

# Chamber Music for Pleasure

**SAT August 17 3pm**

**Schumann**

Fantasy Pieces Op 73

**Schubert**

Piano Trio No 2 in E flat major  
Op 100 D929

**Shostakovich**

Piano Quintet in G minor Op 57

The concert will conclude at  
approximately 5pm

## From The President

The ACMS is an association of people who love playing chamber music.



We hope to be able to provide a range of music for your enjoyment, some familiar, some which will surprise.

Music is a complicated business. It is not enough to love it in private. It is intended to be shared with an audience.

The ACMS offers a range of benefits to its members. The primary reason for membership is that members of the society have access to a list of players from which they can form groups to perform particular pieces or to play together on a regular basis. To encourage interest in new music and to get to know other performers the Society holds regular get-togethers called Playing Days, usually five in a year, where players are allocated groups and have access to the Society's extensive library for music. The key event of our year is the 3-day music camp usually held in late January at the Conservatorium of Wollongong. We also have regular opportunities to perform at Sunset Concerts at the Kirribilli Neighbourhood Centre, and now we can move on from that test bed to enjoy the opportunity to perform at the Independent Theatre. For some people getting together to play music is what it is all about, for others a performance provides a focus and the satisfaction of having an audience.

Susan Butler  
President, ACMS

# Program

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Franz **SCHUBERT** (1797 – 1828)

**Piano Trio No 2 in E flat major Op 100 D929**

*Allegro*

*Andante con moto*

*Scherzando. Allegro moderato*

*Allegro moderato*

Cooks River Trio – George Carrard (violin), Robyn Godfrey (cello), Murray Brown (piano)

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INTERVAL

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Robert **SCHUMANN** (1810 – 1856)

**Fantasy Pieces Op 73**

Lindsay Wanstall (clarinet), Kristofer Spike (piano)

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Dimitri **SHOSTAKOVICH** (1906 – 1975)

**Piano Quintet in G minor Op 57**

*Prelude: Lento*

*Fugue: Adagio*

*Scherzo: Allegretto*

*Intermezzo: Lento*

*Finale: Allegretto*

Derek Davies (violin), Jenny Allison (violin), Barbara Robinson (viola), Jane Smith (cello), Marjorie Hystek (piano)

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## About The Music

Franz **SCHUBERT** (1797 – 1828)

### **Piano Trio No 2 in E flat major Op 100 D929**

*Allegro*

*Andante con moto*

*Scherzando. Allegro moderato*

*Allegro moderato*



*Watercolour by W.A. Rieder, 1825*

This piano trio, dated November 1827, was first performed at a private party in January 1828 to celebrate the engagement (by some accounts, the wedding) of one of Schubert's school friends. At times it has a ländler dance flavour, which is appropriate for a party and would have appealed to his friends. It was among the few of Schubert's late major compositions that he heard performed, and was also one of the few works published before his untimely death at the age of 31.

Like many of Schubert's later compositions, the work is long, lasting 45 minutes. It has many more contrasts of energy and volume than its gentler companion Trio in B flat. Despite the wide range of its melodies and keys it is unified by setting every movement in the home key of E flat major (using the relative minor key of C minor for the second movement). Stravinsky, when once asked if he was put to sleep by the prolixities of Schubert, replied: "Why should it matter if, when I awake, it seems to me that I am in Paradise?"

The first movement holds interest with its inventive patterns and changes of key, particularly in the middle section. It opens in a manner conventional at the time, emphatically establishing the home key of E flat major, but it develops in a way that would have surprised Mozart and probably Beethoven. The movement (and the whole work) demonstrates Schubert's melodic inventiveness and capacity to re-invent his themes through constant changes of key.

The second movement is set at a walking pace (*andante con moto*) and is one of Schubert's most beautiful and most well-known compositions. It has been used on the soundtrack of at least six films, notably Stanley Kubrick's *Barry Lyndon*. Out of the opening cello theme Schubert constructs a story of passion contrasted with sections of "ethereal loveliness", to use Berger's words<sup>1</sup>.

The dance-like third movement scherzo (*allegro moderato*) unfolds in a canon between the piano and strings; even when the exact imitation evaporates, the spirit of friendly emulation remains. The thump of a distant country band can be heard in the trio section. Schubert marked its opening with emphatic chords over a soft background. As usual the trio is followed by a short version of the scherzo section.

The finale (*allegro moderato*) is expansive and complex. The bright opening theme moves with only a short transition to the more dark-spirited second tune. After this runs its course, Schubert abandons the conventional recapitulation back to the first theme and instead introduces the melody from the second movement on the cello, but with an entirely different accompaniment on the piano and violin to suit the new tempo and context. This structure was ground-breaking and has been copied, perhaps not so effectively, by later composers.<sup>2</sup> As usual Schubert cannot resist repeating his melodies in different keys, re-introducing the second movement theme again before the spirited ending.

<sup>1</sup> Melvin Berger, *Guide to Chamber Music*.

<sup>2</sup> Blair Johnston, <http://www.allmusic.com/composition/piano-trio-no-2-in-e-flat-major-d-929-op-100-mc0002368068>

Robert **SCHUMANN** (1810 – 1856)

## **Fantasy Pieces (Fantasiestücke) Op 73**

*I. Zart und mit Ausdruck (Tender and with expression)*

*II. Lebhaft, leicht (Lively, light)*

*III. Rasch und mit Feuer (Quick and with fire)*



Robert Schumann was a German composer, one of the greatest of the Romantic Period (1825 –1900). He was a virtuoso pianist until a hand injury forced him to concentrate on composition. Schumann’s early compositions were exclusively for piano until 1840. After this time he composed for piano and orchestra, many *Leider*, four symphonies, an opera, and orchestral, choral and chamber works.

Fantasy Pieces Op 73 was written in 1849, as three short pieces, originally entitled Night Pieces, “*Soiréestücke*” in German, for A Clarinet and Piano.

Dimitri **SHOSTAKOVICH** (1906 – 1975)

## **Piano Quintet in G minor Op 57**

*Prelude: Lento*

*Fugue: Adagio*

*Scherzo: Allegretto*

*Intermezzo: Lento*

*Finale: Allegretto*

This is the only quintet written by Shostakovich. It has five movements which is unusual in this genre. The overall structure is often obscure as he asks for the first (Prelude) and second (Fugue) movements to be played without pause. The fourth (Intermezzo) is directed to join the fifth (Finale) without pause giving the impression of a three movement work.

Shostakovich has used forms of the Baroque and Classical periods e.g. the first movement is a Prelude followed by a Fugue. The Prelude is reminiscent of some of Bach's great works, while the second movement (Fugue) has a long, slow, but majestic subject played by the first violin followed by each instrument in turn with piano introducing the subject at great depth. The third movement is a crazy Scherzo in triple time. It is wild in every aspect and has great strength in its harmony.

The 4th and 5th movements are an Intermezzo followed by a Finale ending with a meditative, reflective and somewhat sad note of farewell by the piano.

Shostakovich uses canon, fugue, discord, modulation. His harmonies are quite disconcerting e.g. while the viola plays A, the 1st violin plays a minor 9th above as B flat. Another example is the piano playing C with the first violin high above as D flat. All this is unsettling but gives the work its great strength and beauty.



## About The Performers

### **Cooks River Trio**

We are long-standing members of ACMS and have been performing together for ten years at Kirribilli Sunset Concerts and at Waterbrook, Yowie Bay. We have performed trios by Schubert, Mendelssohn and Frank Bridge, as well as violin and piano sonatas by Beethoven, Mozart, Lilburn, Fauré and Debussy, cello and piano sonatas by Brahms and Rachmaninov and piano quartets by Frank Bridge and Fauré.

We live and rehearse in the southern suburbs and took our name from a nearby natural landscape feature; water and music are both about flowing, journeying and being aware of undercurrents beneath the surface!



*Robyn Godfrey, Murray Brown, George Carrard*

**Robyn Godfrey** – Cello. Robyn began her cello studies with another ACMS member, Marjorie Hystek, who successfully passed on a love for music which has propelled her through life. After studies at the NSW Conservatorium of Music with Lois Simpson she established The Palm Court Orchestra with her future husband John Godfrey. The PCO played for many years at many of Sydney's most "happening" events. She was introduced to chamber music through the ACMS Wollongong Summer Music Camp. Robyn is a very active teacher of cello and music.



**Murray Brown** – Piano. Murray has performed with many singers and instrumentalists for the Lieder Society of Victoria, the National Lieder Society and ACMS. He has had a diverse career in arts organisations, including the ABC, the Australian Film Commission, Arts Training Australia and the Heritage Council of NSW. He is currently a policy advisor with the Australian Institute of Architects.

**George Carrard** – Violin. George chose a working life in science and engineering with music as a counterpoint. He grew up in Perth, arrived in Sydney in 1968, led the Sutherland Shire Symphony Orchestra for 16 years, played in the Sydney Concert Trio in music clubs throughout NSW, and has performed regularly in ACMS concerts at the Kirribilli Neighbourhood Centre. Outside music, his main interest today is in doing anything to mitigate the catastrophic consequences of global warming.

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**Lindsay Wanstall** – Clarinet. Lindsay studied clarinet and piano at the Sydney Conservatorium of Music, graduating with Bachelor of Music Education. She taught music in schools, soon realising her passion was for instrumental music teaching. She still teaches private students and trains a youth band. She returned to her own playing after raising her family and plays regular chamber music thanks to the connections made through the ACMS.



**Kristofer Spike** – Piano. Kristofer began learning the organ with Eric Smith at the Wesley Chapel and later studied piano with Albert Landa at the Sydney Conservatorium where he also gained his Bachelor of Music Education. Kris has produced five CDs of his original compositions and his music is often heard on ABC Classic FM and other fine music stations around the country. He won 2nd prize in the 2008 University of Canberra's national chamber music composition competition for his piece *Homage to a Hero (Paul Robeson)*. Kris has performed his music in several Australian capital cities as well as doing a concert in New York with members of the Palisades Virtuosi. Many of his compositions have been inspired by his concern for sustainability issues and he now combines his performing and environmental advocacy in concerts called Wind Energy.





*Jane Smith, Barbara Robinson, Derek Davies, Marjorie Hystek, Jenny Allison*

**Marjorie Hystek** – Piano. Marjorie also plays violin and viola. She has degrees in all three instruments, but often feels drawn to the viola. Marjorie studied with Jascha Gopinko, Robert Pikler and in Japan with Shinichi Suzuki. She currently works with very young children on violin. *“It is inspiring, rewarding and challenging.”*

**Derek Davies** – Violin. Derek is a freelance violinist and violist and leader of the Penguin Music Group which has recorded three CDs. He plays Jazz, Latin, Celtic and Classical. Derek has composed and recorded a CD of original works titled *Caravans*. He has performed from the Sydney Opera House to Uluru and Europe. He played violin and viola in ABC Sinfonia. *“I enjoy chamber music very much – the Shostakovich Piano Quintet is a mighty work and absolutely worth the journey.”*

**Jenny Allison** – Violin. Jenny has been playing since childhood with big breaks for domestic responsibilities. *“I love playing chamber music for itself and the conviviality of playing with others.”*

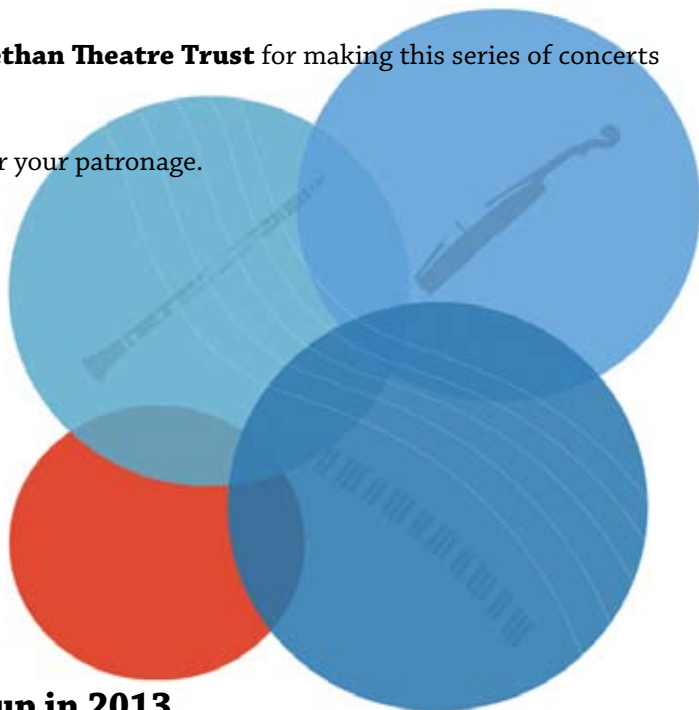
**Barbara Robinson** – Viola. Barbara taught the violin and viola for many years at Ravenswood School and continues to have great interest in music education and chamber music for children and retirees.

**Jane Smith** – Cello. Jane started to play chamber music when she was living in Scotland, and has also found many keen players in Sydney. *“I enjoy playing the wide variety of music that is available to me as a string player. Learning and rehearsing the Shostakovich Piano Quintet has been a highlight!”*

The ACMS would like to thank –

The **Elizabethan Theatre Trust** for making this series of concerts possible.

And **you**, for your patronage.



## **Coming up in 2013**

ACMS: Chamber Music For Pleasure

The Independent Theatre, North Sydney

### **Saturday October 19, 3pm**

Franz SCHUBERT – Five Lieder

Claude DEBUSSY – Songs

### **Tickets**

Adults \$30

Concession \$26

Student \$22

Family (two adults and two children) \$80

Children under 7 (with an adult) Free

## Join Us – Free Playing Day

The ACMS organises a playing day every other month where members get together.

We also have:

- a membership register for contacting other players,
- a comprehensive library of chamber music,
- regular opportunities to play with other members and
- opportunities to perform works to a public audience.

For more information or to attend a free playing day, we can be contacted:

*Website*

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

*Email*

[membership.secretary@acms-australia.org](mailto:membership.secretary@acms-australia.org)

