



ACMS

presents

A
Chamber
Music
Showcase

at The Independent

October 18th 2014

3:00 - 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 2015 concert series.

Check the Independent website or the ACMS website for details:

www.theindendent.org.au/whats-on/

www.acms-australia.org/concerts/concerts-at-the-independent-theatre/



PROGRAM

Beethoven – Trio in Bb Major Op 11 “Gassenhauer”

Sue Bailey (clarinet) | Terry Neeman (cello) | Susan Reid (piano)

Kreutzer – Trio in E Flat Major Op 43 KVV 5150

Lindsay Wanstall (clarinet) | Petrina Slaytor (bassoon) | Murray Brown (piano)

Berkeley – Concertino Op 49

Cathy Wainwright (flute) | Beverley Gibbs (violin) | Nicole McVicar (cello)
Murray Brown (piano)

INTERVAL

Wolfe – Quartet

Cathy Wainwright (flute) | Joe Wolfe (saxophone) | Petrina Slaytor (bassoon)
Hilary Day (cello)

Brahms – Sonata No 1 in F Minor Op 120

Michelle Urquhart (viola) | Keith Mitchell (piano)

Ludwig van Beethoven (1770-1827) – *Trio in B Flat Major Op 11 “Gassenhauer”*



1. Allegro con brio
2. Adagio
3. Allegretto

Beethoven was 28 when he wrote this Trio and it bubbles with youthful ideas. It is nicknamed the “*Gassenhauer*” trio – *Gassenhauer* means a street hit or popular tune – because of the last movement’s theme. The simple cheerful little tune (built on just three chords, like much of the popular music of today) comes from a pop song of the time – “Before I go to work, I must have something to eat!” - and Beethoven offers nine variations on it. The variations are short and playful and each is imbued with its own character.

The Allegro con brio is more serious with a strong angular opening figure complemented by running passages and vocal duos between the cello and clarinet, and the right and left hands of the piano. The harmonic gymnastics transport the piece from B flat major to its dominant, flirting with D major and D flat major, and masterfully and miraculously modulating back to the tonic. Melodies, counter-melodies and harmonies are shared between the players, and the rhythms are full of surprises, making early Beethoven such fun to explore.

The Adagio begins with a beautiful cello solo which is echoed and developed first by the clarinet and then by the piano. For us it is a peaceful interlude between the complex and energetic first movement and the mischievous Theme and Variations of the last movement.

The Ensemble

Sue Bailey – Clarinet

Terry Neeman – Cello

Susan Reid – Piano

Sue, Terry and Susan who live in Canberra play together on a semi-regular basis. They are also enthusiastic members of the Canberra Chamber Music Players, the Canberra branch of the ACMS. This group of 20–30 players meet five or six times a year on a Saturday afternoon, playing a wide variety of music. Sue, Terry and Susan met at one of these afternoons and have been exploring some of the trio repertoire together ever since, on and off for about three years.

What do we do apart from music? One of us is a Maternal and Child Health Nurse specialising in breastfeeding and parenting education, another a university Biostatistician who is interested in clinical trials and teaches biology and statistical thinking, and the third is a Production Manager for a national magazine for General Practitioners, - a review of drugs and prescribing. You might like to guess who is which!

Here is a Canberra analogy – exploring this work together is like going for a bushwalk with friends in a new area. We play, we talk, and we explore our way through the Trio, discovering both the treasures in the music and many things about ourselves. We still never know what to expect at each rehearsal except the certainty that we will enjoy it together!



L-R: Sue Bailey, Susan Reid, Terry Neeman

Conradin Kreutzer (1780-1849) – *Trio in E Flat Major Op 43 KWV5150*



1. Maestoso - Allegro moderato
2. Andantino grazioso
3. Rondo - Allegro

A native of Baden, Conradin Kreutzer won a reputation as a composer, conductor and pianist. In Vienna he conducted the works of Beethoven, Salieri and Haydn, amongst others. He was associated with the inventor Franz Leppich, collaborating in performances on the latter's musical contraption, the 'panmelodicon'. In opera, his chief interest, Kreutzer's work was highly successful, resulting in appointments as Kapellmeister at Stuttgart, Donaueschingen, Vienna and Cologne. Conradin Kreutzer is not the Kreutzer to whom Beethoven dedicated his famous Sonata for Piano and Violin Op 47 No 9. That was the famous French violin virtuoso, Rudolphe Kreutzer.

Kreutzer owes his fame almost exclusively to his opera *Das Nachtlager in Granada* (The Night Camp in Granada) (1834), which was popular for half a century in spite of changes in musical taste. It was written in the style of Carl Maria von Weber, and is remarkable especially for its flow of genuine melody and depth of feeling. The same qualities are found in Kreutzer's part-songs for men's voices, which at one time were extremely popular in Germany. However, his opera successes were overshadowed by the appearance of Wagner's early operas.

Kreutzer's orchestral compositions include several piano concertos, a set of variations for clarinet and orchestra, and a fantasia for bassoon. Throughout his career Kreutzer also showed considerable interest in chamber music, especially for winds. He is probably best known for his *Septet for winds and strings Op 62*, but he also wrote many other works for wind instruments, usually with piano accompaniment.

In this trio for clarinet, bassoon and piano Kreutzer captures and utilises to advantage the rich potential for colour, expressiveness and brilliance of the three instruments. This composition is a significant contribution to an ensemble with a very limited repertoire.

The Ensemble

Lindsay Wanstall - Clarinet

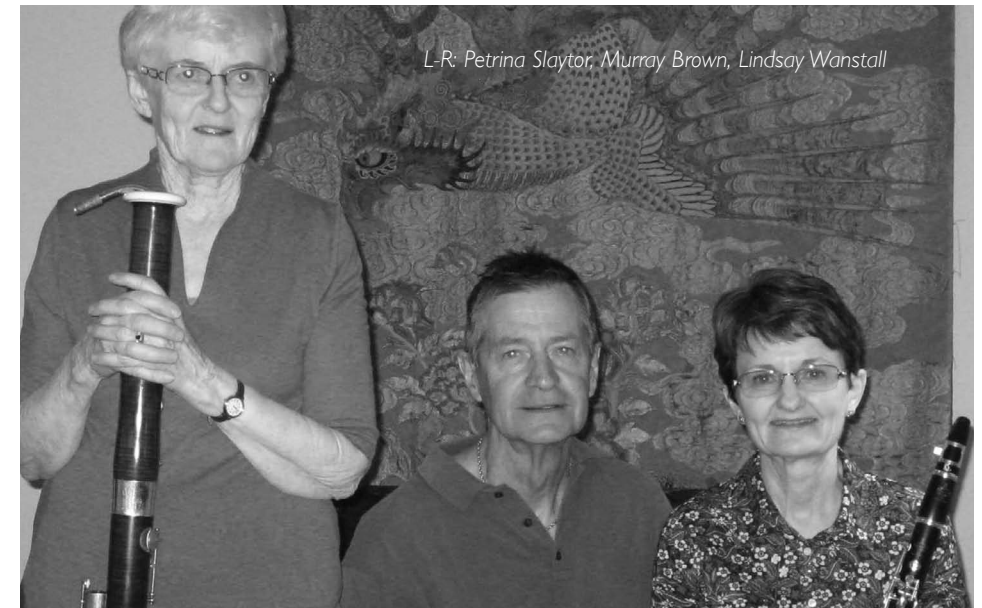
Lindsay studied clarinet and piano at the Sydney Conservatorium of Music, graduating with a Bachelor of Music Education. She taught music in schools, before realising her passion was for instrumental music teaching. Lindsay still teaches private students and trains a youth band. Lindsay returned to her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

Petrina Slaytor - Bassoon

Petrina Started learning the bassoon in her mid thirties, some years ago, and has had intermittent lessons ever since. She has played in community orchestras in Sydney and Geneva, but prefers chamber music where counting 38 bars while the violins play is not an issue. When not playing the bassoon, she is an active potter, grandmother and cook, and an occasional knitter, patchworker, pianist and cross-stitcher.

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. Murray is currently a policy advisor with the Australian Institute of Architects.



Sir Lennox Berkeley (1903-1989) – *Concertino for Flute, Violin, Cello and Piano Op 49*



1. Allegro moderato
2. Aria I
3. Aria II
4. Vivace

Lennox Berkeley was born in England, a contemporary of Walton and Tippett. After reading languages at Oxford he moved to Paris, where he spent five years studying with Nadia Boulanger, alongside composers such as Copland and Elliot Carter. He was also in close contact with Stravinsky and Poulenc. Much of Berkeley's work has a refinement and precision that is distinctly French in flavour. Berkeley enjoyed a long association with Benjamin Britten with whom he collaborated on a number of works. Berkeley's earlier music is neo-classical in style, however from the mid-1950s his work became more complex, and darker, including elements of twelve-note serialism. Lennox Berkeley was knighted in 1974.

Written in 1955 this *Concertino* is one of many works inspired by the recorder 'guru' Carl Dolmetsch. Dolmetsch was keen to expand the repertoire for solo recorder accompanied by strings or a chamber ensemble, in the style of the great works of Telemann, Scarlatti and J S Bach. Conceived originally for recorder, strings and harpsichord the *Concertino* was originally published for both this, and an alternative combination of flute, strings and piano. Sir Lennox wrote, "this work sets out to give each of the four instruments concerned a concertante part", and indeed it is something of a virtuosic showcase for each instrument, requiring a range of interpretive skills, clarity of articulation and a strong sense of rhythm.

The *Concertino* is in four movements, the first being neo-Classical in style, in sonata form and characterised by a balance between the qualities of driving energy and spaciousness. After this come two short, slow movements, titled Arias. The first is a dialogue for recorder (flute) and cello alone, and is based on a twelve note row with a feeling of E as a tonal centre. It is atmospheric and haunting in style. The second aria for the violin and harpsichord (piano) is melodic and rhapsodic. Both these middle movements are powerful in their simplicity. The fourth movement is an energetic rondo with a sense of flair and urgency. The movements flow into one another with little break between them.

The Ensemble

Cathy Wainwright - Flute

Cathy has been involved in music making since a young age, and is an experienced performer and music teacher. She has been performing chamber music with the ACMS for over 20 years, and helps co-ordinate this series of concerts at The Independent Theatre. Cathy has served as a full-time Musician in both the Royal Australian Air Force and the Royal Australian Navy Bands, travelling extensively to perform both within Australia and overseas.

Beverley Gibbs - Violin

Beverley was born and lived most of her life in Africa. She studied violin and piano from an early age and has a Bachelor of Music and a Fine Arts degree from Witwatersrand University, and Associated Board (London) diplomas in Performing and Teaching. She has performed with many orchestras, and played in chamber music ensembles and in solo recitals in Africa and in England. After leaving her farm in Zimbabwe in 2001, Beverley settled in Cambridge, England before coming to Australia eight years ago.

Nicole McVicar – Cello

Nicole joined the ACMS in 2011 in an enthusiastic attempt to make up for lost time. The usual story - played the cello as a child, but gave it all up for 'more interesting things'! Nicole works as a Bushland Manager at Warringah Council - the main focus of her work is protection of endangered species, management of bushfire and restoration of degraded bushland. Nicole is currently learning the violin and aspires to be able to play violin in a community orchestra.

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. Murray is currently a policy advisor with the Australian Institute of Architects.



Joe Wolfe (b 1952) – *Quartet for Flute, Alto Saxophone, Bassoon and Violoncello*



1. Fast and syncopated, then steady
2. Andante
3. Minimal movement
4. Waltz
5. Brisk but unhurried

Joe has often regretted the lack of chamber music that includes saxophone. There is a huge, excellent repertoire of quartets for soprano, alto, tenor and baritone saxophones, but little for saxophone and other instruments. Hence this quartet, first performed by Isabelle Cossette, Joe Wolfe, Petrina Slaytor and Guy Curd at a concert in Sydney in October 1998. It is now regularly performed in concerts all over the world.

The piece has been described as jazz-flavoured neo-classical. As one might expect from a physicist, it exhibits symmetries: the outer movements both have varying time signatures and syncopation. The second and fourth are in 3/4. The third has internal symmetries around about the middle bar line.

The first movement contrasts two themes. One is built from three quavers and a crotchet, perhaps winking at Beethoven's Fifth; the other is a lyrical tune, introduced by the cello, which includes the composer's musical signature: the notes 9, 8, 5. The second movement contrasts major and minor intervals and uses descending scales as a counter theme. The third movement is a nod at minimalism: an unresolved quaver arpeggio on the saxophone defines the harmony of the first theme, until the two bass instruments slow things down to exchange a lugubrious tune. The fourth movement is a wistful minor waltz, which some think should be the theme for a Mediterranean movie! The last movement begins and ends in 10/8, with a bright, syncopated tune in between. If it finished a concert, it would add a smile and a whistle to those walking home, particularly those who walk in 10/8!

Joe began composing in the seventies and has since written sporadically for jazz and fusion groups, including incidental music for plays and films. His orchestral works include a *Trumpet Concerto*, written for Anthony Heinrich of the Sydney Symphony Orchestra. *Circle of Fourths* employs the circle as harmonic and melodic elements. *The Stairway Suite* is a set of orchestral variations on the pop song *Stairway to Heaven* in the styles of Schubert, Holst, Glen Miller, Mahler, Bizet and Beethoven. *Sydney Sketches* is a set of tone poems, each based in different Sydney location at a different time of day. *Conjunction* is an 'interactive introduction to the orchestra', written for orchestra and primary school choir. Scores and recordings are available at <http://newt.phys.unsw.edu.au/jw/Joe.html>

The Ensemble

Cathy Wainwright - Flute

Cathy has been involved in music making since a young age, and is an experienced performer and music teacher. She has been performing chamber music with the ACMS for over 20 years, and helps co-ordinate this series of concerts at The Independent Theatre. Cathy has served as a full-time Musician in both the Royal Australian Air Force and the Royal Australian Navy Bands, travelling extensively to perform both within Australia and overseas.

Joe Wolfe – Alto Saxophone

Joe began saxophone as a teenager, concentrating on jazz. Like most saxophone players he doubles on other woodwinds, and it was the oboe and bassoon that introduced him to chamber music and the ACMS. Joe's day job is as Professor of Physics at the University of New South Wales where he researches the basic physics of the voice and of musical instruments.

Petrina Slaytor – Bassoon

Petrina started learning the bassoon in her mid-thirties, and has had intermittent lessons ever since. She has played in community orchestras in Sydney and Geneva, but prefers chamber music where counting 38 bars while the violins play is not an issue! When not playing the bassoon, Petrina is an active potter, grandmother and cook, and an occasional knitter, patchworker, pianist and cross-stitcher.

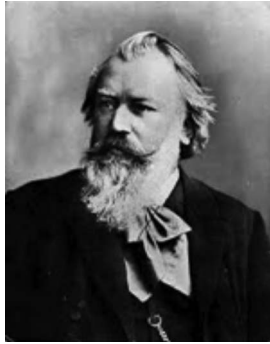
Hilary Day – Cello

Hilary started life singing, and learned the piano as a teenager, but her deep love of playing the cello emerged as an adult. She is a long-term member of the Central Coast Symphony Orchestra and teaches cello at the Central Coast Grammar School. Physiotherapy is her profession and music is her passion.



L-R: Joe Wolfe, Hilary Day,
Cathy Wainwright, Petrina Slaytor

Johannes Brahms (1833-1897) – Sonata in F Minor Op 120 No.1



1. Allegro appassionato
2. Andante un poco Adagio
3. Allegretto grazioso
4. Vivace

This is the first of a pair of sonatas for clarinet and piano written by Brahms in 1894. These were the last chamber works written prior to his death. Brahms dedicated these sonatas to the clarinetist Richard Mühlfeld.

Brahms had only just 'discovered' the beauty of the sound of the clarinet at this late stage in his life, and because of these works, the clarinet sonata form was developed and more readily used by other composers. Brahms drew his inspiration from the works of Mozart and Weber who used the clarinet in chamber music settings and as a solo instrument. Brahms also produced an often-performed transcription of these works for viola with alterations to better suit the instrument. For example, he elongated some of the phrases and added double stops in parts.

The Sonata starts in a very serious, dark mood which lightens as it progresses through the movements. The first movement is emotionally evocative, with both the viola and the piano having equally important roles. This movement is in Sonata Form and is based around the key of F Minor, with two contrasting main themes. At the end of the movement the final statement of the first melodic theme leads into a Coda that is slower in tempo and is based on material from the Introduction.

The two middle movements have two common threads, they are both in the relative major key, A Flat Major and in Ternary Form. The second movement could be described as a Nocturne. This is a very tranquil movement providing a real contrast to the first movement. The third movement is a charming Intermezzo in the style of an Austrian Ländler.

The fourth and final movement of the Sonata is in F Major. The movement is in an Altered Rondo Form, which can be best described as A B A' C B' A. The piano introduces three repeated notes (a bell like tolling) which become the central theme of the movement and keeps returning throughout. The movement ends with a Coda in F Major bringing the Sonata to a jubilant close.

The Ensemble

Michelle Urquhart - Viola

Michelle studied music at the Sydney and Tasmanian Conservatoriums under teachers Alex Todicescu and Jeremy Williams, 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 on the Central Coast. Michelle also organizes the annual "Eisteddfod on the Mountain" held in the outlying areas of the Central Coast.

Keith Mitchell - Piano

Keith studied Music at the Sydney Conservatorium of Music under Nancy Salas and Gordon Watson, and then at Sydney University. Over the years he has taught Music in schools and has run various Music Departments in Australia and in England. He has now returned to the Central Coast where he teaches Piano, Bassoon and Musicianship. Keith and Michelle enjoy rehearsing and performing together on a regular basis, discovering more of the sonata repertoire for violin and viola, and have a performing tour of Italy and the UK planned for 2015.





The 30th Anniversary Wollongong Music Camp 2015

The ACMS three-day residential Music Camp is the highlight of our year and it attracts players from interstate. Participation is open to members only, or to members of affiliated societies interstate.

The Music Camp is held over three days on the University of Wollongong campus in late January each year. Members can indulge in chamber music playing for a full three days in delightful, relaxing surroundings. Events include a dinner and barbeque. The camp provides opportunities for both organised and self-arranged sessions of chamber music. Tutors are engaged to provide some chamber music tuition. There are opportunities to perform short pieces in lunchtime concerts or simply enjoy the informal performances by being part of the audience.

DATES for The 30th Anniversary MUSIC CAMP 2015:
From 5.30pm Thursday 22nd to 4.30pm Sunday 25th January.

Applications for the 2015 camp close on Friday 7th November.



Join Us!

Free Playing Day!

The ACMS organises 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





ACMS

the **INDEPENDENT** 

Staging successful events since 1911

Cover art courtesy of Judith White and Rachel Scott from "The Painted Bach" performance