such as this work. Composers such as the Doppler brothers, Drouet, Köhler, Kuhlau and Kummer took advantage of the greater technical freedom and wider dynamic range of the instrument to emphasise charm and vocal elegance, as well as including virtuosic sections intended to astonish and delight the audience.

JOHANNES BRAHMS (1833-1897) **Third and Fourth Movements (Scherzo and Finale) of Piano Quintet in F minor Op 34**

Brahms first jotted down ideas for his Op 34 when he was in his mid-twenties walking in a forest near where he was staying. He destroyed the first draft, a two-cello-string-quintet, and re-wrote it as a work for two pianos, Op34a, which is still performed today. His friend Clara Schumann advised that this version needed the string sonorities, and Brahms published it in the final form for piano quintet - he was now 32.

The Scherzo commences in an ominous mood set by a pizzicato beat on the cello and threatening dotted rhythm from the full quintet. This is then contrasted by a march in triumphal mood. These moods alternate until the dotted rhythm is transformed into the dramatic 'hammer and tongs' passage. The drama is contrasted with a lyrical and relaxing Trio before returning to the Scherzo.

A slow mysterious introduction to the Finale is reminiscent of Mozart's 'Dissonance' string quartet. The following *Allegro non troppo* develops folksy elements into an exciting conclusion.

**HENRI DUTILLEUX (1916-2013) *Sonatine pour Flute and Piano (1942/3)***

Henri Dutilleux is one of the lesser known French composers. His repertoire is fairly limited because he wrote slowly, and in later life destroyed the greater part of his earlier music, which he felt was overly derivative, particularly of Ravel. Dutilleux was also influenced by Debussy and Roussel. Dutilleux studied composition and conducting at the Paris Conservatoire, and in 1938 won the *Prix de Rome*, France's highest award for composers. He was appointed Director of Singing at the Paris Opera, and between 1945 and 1963, was Director of Music Productions for French Radio. In 1970 he was appointed Professor of Composition at the Paris Conservatoire. This *Sonatina* is Dutilleux's only solo work for the flute, but in reality is a bonafide duo for flute and piano. It is one of the many *concours* (competition) pieces composed for flute students at the Paris Conservatoire. It follows the typical form of these pieces, having two interlinked movements; the first slow and lyrical, and the second a test of technique and articulation.

**MIRIAM HYDE (1913 – 2005)**

Miriam Hyde was a virtuosic pianist and composer at a time when women struggled to be recognised in music both in Australia and internationally. She was a prolific composer of over 150 instrumental and vocal works for piano, including piano concertos and chamber ensembles and orchestral works.

In **'Wedding Morn' (1957)**, listen out for wedding bells, confetti, conversations and varying emotions, both light and dark. It ends on rather a questioning note. The composer was married in St Michael's Church in Vacluse, at the start of the 2<sup>nd</sup> World War, her husband becoming a prisoner of war, which separated them for 5 years. This piece reflects the depth of emotions that one can imagine on such a wedding morning.

In **'Beside the Stream' (1962)** you will hear the story of water on its journey down a stream. Listen for birdsong behind the flowing water, you may hear twigs getting caught behind rocks, burbling water, sometimes calm and sometimes more frantic, but settling in a calm gentle rocking finish.

**ASTOR PIAZZOLLA (1921-1992) *Le Grand Tango***

Astor Pantaleón Piazzolla was an Argentine tango composer, virtuoso bandoneon player, and arranger. His compositions revolutionized the traditional tango into a new style termed "Nuevo Tango" (New Tango) which incorporates traditional tango rhythms and Jazz inspired syncopation.

Piazzolla composed *Le Grand Tango*, Spanish *El gran tango*, in 1982 for Russian cellist Mstislav Rostropovich, who did not play it until 1990 or record it until 1996. The work is structured in a single movement with three broad sections. It opens with "Tempo di tango," in which strongly accented tango rhythms dominate. In the second section, performers are told to allow more emotion, with a "libero e cantabile" (free and singing) spirit. It contains extensive dialogue between the cello and the piano. Piazzolla indicated "giocoso" (humorous), in the final section, which evokes a mood of electric energy and humour.

**ZEQUINHA DE ABREU (1880 – 1935) *Tico-Tico no fubá***

**Zequinha de Abreu** was a Brazilian musician and composer, best known for this piece written in 1917. It is an example of 'choro' music, an instrumental Brazilian popular music genre, usually with a fast and happy rhythm, despite choro meaning little cry or lament.

***Tico-Tico no fubá*** literally means rufous collared sparrow in the cornmeal. It reached popularity outside of Brazil in the 1940s and has been recorded in a variety of forms, including, organ, guitar, and voice. This arrangement is by Sjoerd van der Veen, a composer from the Netherlands who arranges a wide variety of music for winds.

**GUSTAV MAHLER (1860-1911) *Rheinlegenchen  
Wer hat dies Liedel erdacht?  
Lob des Hohen Verstandes***

This arrangement by Cramer for wind quintet is of three songs from Mahler's composition for voice and piano or voice and orchestra. The *Des Knaben Wunderhorn* (The Youth's Magic Horn) includes *Rheinlegenchen* (Little Rhine Legend, 1893); *Wer hat dies Liedel erdacht?* (Who thought up this song?, 1892); *Lob des hohen Verstandes* (Praise of Lofty Intellect, 1896). The original set is a group of anonymous Greek folk tunes, however Mahler composed his own group of twelve additional songs under the title "Humoresken", which these three songs are from.

Concert organisers Cathy Wainwright and Cathy Fraser

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

Light refreshments (wine, juice and savouries)<sup>[L]</sup><sub>SEP</sub>

To get information on future concerts, go to the website  
[www.acms-australia.org](http://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](mailto:membership.secretary@acms-australia.org)  
or write to ACMS Membership Secretary, PO Box 584, Balgowlah NSW 2093

**The Kirribilli Centre**

[www.thekirribillicentre.org](http://www.thekirribillicentre.org)

**Amateur Chamber Music Society**

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

## ***Chamber Music Concert***

4pm Sunday 3 November 2019

