

ACMS

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— WOMEN COMPOSERS' WORKS —

3pm Sunday 25 February 2024
Kirribilli Centre, 16 Fitzroy St Kirribilli
www.thekirribillicentre.org tel: 9922 4428

— PROGRAM —

EMILIE MAYER *Quartet in G minor, Op 14*

- (1) *Allegro appassionata*
(2) *Scherzo: Allegro assai - Un poco piu lento*
(3) *Adagio con molta espressione* (4) *Allegro molto*

violins Miriam Blatt and Linda Fox
viola Marian Arnold cello Lye Lin Ho

MÉLANIE BONIS *Suite*

- (1) *Sérénade* (2) *Pastorale*
(3) *Scherzo*

flute Beate Birr violin Miriam Blatt
piano Beatrice Kuyumgian-Rankin

AMANDA RÖNTGEN-MAIER *Piano Trio in Eb*

- (1) *Allegro* (2) *Scherzo*
(3) *Andante* (4) *Allegro con fuoco*

violin Miriam Blatt cello Clara Blazer piano Patricia Short

— REFRESHMENTS —

In anticipation of International Women's Day, 8 March, we perform works by brilliant women who deserve wider recognition.

EMILIE MAYER (1812 – 1883) *Quartet in G minor, Op 14*

Emilie Mayer was one of the most significant female composers of the 19th century. Highly celebrated in her time, she was widely regarded as the "female Beethoven". Her works were performed during her lifetime in cities including Brussels, Lyon, Budapest, Dessau, Halle, Leipzig, and Munich.

She was born in Germany, the fourth child of a pharmacist. Her mother died when she was 2. She began studying piano at age 5, while also being in charge of many household responsibilities looking after her siblings. Her father committed suicide when she was 28, leaving a large inheritance she used to finance her musical studies. In addition to music, she was also a talented sculptor. When she eventually died, she was buried in Berlin in the same church as Fanny and Felix Mendelssohn. Mayer's harmonies are characterized by sudden shifts in tonality and the frequent use of seventh chords, with the diminished seventh allowing Mayer to reach a variety of resolutions. She composed a large number of works, including eight symphonies and seven string quartets.

MÉLANIE BONIS (1858 – 1937) *Suite*

Mélanie taught herself piano despite her family, who eventually gave in and allowed her to study at age 12. At age 16 she continued her studies at the conservatory with Cesar Franck. She studied harmony and composition alongside students including Debussy. Because of the prejudices of the times, she used the name Mel, to be able to publish her works. Her parents disapproved of her partner Amédée Hettich who sang, wrote poetry, and was a music critic. They pulled her out of the conservatory, and married her off to Albert Domange, a businessman 22 years her senior who did not like music. Three years later Hettich reappeared and encouraged her to resume composition. Saint-Saens was a great admirer of her composition skills.

AMANDA RÖNTGEN-MAIER (1853 – 1894) *Piano Trio in Eb*

Amanda Maier grew up in Sweden, studying violin and piano. At the age of 16 she entered the Royal College of Music in Stockholm, where she studied violin, organ, piano, cello, composition and harmony. She graduated in 1873, the first woman ever to receive the degree of Musikdirektor from the institution. Throughout the 1870s her career flourished both in violin performance and composition. In 1880 she married the German-Dutch pianist and composer Julius Röntgen, her violin teacher's son, and settled in Amsterdam. This ended her performing career. However, she continued to compose, and organized salon concerts attended by Clara Schumann, Joachim, Grieg and Brahms.

www.thekirribillicentre.org

Amateur Chamber Music Society

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

Women Composers' Works

3 pm Sunday 25 February 2024

concert organiser Miriam Blatt

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

To get information on future concerts, go to the website
www.acms-australia.org

All chamber music players are welcome to join the
Amateur Chamber Music Society. Visit our website for more information



The Kirribilli Centre