

— CONCERT PROGRAM 08 APRIL 2018 —

César Franck: *Sonata in A*

(1) *Allegretto ben moderato*

(2) *Allegro*

(3) *Ben moderato: Recitativo-Fantasia*

(4) *Allegretto poco mosso*

Cello: Sharon Maennl

Piano: Neil Semmler

— INTERVAL OF TEN MINUTES —

Gabriel Fauré: *Five Songs*

(1) *Mandoline*

(2) *Les berceaux*

(3) *Nell*

(4) *Après un rêve*

(5) *Fleur jetée*

Voice: Christine Middleton

Piano: Jane Smith

Darius Milhaud: *Suite for Piano, Violin & Clarinet op 157b*

(1) *Ouverture*

(2) *Divertissement*

(3) *Jeu*

(4) *Introduction et Final*

Violin: Angela Li

Clarinet: Steven Parkinson

Piano: Glenn Waworuntu

A Very 'French?' Surprise

Kirribilli Sunset Concert 08 April 2018 Performers

— LIGHT REFRESHMENTS —

— Programme Notes —

César Franck (1822 – 1890) – Sonata in A - Opus NA

The Violin Sonata in A was written in 1886, as a wedding present for the violinist Eugene Ysaÿe. After a performance in Paris in 1887, cellist Jules Dysart begged Franck permission to arrange the violin part for cello. Delsart generally limited himself to transposing the violin part to the lower register, except for in only a few passages where he adapted the music to the technical requirements of the cello.

The work is cyclic, themes from one movement reappear transformed in the following movements.

1. Allegro ben Moderato

This gentle and sweetly reflective theme, introduced by the cello after a short introduction by the piano, is the thematic core of the entire work.

2. Allegro

3. Ben moderato: Recitativo-Fantasia

This is improvisatory, free in expression and structure.

4. Allegretto poco mosso

The main melody is heard in canonic imitation between the instruments, and recurs in a rondo-like manner to a triumphant conclusion.

Gabriel Fauré (1845 – 1924) – Five Songs

French composer, organist, pianist, teacher. He was regarded as the leading composer of his day. His many songs are an important part of his legacy. His music has been described as linking the end of romanticism with the modernism of the early twentieth century.

1. Mandoline (Mandolin) by Paul Verlaine

2. Les berceaux (The cradles) by Sully Prudhomme

3. Nell (Nell) by Leconte de Lisle

4. Après un rêve (After a dream) by Romain Bussine

5. Fleur jetée (Discarded flower) by Armand Silvestre

Darius Milhaud (1892– 1974) – Suite for Piano, Violin and Clarinet op 157b

In the 1920s, Darius Milhaud was hailed by the press for rewriting the rules of art music to keep pace with the times, rejecting the sumptuous orchestral textures of Debussy for a leaner and cooler aesthetic. Born in Marseilles, Milhaud studied composition at the Paris Conservatoire under Charles Marie Widor while at the same time immersing himself in the Paris cultural scene. He composed for just about every imaginable combination of Western instruments and his sometimes transgressive attitudes toward musical tradition and stylistic boundaries produce works in which feigned Baroque elegance might be juxtaposed with crass jazz send-ups.

In 1936, Milhaud supplied the incidental music for the premiere of Jean Anouilh's play *Le voyageur sans bagage* (The Traveler without Baggage). The satirical play tells the story of an amnesiac World War I veteran who comes to learn that he used to be a particularly cruel member of a dysfunctional family and decides to switch identities and start fresh.

After the success of the play, Milhaud made a chamber suite for clarinet, violin, and piano out of four of his incidental numbers, which he published as his Opus 157b. A prime example of his composition style, the baroque inspired suite begins with a brisk and sunny Overture. This is followed by a Divertissement (“amusement”) which utilises intricate and playful imitative textures, as well as Milhaud’s signature polytonal techniques where the clarinet and violin mirror one another, before segueing into an evocative, wistful melody. True to its title, the third movement (Jeu) is playful and light, while the weighty finale (Introduction et Final) reflects both the psychological drama of the play’s climax and its happy resolution. The lucidity and regularity of this last section, of course, is occasionally thrown slightly off kilter with odd harmonic swerves and polytonal writing for which Milhaud is famous, finally culminating in a kind of jazzy cowboy tune that brings the movement and the suite to a close.

(Heilman, 2012)

Concert Organiser Neil Semmler
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light refreshments (wine juice and savouries) and
charge \$10 entry donation (\$5 concession/seniors)
to cover costs and to raise funds for the Centre

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Chamber Music Concert

5pm Sunday 08 April 2018 Programme of
French Composers

