

ACMS



presents

Chamber Music for Pleasure

at

the **INDEPENDENT** 
Staging successful events since 1911

Saturday, June 14 2014
3.00pm

The concert will conclude
at approximately 5.00pm

From the President



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

We hope 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 of music. The key event of our year is a three day music camp held in late January at the Wollongong Conservatorium.

Members 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

The ACMS would like to thank Wenona School and
The Australian Elizabethan Theatre Trust for
supporting us in presenting this concert.

And you, for your patronage!

We look forward to seeing you again at our
future concerts.

16 August 2014
18 October 2014



Program

Franz **SCHUBERT** (1797 – 1828)
Sonata for Piano Four Hands
In B Flat Major Op 30 D617

Susan Butler and Tomas Drevikovsky

César **CUI** (1835 – 1918) (arr Tardif)
Five Small Duos Op 56

Richard Tardif (flute) | Lindsay Wanstall (clarinet)
Ji-Hyun Kim (piano)

Henri **DUPARC** (1848 – 1933)
Four Songs

Jo Burton (mezzo-soprano) | Murray Brown (piano)

INTERVAL

Franz **SCHUBERT** (1797 – 1828)
Trockne Blumen from Die Schöne Müllerin
Introduction and Variations
Op Post 160 D802

Cathy Wainwright (flute) | Murray Brown (piano)

Max **BRUCH** (1838 – 1920)
Kol Nidrei

Michelle Urquhart (viola) | Linda Kurti (piano)

Carl **WEBER** (1786 – 1826)
Trio in G Minor Op 63

Richard Tardif (flute) | Robyn Godfrey (cello)
Kian Woo (piano)

About Us

Susan Butler – Piano

Susan Butler obtained her A.Mus.A on piano at the age of fifteen and has, through the connection with the ACMS of which she is now the President, become a devoted chamber music player over the last decade.

Tomas Drevikovsky

Tomas writes,

“Tomas Drevikovsky has been a dilatory musician almost all his life – his grandmother remarked that as a child he never seemed to stop singing, something he has now mercifully reduced to a minimum! Early piano duet experiences with an indulgent grandfather and a meticulously accurate uncle provided good musical foundations, which he has built on at various stages in his life. Solo performance was always too nerve-racking, so duet playing ranked immediately after Lieder (more playing than singing) in his loves. Chamber music, particularly piano trios, quartets and quintets, has been a more recent endeavour, that now occupies a large segment in his life.”

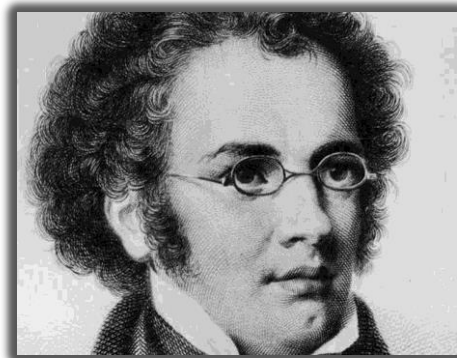


(l to r) Tomas Drevikovsky and Susan Butler

About the Music

Franz Schubert (1797-1828) – Sonata for Piano Four Hands in B Flat Major Op 30 D617

- Allegro moderato
- Andante con moto
- Allegretto



This sonata is dedicated to Count Ferdinand Palffy d'Erdöd and was composed in the summer of 1818.

Schubert's output of piano duets was very considerable, and ranges from the very pedestrian to the sublime. Most people have heard, and many have played, the *Marche Militaire* in D op 51; by contrast, the *Fantasia in F Minor* Op 103 D 940 is a very dramatic yet subtle work, calling for sophisticated interpretative powers.

The present sonata lies somewhere between the two – whilst labelled *grande sonate* in some editions, it is only great in comparison to its more modest siblings. Nevertheless, it does have a certain discursive charm, with a straightforward sonata-form first movement, a more thoughtful and moody second movement, and a dance-like final movement. It is of course characterised by the frequent key changes that are one of Schubert's hallmarks.

About Us

Jirili Trio

Ji-Hyun Kim started learning the piano at a young age, and stopped playing when she was a teenager in pursuit of other interests. She has rediscovered her love of music through the ACMS and meeting other like-minded players who share her passion. Apart from music, Ji-Hyun spends a hefty sum of her waking hours working as an analyst at Optus.

Richard Tardif learned the basics of flute playing at primary school and then abandoned the instrument for thirty 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.

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

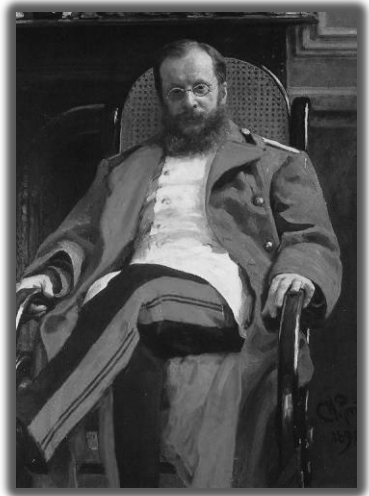


(l to r) Richard Tardif, Ji-Hyun Kim, Lindsay Wanstall

About the Music

César Cui (1835-1918) (arr Tardif) – Five Small Duos Op 56

- Badinage
- Berceuse
- Scherzino
- Nocturne
- Valse



César Cui was a Russian composer and music critic of French and Lithuanian descent. His profession was as an army officer and a teacher of fortifications. In his musical career he is known as a member of *The Five*, a group of Russian composers under the leadership of Mily Balakirev that also included Mussorgsky, Rimsky-Korsakov and Borodin and was dedicated to the production of a specifically Russian type of music.

The *Five Little Duos* (actually for three instruments) are a charming set of short pieces that belie what one might expect of a Russian military man. They are mostly sunny and light, in the salon style, although the Nocturne has additional emotional colour.

We first heard these pieces performed by ACMS tutors, Jocelyn Fazzone, Elisabeth Mitchelmore and Rachel Valler. We liked the performance so much we thought it would be worthwhile transcribing the violin part for the A clarinet, particularly since the repertoire for flute, clarinet and piano is surprisingly limited. We hope you enjoy the result as much as we enjoy playing it.

About Us

Jo Burton – Mezzo-Soprano



Jo Burton was a full time member of the prestigious a cappella ensemble *The Song Company* under the direction of Roland Peelman from 1993-2004. She enjoys regular appearances with Cantillation and has sung in four performances with Pinchgut Opera since 2006.

In 2010, 2011 and 2013 Jo was invited to sing in the Bach Cantata series at Sydney Grammar School conducted by Greg Platt.

Jo has been a regular guest of the critically acclaimed contemporary music ensemble Halcyon, with whom she has performed works by Australian composers such as Gillian Whitehead and Elliot Gyger. In March 2010, Halcyon made its debut at Carriageworks, where the group presented a new commission by Sydney composer Raffaele Marcellino. As a member of Halcyon Jo has performed the Steve Reich masterpiece *Tehillim* with Synergy Percussion and Ensemble Offspring and in April 2012 was honoured to have been asked to join Halcyon and Synergy once again in a celebration of works by Steve Reich performed at the Sydney Opera House to mark the composer's visit.

Jo enjoys a varied freelance career and along with her work as a singing teacher she has a commitment to providing high quality music sessions for people in aged care facilities in the inner west.



Murray Brown - Piano

Murray has performed with many singers and instrumentalists for the Lieder Society of Victoria, the National Lieder Society and the 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.

About the Music

Henri Duparc (1848 – 1933) - Four Songs

1. L'Invitation au Voyage
2. Lamento
3. Élégie
4. La Vie antérieure

Song lyrics can be found at the end of the program.



Duparc is recognised as one of the masters of French song-writing, despite his published output amounting to little more than 16 songs, far less than that of his peers, Debussy and Fauré.

Duparc studied piano with César Franck and became one of his first composition students. A mental illness, diagnosed at the time as 'neurasthenia', caused him to cease composing at the age of 37. He devoted the remainder of his life to his family and his other passions; drawing and painting.

Like many other composers of his generation, he fell under the spell of Wagner. The chromaticism of Duparc's musical settings, combined with the exotic imagery of his favourite poets, produced masterly songs, thoroughly in tune with late 19th century taste. Like much of the arts in this period they evoke a mood of elegiac nostalgia, as if aware that the modernist era following World War I would soon cast Romanticism aside.

These four songs are truly a gift to any singer who has the opportunity to perform them. The settings of the text are so beautifully musically expressive that they invite the singer into a world that is technically challenging, but ultimately very satisfying. There is everything from long sweeping phrases to the sensuous French text '*luxe, calme et volupté*' set to one note!

The variety of colour in the piano accompaniment achieved through the use of chromaticism, complex harmonies and the sustaining pedal, envelopes the singer in a rich texture not unlike the sound of a small ensemble of instruments.

These evocative songs transport us to places of beauty and mystery, conflict and heightened emotion. They are musical gems from a fine and gifted songwriter whose creative life was cut short far too early.

About Us



Cathy Wainwright - Flute

Cathy has been involved in music making since the age of 11 and is an experienced performer and music teacher. She has been playing and performing chamber music with the ACMS for over 20 years, assists in managing the Society's extensive chamber music library, and helps co-ordinate this series of concerts at The Independent Theatre.

For the last ten years Cathy was employed full-time as a Musician in the Royal Australian Navy Band based at HMAS *Kuttabul* in Sydney, and also worked as the National Public Relations Manager for the Band. Recent highlights have been performing with the Band for the 2013 ANZAC Day commemorations in Gallipoli and participating in the Navy's recent International Fleet Review in Sydney.



Murray Brown - Piano

Murray has performed with many singers and instrumentalists for the Lieder Society of Victoria, the National Lieder Society and the 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. Murray and Cathy began performing together in 2013 and are keen to explore more of the flute and piano chamber repertoire.

About the Music

Franz Schubert (1797-1828) – Introduction and Variations on “*Trockne Blumen*” Op Post 160 D802

- Introduction - Andante
- Thema - Andantino
- Variations I - VI
- Variation VII – Allegro

Only a few months after completing his song cycle *Die Schöne Müllerin* (The Beautiful Maid of the Mill), Schubert commenced a set of variations for flute and piano based on one of the lieder, *Trockne Blumen* (Withered Flowers).

The song reflects the contemplation of the dead miller boy. The flowers that his lover buried with him become wet from his tears, but cannot be induced to bloom. It is only when his lover passes by his grave and honours his faithfulness that they will blossom. The key changes from E Minor to E Major as the miller boy imagines his lover finally realising the true depth of his love for her.

The work moves through different emotional states as the variations progress, beginning with a funeral march-like Introduction and culminating in the cheerful wedding march-like character of the final variation. Each variation refers back to the original theme, whilst also providing its own unique interpretation of the thematic material. There are some common elements among the different variations, however. Variations I, II, IV and V maintain the harmonic shift from minor to major, whilst Variations III, VI and VII each maintain a constant E Major texture. The gathering momentum of the variations, and the minor/major juxtapositions, so characteristic of Schubert’s harmony, mirror the frenzied despair of the young miller boy.

As in the lied itself, Schubert creates an equal partnership between the piano and the solo line. Composed in 1824, this is Schubert’s only solo work for the flute. Despite its lonely compositional status, this work reveals considerable Romantic intensity and contrast. It is believed to have been written for Ferdinand Bogner, professor of flute at the Vienna Conservatoire, who apparently ignored it, and at Schubert’s memorial concert in 1829, played a set of variations by someone else. The work was not published in Schubert’s lifetime, and the original manuscript was only found in 1907.

About Us

Linda Kurti - Piano

Linda Kurti studied music in Los Angeles, Berkeley, and London, and worked as a performer, music director and teacher in the United States and England before emigrating to Australia in 1994. She has lived in Sydney since 2001 and when not playing the piano leads a public policy research team for the Australian consulting firm, Urbis.

Michelle Urquhart - Viola

Michelle Urquhart studied music in Sydney and Tasmania and performs regularly as a freelance violist and violinist. She has also been soloist with a number of Sydney based orchestras. Her passion is playing chamber music and teaching. Michelle has her own teaching studios in St Ives, Hornsby and the Central Coast, and is also involved with a new initiative, Strings Alive Academy.



(l to r) Michelle Urquhart
and Linda Kurti

About the Music

Max Bruch (1838 – 1920) – Kol Nidrei, Op. 47

Transcribed for viola and piano



Kol Nidrei is styled as an Adagio on Two Hebrew Melodies for Cello and Orchestra with Harp, and consists of a series of variations on two main themes of Jewish origin.

The first melody which lends the piece its title, *Kol Nidrei*, comes from the ancient declaration recited at the beginning of the evening service on Yom Kippur, the Day of Atonement. It translates as ‘all vows’.

The melody that dominates the second half of Bruch’s 1881 work was based on a theme written by Isaac Nathan, an English composer and son of a Canterbury cantor. It is quoted from the middle section of ‘*O Weep for those that wept on Babel’s stream*’.

In 1889, Bruch wrote a letter to cantor and musicologist Eduard Birnbaum, saying, “Even though I am a Protestant, as an artist I deeply felt the outstanding beauty of these melodies and therefore I gladly spread them through my arrangement.”

Source: www.symphonysiliconvalley.org

About Us

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.

Robyn Godfrey began her cello studies with another ACMS member, Marjorie Hystek. Marjorie very successfully passed on to Robyn a love of music which has propelled her throughout her life. After studies at the NSW Conservatorium of Music with Lois Simpson, Robyn, with her future husband John Godfrey, began The Palm Court Orchestra. It was Marjorie again who suggested Robyn join the ACMS to attend a Wollongong Music Camp. Robyn says, "there is no greater joy than playing with others who share the love of music".

Kian Woo asked his mum if he could play the piano at a young age and continued with lessons until completing his diploma. He discovered the wonderful world of chamber music through the ACMS.



(l to r) Kian Woo, Robyn Godfrey, Richard Tardif

About the Music

Carl Weber (1786 – 1826) – Trio in G Minor Op 63

1. Allegro moderato
2. Scherzo - Allegro vivace
3. Schäfer's Klage (*Shepherd's Lament*)
- Andante espressivo
4. Finale: Allegro



The musical reputation of Carl Maria von Weber rests almost entirely on his famous operas *Die Freischütz* and *Oberon* and a few other works such as his clarinet concertos. But Weber's music by and large is unknown to present day players and listeners, which is a pity since it is uniformly well-written, particularly for wind instruments. Chamber music, however, comprises only a very small part of his oeuvre. There are only three works which qualify as chamber music—his Piano Quartet, his Clarinet Quintet and this work for Flute (or Violin), Cello and Piano.

Weber studied with Michael Haydn in Salzburg and Abbe Vogler in Vienna, two of the leading teachers of their day. He pursued a career as a conductor and music director holding posts in Breslau, Prague, Berlin and Dresden.

The Op.63 Trio was composed in 1819 while Weber was serving as music director in Dresden. In four movements, the first, *Allegro moderato*, is more moderato than allegro and has an air of melancholy and contemplation. Next comes a short, martial *Scherzo*. The third movement, *The Shepherd's Lament*, is in the tradition of the French Air Pastorale, evocative of a rustic scene with a lonely shepherd, playing a song-like ballad on his flute. The finale, also an *Allegro*, displays Weber's gift for melody and invention.

L'Invitation au Voyage

- Invitation to the Journey

(Charles Baudelaire)

Mon enfant, ma sœur,
Songe à la douceur
D'aller là-bas vivre ensemble,
Aimer à loisir,
Aimer et mourir
Au pays qui te ressemble.
Les soleils mouillés
De ces ciels brouillés
Pour mon esprit ont les charmes
Si mystérieux
De tes traîtres yeux,
Brillant à travers leurs larmes.
Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.

Vois sur ces canaux
Dormir ces vaisseaux
Dont l'humeur est vagabonde;
C'est pour assouvir
Ton moindre désir
Qu'ils viennent du bout du monde.
Les soleils couchants
Revêtent les champs,
Les canaux, la ville entière,
D'hyacinthe et d'or;
Le monde s'endort
Dans une chaude lumière!
Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté!

My child, my sister,
Think how sweet it would be
To go down there, to live together,
To love free from care,
To love and to die
In the land that resembles you!
The moist suns
Of these misty skies,
To my mind have the charm,
So mysterious,
Of your treacherous eyes,
Sparkling through their tears.
There, everything is order and beauty,
Luxury, calm and pleasure.

See on these canals,
The sleeping boats
That capriciously like to roam;
'Tis to satisfy
Your slightest wish
They have come from the ends of the world.
The setting suns
Again clothe the fields,
The canals, the whole town,
With hyacinth and gold;
The world falls asleep
In a warm light!
There everything is order and beauty,
Luxury, calm and pleasure!

Lamento (Théophile Gautier)

Connaissez-vous la blanche tombe,
Où flotte avec un son plaintif
L'ombre d'un if ?
Sur l'if une pâle colombe,
Triste et seule au soleil couchant,
Chante son chant

On dirait que l'âme éveillée
Pleure sous terre à l'unisson
De la chanson,
Et du malheur d'être oubliée
Se plaint dans un roucoulement
Bien doucement.

Oh! jamais plus, près de la tombe,
Je n'irai, quand descend le soir
Au manteau noir,
Écouter la pâle colombe
Chanter sur la branche de l'if
Son chant plaintif !

Do you know the white tomb
Where with a plaintive sound floats
The shadow of a yew-tree?
On the yew-tree a pale dove,
Sad and alone in the setting sun,
Sings its song.

One would say that the awakened soul
Weeps under the earth in unison
With the song,
And of the misfortunes of having been forgotten
Complaints, cooing
Very softly.

Oh! never more near the tomb
Shall I go, when evening descends
With its dark mantle,
To hear the pale dove
Sing, on the branch of the yew-tree,
Its plaintive song!

Élégie - Elegy (Thomas Moore)

Oh! ne murmurez pas son nom! Qu'il dorme dans l'ombre,
Où froide et sans honneur repose sa dépouille.
Muettes, tristes, glacées, tombent nos larmes,
Comme la rosée de la nuit, qui sur sa tête humecte la gazon;

Mais la rosée de la nuit, bien qu'elle pleure en silence,
Fera briller la verdure sur sa couche
Et nos larmes, en secret répandues,
Conserveront sa mémoire fraîche et verte dans nos coeurs.

La Vie antérieure – The former Life (Charles Baudelaire)

J'ai longtemps habité sous de vastes portiques
Que les soleils marins teignaient de mille feux,
Et que leurs grands piliers, droits et majestueux,
Rendaient pareils, le soir, aux grottes basaltiques.

Les houles, en roulant les images des cieux,
Mêlaient d'une façon solennelle et mystique
Les tout puissants accords de leur riche musique
Aux couleurs du couchant reflété par mes yeux...

C'est là, c'est là que j'ai vécu dans les voluptés calmes
Au milieu de l'azur, des vagues, des splendeurs,
Et des esclaves nus tout imprégnés d'odeurs
Qui me rafraîchissaient le front avec des palmes,
Et dont l'unique soin était d'approfondir
Le secret douloureux qui me faisait languir.

Oh! breathe not his name, let it sleep in the shade,
Where cold and unhonour'd his relics are laid:
Sad, silent, and dark, be the tears that we shed,
As the night-dew that falls on the grass o'er his head.

But the night-dew that falls, though in silence it weeps,
Shall brighten with verdure the grave where he sleeps;
And the tear that we shed, though in secret it rolls,
Shall long keep his memory green in our souls.

I dwelled a long time in vast pillared halls
Which the sun rays of the sea coloured with a thousand lights,
And which their great columns, straight and majestic,
Made, at night, alike to grottos of basalt,

The surging waves, rolling along the reflections of the skies,
Intermingled in a solemn and mystical way
The all-powerful chords of their rich music
With the sunset's hues reflected in my eyes....

There, there is where I lived in calm voluptuousness
Amidst the azure, the waves and the splendours,
Amidst nude slaves impregnated with scents,
Who refreshed my brow with palm leaves,
And whose sole care was bent on fathoming
The painful mystery that made me languish.

Join Us!

Free Playing Day!

The ACMS organizes a Playing Day every second month where members get together to play chamber music.

We also offer:

- a membership register for contacting other players;
- a comprehensive library of chamber music for loan;
- 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, visit our website or send us an email.

Website: www.acms-australia.org

Email: membership.secretary@acms-australia.org



