

## The Kirribilli Centre

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

## Amateur Chamber Music Society

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

# *Chamber Music Concert*

4pm Sunday 1<sup>st</sup> December 2019

concert organiser Clara Blazer

Volunteer staff of the Kirribilli Centre provide light refreshments (wine juice and savouries) and charge \$10 entry donation (\$5 concession/seniors) to cover costs and to raise funds for the Centre

To get information on future concerts, go to the website

[www.acms-australia.org](http://www.acms-australia.org)

(or Google "ACMS chamber music society Australia")  
and click on "Concerts"

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



— PROGRAM —

JOSEPH HAYDN *PIANO TRIO in C, Hob XV:27 (#43)*

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

Piano Matthew Breaden

Violin Greta Lee Cello Clara Blazer

20'

JOAQUIN TURINA *PIANO QUARTET in A minor, Op 67*

(1) *Lento: Andante Mosso* (2) *Vivo* (3) *Andante: Allegretto*

Violin Jenny Allison Viola Eve Salinas

Cello Clara Blazer Piano Ludwig Sugiri

18'

— INTERVAL —

CLAUDE DEBUSSY *PIANO TRIO in G, Lesure #5*

(1) *Andantino con moto allegro*

(2) *Scherzo-Intermezzo (moderato con allegro)*

(3) *Andante espressivo*

(4) *Finale (appassionato)*

Violin Greta Lee Cello Lye Lin Ho

Piano Matthew Breaden

25'

CHARLES H.H. PARRY: *WELCOME YULE*,  
TOMAS LUIS DE VICTORIA: *NE TIMEAS MARIA*,  
FELIX MENDELSSOHN: *IM ADVENT*,  
TRADITIONAL ARR. MAX BRUCH: *WIEGENLIED DES HIRTEN*,  
J.S. BACH: *BRICH AN, O SCHÖNES MORGENLICHT*

**CHOIR Performers:**

**Sopranos:** Karen Butler, Sue Butler, Katharina Raffelsberger-Dhabaliya,  
Michele Thornton

**Altos:** Pat Fernandes, Rosemary Rayfuse, Vivien Shih, Patsy Short

**Tenors:** Peter Nickolas, Heather Powrie

**Basses:** Ian Butler, Peter Scaysbrook

— REFRESHMENTS —

**J. S. Bach** (1685 – 1750) *Brieh an, o schönes Morgenlicht*

This setting comes from Part II of Bach's *Christmas Oratorio* BWV 248, to be sung on the second day of the Christmas festival. The text is from Johann Rist's *Weihnachtsgesang*.

Brieh an, o schönes Morgenlicht,  
Und lass den Himmel tagen!  
Du Hirtenvolk, erschrecke nicht,  
Weil dir die Engel sagen,  
Dass dieses schwache Knäbelein  
Soll unser Trost und Freude sein,  
Dazu den Satan zwingen  
Und letztlich Friede bringen!

Break forth, O beauteous heavenly light,  
and usher in the morning;  
Ye shepherds, shrink not with afright,  
but hear the angel's warning.  
This Child, now weak in infancy,  
our confidence and joy shall be,  
the power of Satan breaking,  
our peace eternal making.

**JOSEPH HAYDN (1732-1809) PIANO TRIO in C, Hob XV:27 (#43)**

"Haydn's imagination is particularly luxuriant in these trios" writes Charles Rosen of the three piano trios comprising Hoboken XV.

Piano Trio in C major, Hob XV:27(#43) for piano, violin and cello is the first trio in the set, dedicated to Theresa Jansen, wife of the engraver Bartolozzi and pupil of Clementi. Theresa Jansen must have been a pianist with a formidable technique as Haydn also dedicated his last 3 piano sonatas to her. Not surprisingly, the piano is given the dominant role, it is concerto like, virtuosic, humorous and imaginative. The violin is used to compliment and supplement the upper register of the piano. It is very much an independent part but not a solo line. The role of the cello is predominantly to 'fill in' the bass sounds by supplying extra resonance and providing sustaining abilities to the piano of that time.

What was the piano of that time? Haydn had ordered a Broadwood piano on his last visit to London, just before he composed the trios of Hob XV.

It is an informative exercise to listen to the *sound* of the historical Broadwood piano to understand why Haydn composed for the instruments at his disposal as he did.

**JOAQUÍN TURINA (1882-1949) PIANO QUARTET in A minor, Op 67)**

Joaquín Turina was a contemporary of Isaac Albeniz and Manuel de Falla. Turina's first works were entirely influenced by the French Impressionist School. This is not surprising, since he studied in Paris with them from 1905 till 1914.

He then moved to Madrid where he spent the rest of his life composing and teaching. Albeniz encouraged Turina to find inspiration in the popular music of Spain and Andalusia. Piano Quartet op. 67 was composed in 1931, the same year he was made professor of composition at the Madrid Royal Conservatory. It presents traditional Spanish melodies and rhythms fused with delicate harmonic changes throughout the three movements.

**ACHILLE-CLAUDE DEBUSSY (1862-1918) Piano Trio in G Major, Lesure #5**

Debussy entered the Paris Conservatoire in 1872 at the age of ten and, although he never won first prize for piano playing, he did win the first prize in score reading in 1880. His piano teacher, Antoine Marmontel, recommended him to Tchaikovsky's patroness, Nadezhda von Meck, who was looking for a pianist to accompany her and her eleven children on their travels. He was to give piano lessons to her younger daughters, act as accompanist to her eldest daughter Julia, who was a singer, and play piano duets with Madame von Meck. In September

1880, the cellist Pyotr Danilchenko and the violinist Wladyslaw Pachulski joined them in Florence. Debussy wrote the Trio in G major at this time, when he was 18 years old, and it may have been performed by them. This piano trio is very different to the mature Debussy, but this youthful work has endearing qualities. Although seen by some as ‘sweet, sentimental salon music’, one commentator notes: ‘There are features which... Debussy was later to transform into strengths: his penchant for four-bar phrases that sit down at the end of the last bar and wait for someone to do something, which in his mature work were to be crucial in engendering a contemplative passivity; his reliance on pedal notes, throwing decorative elements into relief; and a tendency towards modal melodic patterns, here too often unintegrated with the surrounding material and with a slightly forced, fake black-and-white aroma, but which, handled with mastery over a decade later, would help lend Pelléas et Mélisande its distinctive atmosphere of far away and long ago. And through it all, enough ‘fantaisie’, to keep everyone happy.’

**Sir Charles Hubert Hastings Parry** (1848 – 1918) *Welcome, Yule!*

Today Parry is mainly remembered for his setting of *Jerusalem* and for the coronation anthem *I was Glad*. His father wanted him to take up a career in insurance, but he worked with George Grove and then was made professor of composition at the Royal College of Music from 1883. His work covers most genres, including choral and church music, chamber music and orchestral works.

This carol was composed in 1915. The text dates back to at least the seventeenth century and refers to the days of the Christmas festival: St Stephen is on 26 December, St John the Evangelist on the 27th, the Holy Innocents on the 28th, St Thomas on the 29th, Twelfth Night (Epiphany) is on 6 January, Candelmas and the feast of the purification of the Virgin Mary are on 2 February.

**Tomas Luis de Victoria** (c. 1548 – 1611) *Ne Timeas Maria*

One of the most important composers of the Counter-Reformation, Victoria was born in Spain and studied in Rome. He may have studied with Palestrina and was certainly influenced by his style, though he brought his own intensity of expression to it.

Ne timeas Maria,  
invenisti enim gratiam apud Dominum:  
ecce concipies in utero et paries filium,  
et vocabitur Altissimi Filius.

Fear not, Mary, for you have found favour  
with the Lord:  
behold, you shall conceive and bring forth  
a son,  
and he shall be called the Son of the Most  
High.

*Translation by Mick Swithinbank*

**Felix Mendelssohn** (1809 – 1847) *Im Advent* Op 79, No 5

This is one of Mendelssohn’s cycle of 8-part motets, *Sechs Sprüche* written for the festivals of the church year. These brief pieces were deliberately written in the *a capella* style of the Renaissance but the Romantic harmony is very much present

Lasset uns frohlocken, es nahet der Heiland,  
den Gott uns verheißen.  
Der Name des Herrn sei gelobet in Ewigkeit.  
Halleluja!

Let us rejoice! The redeemer is coming,  
whom the Lord has promised.  
The name of the Lord be praised for ever.  
Halleluja!

**Max Bruch** (1838 – 1920) *Wiegenlied der Hirten*

Though Bruch is mainly known today for his violin works, he composed in all genres and in his lifetime his choral music was well regarded. This song is based on a German folk tune and its text dates back to the sixteenth century.

Laßt uns das Kindelein wiegen,  
das Herz zum Krippelein biegen!  
Laßt unsern Geist erfreun,  
das Kindelein benedein!  
O Jesulein süß, O Jesulein süß,  
O Jesulein süß, O Jesulein süß!

Let us cradle the child,  
turn our hearts to the manger!  
Let our spirits be happy  
For the child is blessed!  
O little Jesus sweet, O little Jesus sweet,  
O little Jesus sweet, O little Jesus sweet!

Laßt uns dem Kindelein singen,  
ihn unser Opfer bringen,  
ihm alle Ehr beweisen  
mit Loben und mit Preisen!  
O Jesulein süß, ...

Let us sing to the child,  
bring him our gifts,  
Show him all honor  
with praise and with blessings!  
O little Jesus sweet...

Laßt unser Stimm erschallen,  
es wird dem Kindel gefallen;  
Laßt ihm ein Freudlein machen,  
das Kindlein wird eins lachen.  
O Jesulein süß...

Let our voices ring,  
it will please the child;  
Let him be joyful,  
the little child will laugh.  
O little Jesus sweet...