

ACMS

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— CONCERT —

5pm Sunday 2nd June 2019
Kirribilli Centre, 16 Fitzroy St Kirribilli
www.thekirribillicentre.org tel: 9922 4428

— PROGRAM —

MENDELSSOHN *Piano Trio in C Minor MWV Q3*

(1) *Allegro*

violin Greta Lee, viola Richard Willgoss, piano Matthew Breaden
6'

DVOŘÁK *Piano Trio in F Minor Op. 65*

(3) *Poco Adagio*

violin Greta Lee, cello Lye Lin Ho, piano Matthew Breaden
10'

Two Songs on Silence:

TCHAIKOVSKY 'A Pleading' Op. 28 No. 2

VAUGHAN WILLIAMS 'Silent Noon' No. 2 from 'The House of Life'

bass Richard Willgoss, piano Matthew Breaden
7'

KODÁLY *Duo for violin and cello, Op. 7*

(1) *Allegro serioso, non troppo*

violin Greta Lee, cello Jane Smith
8'

BARTÓK *Romanian Dances, Sz 689*

(1) *Joc Cu Bata - stick dance* (2) *Braul - sash dance*

(3) *Pe Loc - in one spot* (4) *Buciumeana - dance from Bucsum*

(5) *Barca Romaneasca - Romanian polka* (6) *Maruntel - fast dance*

violin Greta Lee, piano Jane Smith
5'

— INTERVAL —

MOZART Piano Quartet in G Minor, K478

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

violin Richard Willgoss, viola Marilyn Macleod, cello Jane Smith,
piano John Hughes
30'

— REFRESHMENTS —

— Notes —

Felix MENDELSSOHN Bartholdy (1809–1847) – Piano Trio MWV Q3 (1820/1970)

This opus posthumous work was not published until 1970. In "Musical Prodigies" (OUP, 2016), Felix, a prodigy aged 11, "drafted the first movement of the jejeune Piano Trio in C Minor ..., only to set it aside, compose several études for piano solo, and then pivot to finish a totally different chamber work, the *Recitativo* in D Minor ... before returning to the piano trio ..." with his sister Fanny all the while hovering to offer her opinion. Even with its 'late start', the trio is now getting plenty of performances and recordings and remains a poised and accomplished achievement at such a young age. The first movement is neat and tidy in its exposition of the brief opening theme, with which it also ends.

Antonín DVOŘÁK (1841–1904) – Piano Trio Op. 65 (1883)

From the website <http://www.antonin-dvorak.cz/> devoted to Dvořák's life and works: "In its emotional depth and exquisite melodies, the third ... is one of Dvořák's most superb slow movements. ... the music retains a sense of nostalgia which briefly becomes more animated in the middle section; otherwise it continues its gentle course, tracing wide melodic arcs, often in canonic imitation." Contrast this with his 'Ode to a train engine': "I'd give all my symphonies if I could have invented the locomotive." This man of many parts but also a train-tragic has left us a plethora of fine music to enjoy playing and listening to.

Peter TCHAIKOVSKY (1840–1893) – Songs for Bass Op. 28 (1875)

The song is a fine example of a man with deep passions expressing them musically, where, for lovers, no words is bad. The minor key and arched phrases are all conventional tropes the audience would have deemed into sighs and sadness. Regarding minor keys as needful to sing the sad is but social construct, but we get the message just the same.

Ralph VAUGHAN WILLIAMS (1872–1958) – Song Cycle "The House of Life" (1904)

The poem (GDR) and then with music (RVW) became, and ever remains, popular as a song of love between two lovers in intimate silence, where no words is good. When performing this song, Kathleen Ferrier, singing with poise and composure, slowly and quietly, almost has time for a tea break to relish the quietude, somewhere about half way through.

Zoltán KODÁLY (1882–1967) – Duo for violin and cello Op. 7 (1914)

The Hungarian composer, Kodaly, wrote this duo in 1914 at the start of World War I after a trip gathering Magyar folksongs. It was first performed in Budapest in 1918 and uses folk material, quoting peasant dances and children's songs. It incorporates the Pentatonic scale, which is part of the Kodaly method of teaching. The violin and cello blend well using the full range of their instruments with much rhythmic freedom. The melody is continually passed from one player to the other. The beginning opens with a soaring heroic theme, punctuated by struck violin chords. But soon the violin has the theme and the cello accompanies, now with arpeggiated chords. Kodaly studied composition at the Budapest Academy and had formal training in Paris where he was influenced by Debussy.

Béla BARTÓK (1881–1945) – Romanian Dances Sz. 689 (1926)

Bartók displayed musical talent early in life and could distinguish between different dance rhythms played on the piano even before speaking in complete sentences. His studies at the Royal Academy of Music in Budapest brought him into contact with Kodaly. Together they travelled into the countryside collecting old Magyar folk melodies. The dances are based on Romanian tunes from Transylvania originally played on the fiddle or shepherd's flute. The version performed today is transcribed by Zoltán Székely for violin and piano from the original piano score. According to the composer, these dances should take 4 minutes and 3 seconds to play although most players take 5 minutes.

Wolfgang Amadeus MOZART (1749–1791) – Piano Quartet K478 (1785)

This quartet was composed, ostensibly as a 'light work for amateurs', as the first of three in response to a commission from Franz Hoffmeister, the publisher. With string quartets considered 'heavyweight', this work judged too difficult to play beyond amateur ability caused the commission to be withdrawn. Today we hear the music sparkle and dance in all its precision and delicious playfulness. A falling fourth interval is prominent. Almost at the close of the last movement, an abrupt slip into the foreign Eb Major from G Major (and smartly back) reminds us of his ability to ever surprise and delight the musical ear.

concert organiser Richard Willgoss

Light refreshments (wine, juice and savouries) are provided.

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

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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

The Kirribilli Centre

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Chamber Music Concert

Sunday 02 June 2019

5pm

