

# ACMS Chamber Music for Pleasure

SAT June 15, 3pm

The concert will conclude  
at approximately 5pm

## Schubert

String Quartet No 13  
in A minor D804 Rosamunde

## Brahms

Clarinet Sonata No 1  
in F minor Op 120

## Mozart

Violin Sonata in G K301

## Martinu

Trio for Flute, Cello and Piano

## 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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Johannes **BRAHMS** (1833 – 1897)

**Clarinet Sonata No 1 in F minor Op 120**

*Allegro appassionato*

*Andante un poco Adagio*

*Allegretto grazioso*

*Vivace*

Andrew Kennedy (clarinet), Kristofer Spike (piano)

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Franz **SCHUBERT** (1797 – 1828)

**String Quartet No 13 in A minor D804 'Rosamunde'**

*Allegro ma non troppo*

*Andante*

*Menuetto – Allegretto – Trio*

*Allegro moderato*

Quartet Schupannzigh – Stephen Harvey (violin), Greta Lee (violin),  
Daniel Morris (viola), Nicole McVicar (cello)

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## INTERVAL

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Wolfgang Amadeus **MOZART** (1756 – 1791)

**Violin Sonata No 18 in G major K301**

*Allegro con Spirito*

*Allegro*

Inge Courtney-Haentjes (violin), John Hughes (piano)

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Bohuslav **MARTINŮ** (1890 – 1959)

**Trio for Flute, Cello and Piano H300**

*Poco allegretto*

*Adagio*

*Andante – Allegretto scherzando*

Riverbend Trio – Richard Tardif (flute), Robyn Godfrey (cello),  
Kian Woo (piano)

## **Coming up in 2013**

ACMS: *Chamber Music For Pleasure*

The Independent Theatre, North Sydney

See a selection of the works to be performed –

### **Saturday August 17, 3pm**

Dimitri SHOSTAKOVICH – Piano Quintet in G minor Op 57

Robert SCHUMANN – Three Fantasy Pieces (Fantasiestücke) Op 73

Franz SCHUBERT – Piano Trio No.2 in Eb major D929 Op 100

### **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

## About The Music

Johannes **BRAHMS** (1833 – 1897)

### **Clarinet Sonata No 1 in F minor Op 120**

*Allegro appassionato*

*Andante un poco Adagio*

*Allegretto grazioso*

*Vivace*

Johannes Brahms (1833-1897) was wooed out of a very short retirement by the masterful clarinet playing of Richard Muhlfield, writing an incredible final opus of clarinet chamber music works. The four movements of this sonata have a highly traditional pattern of tempi, keys and structures, beginning with a dark and dramatic “fast and passionate” sonata form. The first theme juxtaposes subtle lilting piano lines with forceful sweeps from the clarinet, who might be channeling a desperate soprano in a romantic-era opera. The second uses pointed, militaristic dotted rhythms out of synchronisation with the normal



beats in the bar – this could be her recitative and her plot to win a lover back. A central section is much more nostalgic and restful, reminiscent of waves calming after a storm, perhaps dwelling on this woman’s affections, but then the opening themes return unrelenting.

The second movement is a slow reverie, with gently wending lyrical songlines and well-grounded harmonies. Imagine the woman weeping as she believes she might have seen her betrothed for the last time before their wedding day. The third movement delivers the expected minuet and trio, the two moods of the same soprano in her youth – coquettish and carefree to begin, with lightness, quick notes and adventurous jumps and scales, and then a bit more lovelorn and

desperate, with long smooth lines and unexpected notes turning the atmosphere to grey ambiguity.

Fortunately, such stories as told in sonatas always end happily, with a rousing rondo! Brahms doesn't disappoint, giving us a chirpy theme which could be the triumphant march of a recently married couple out of a church, accompanied by bells and trumpets. The beauty of rondo form is that the listener is regularly transported to a more subtle, or solemn, or stirring musical idea, and then brought back to the happy original tune. The last two lines of this piece are an especially emotional and uplifting thing for any clarinetist to perform.

Franz **SCHUBERT** (1797 – 1828)

## **String Quartet No 13 in A minor D804 'Rosamunde'**

*Allegro ma non troppo*

*Andante*

*Menuetto – Allegretto – Trio*

*Allegro moderato*



Schubert was a prolific Viennese composer, whose compositions include over 600 songs to the words of 91 poets, nine symphonies and a large body of solo piano and chamber music. His musical style is said to bridge the gap between the late classical and early romantic periods.

The poet and writer, Helmina von Chézy, commissioned Schubert to compose incidental music for her play *Rosamunde, Princess of Cyprus*. The play, however, was not well received lasting only two performances, and only Schubert's musical contribution consisting of some

10 entr'actes, songs and ballades has survived. The play's melodramatic plot concerns a young Cypriot princess, her malicious governor and a mysterious stranger. The stranger rescues Rosamunde from several dire predicaments and finally reveals that he the prince to whom Rosamunde, as a child, had been promised in marriage. In the end, good overpowers evil, and the prince and Rosamunde unite as spouses and rulers of Cyprus. The main theme of the third entr'acte evidently pleased Schubert, since he used it again in the 2nd movement of the *Rosamunde* quartet as well as in his Impromptu in B-flat, D. 935 No. 3, for piano.

Schubert completed the *Rosamunde* quartet in 1824, it was dedicated to the violinist Ignaz Schuppanzigh and was first performed in Vienna in March 1824. It was Schubert's only string quartet to be published in his lifetime. Schubert had contracted syphilis leading to his premature death four years later at the age of 31, and was suffering from depression during this period. This mood is reflected in many of the quartet's themes. The prominent theme of the first movement is musically and emotionally reflective of the sad theme from one of Schubert's earliest songs, *Gretchen am Spinnrade* (Gretchen and the Spinning Wheel). The second movement was based on the Rosamunde Entr'acte. The minuet and trio was inspired by another melancholic song by Schubert, *Die Götter Griechenlands*. The words are nostalgic and longing; "Beautiful world, where are you...Ah, only in the magic land of song lives still your richly fabled trace". The finale is a profound contrast to the other three movements with a more cheerful dance-like rondo in A major.

Wolfgang Amadeus **MOZART** (1756 – 1791)

## **Violin Sonata No 18 in G major K301**

*Allegro con spirito*

*Allegro*

The G major sonata is regarded as the first of Mozart's mature violin sonatas. He composed it at the age of 22 during a period spent in Mannheim looking for a job. He then published the work in Paris in 1778 as the first in a set of 'sonatas for harpsichord or fortepiano with accompaniment of a violin'. But in correspondence with his father, Mozart reveals that he intended there to be a 'give and take' between the two instruments and he even used the term 'duet'. That is certainly the case. There are two movements – a sonata form first movement marked '*Allegro con spirito*' followed by a rondo marked '*Allegro*'.





Bohuslav **MARTINŮ** (1890 – 1959)

## **Trio for Flute, Cello and Piano H 300**

*Poco allegretto*

*Adagio*

*Andante – Allegretto scherzando*

Martinu has been justly hailed as one of the outstanding Czech composers of the 20th Century. He was a prolific composer, who worked in most of the musical genres; opera, ballet, the symphony, the concerto, choral music, as well as chamber music for various combinations of instruments. Though he drew inspiration from the folk music of the Czech countryside, Bohemia and Moravia, he was cosmopolitan and influenced by the music of Stravinsky and contemporary French composers. His music is marked by simplicity, directness and clarity, as well as a rhythmic drive both athletic and vivacious.

The Trio was composed in America in 1944.

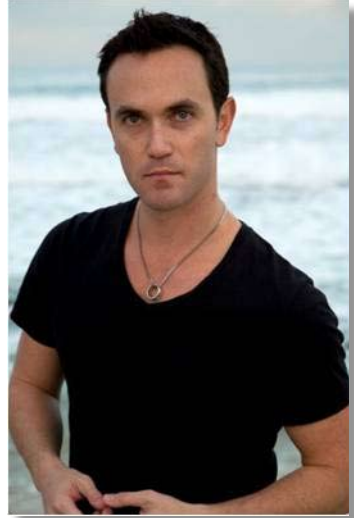
This three-movement work is notable for a wonderful exploitation of tone colour.

The opening movement is sprightly, in the French neo-classic manner, yet with hints of Czech folk music. The second movement, an adagio in C minor, is a serene, meditative work in 6/4 time. The third movement opens with a slow solo by the flute, which then perks up and is joined by the other two instruments for a series of episodes in various tempi, textures and moods.



## About The Performers

**Andrew Kennedy** is a professional clarinetist and part-time specialist anaesthetist. He graduated from the Tasmanian Conservatorium of Music in 1999 with distinction and his current mentor is Margery Smith. He is the principal clarinetist of the NSW and Australian Doctors' Orchestras. His favourite projects in 2013 are the series of Brahms' clarinet quintet with Ensemble Astor, environmentally-inspired chamber music composed by Kris Spike in Sydney and Brisbane, and a world premiere overture by Elena Kats-Chernin with the Doctors' Orchestra. He will be a guest solo performer at the Australasian Clarinet Conference in July playing aggressively rhythmic Muczynski and delightfully slick and seductive d'Rivera. Andrew's main objective in music is to create a connection and beauty for the audience and Brahms is the complete composer that achieves this end.



**Kristofer Spike** 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*.

## Quartet Schuppanzigh



*Nicole McVicar (cello), Greta Lee (violin), Stephen Harvey (violin), Daniel Morris (viola)*

Quartet Schuppanzigh was formed this year. We come from various backgrounds: a computer programmer, a philosopher, a software engineer, a business owner or two, a university student, a cellist, a bush-land manager and more... all rolled into four. Each of the members has a broad experience of chamber music, both from ACMS activities and playing music with friends gained through orchestral and other musical avenues. We share a love of good chamber music and we enjoy playing this anytime, especially late into the night. Through the process of trying to understand the mind and music of Schubert we have learnt a lot musically. We hope you enjoy this string quartet as much as we do.



*Inge Courtney-Haentjes (violin), John Hughes (piano)*

**Inge Courtney-Haentjes** has been playing violin since a young age and grew up in a house filled with music. After completing her music studies in Germany she moved with her young family to Australia, the birth country of her father. She enjoys living in Sydney and being involved in various musical projects, from classical to blues to jazz, recently also dabbling in her latest passion – tango music. Being involved with the wonderful cellist Robyn Godfrey in performing the Salon music of the famous Palm Court Era has been a decisive influence in Inge’s style of playing. Recently she has been focusing on chamber and smaller ensembles, and the elusive art of performing.

**John Hughes** is a pianist with a passion for music. Apart from raising a family and maintaining a busy working life he has been a longstanding member of ACMS. For over a decade he has been leading courses in music appreciation for the University of the Third Age. John is well-versed in the piano chamber repertoire and is a regular participant in ensemble playing.

Inge and John have collaborated on many occasions and hope to continue doing so. They are thrilled to have the opportunity to perform this short but beautiful Mozart violin sonata.

## Riverbend Trio

**Richard Tardif** learned the basics of flute playing at primary school and then abandoned the instrument for 30 years. He has since taken it up again, encouraged by the possibilities of playing chamber music with the ACMS. He also plays with the Latin Salsa band Musica Linda, which performs regularly at various Sydney venues.

**Kian Woo** asked his mum if he could play the piano at a young age and continued with lessons until completing his diploma. After studying IT at the University of Technology, Sydney, Kian moved to London for six years, working as a software developer. He discovered the wonderful world of chamber music through the ACMS.

**Robyn Godfrey** I began my cello studies with another ACMS member Marjorie Hystek, who although not a cellist herself (Marjorie plays viola and piano) began at a cello class at my local high school. Marjorie very successfully passed on to me a love for music which has propelled me through life. After studies at the NSW Conservatorium of Music with Lois Simpson I with my future husband John Godfrey began The Palm Court Orchestra which played for many years at many of Sydney's most "happening" events. I have always enjoyed playing chamber music and it was Marjorie again who suggested I join ACMS to attend a Wollongong Summer Music Camp. To me there is no greater joy than playing with others who share the love of music.



*Kian Woo (piano), Robyn Godfrey (cello), Richard Tardif (flute)*

The ACMS would like to thank –

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

Sounds like Sydney at **[www.soundlikesydney.com.au](http://www.soundlikesydney.com.au)** for advertising for us.

And **you**, for your patronage.



## 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)

