



— PROGRAM —

VIVALDI *Sonata no.1 in B flat RV47*
arranged for Alto Flute & Piano (James Guthrie)

(1) *Largo ma non troppo* (2) *Allegro*
(3) *Largo Maestoso* (4) *Allegro*

alto flute Luis Rudenas piano Ben Chan

DVOŘÁK *Piano Trio no.2 in G minor Op.26*

(2) *Largo* (3) *Scherzo*

violin Linda Fox cello Mitchell Quinn
piano Patsy Short

FRANCISCO MIGNONE *Two Waltzes from 16 Waltzes*
for Solo Bassoon

(1) *Mistério* (2) *Valsa da outra esquina*
bassoon Chris Palmer

BRAHMS *Violin Sonata No.1 in G major Op.78*

(1) *Vivace ma non troppo* (2) *Adagio*
(3) *Allegro molto moderato*

violin Tracy Tsang piano Ben Chan

— refreshments —

concert organiser Ben Chan

light refreshments (wine, juice and savouries)

\$15 admission (\$10 concession/seniors) to cover costs

To get information on future concerts, go to the website

www.acms-australia.org

All chamber music players are welcome to join the
Amateur Chamber Music Society. Visit our website for more information

ABOUT THE MUSIC...

ANTONIN DVOŘÁK (1841-1904) Piano Trio no.2 in G minor Op.26

The second Dvorak Piano Trio opus 26 in G minor, written in 1876 when the composer was thirty-four, is a celebration of melodic invention with a Slavic spin. With an economy of material passed between the players, varied and developed, Dvorak presents tightly constructed sections which somehow maintain the improvised spontaneity of folk music. Today we will play the middle two movements, the Largo and Scherzo.

The Largo is built on two ideas - the opening melody in E flat on the cello and a drum beat rhythmic figure in the bass giving the movement a processional character. Chromatic passages threaten to up-end the tonality, but the drum beat pulls it back, and transforms into high repeated notes. The Scherzo, in G minor in three-four time, is built around a five-bar phrase passed around the instruments at speed. Canonical passages sound as though the instruments barge in, not waiting their turn. The fast activity is briefly interrupted by a slow version of the same melody, this time in two-four time, a thoughtful moment, before the fast-paced resumes. A calm trio in G major contrasts in mood, until the Scherzo repeats, dancing to the end.

FRANCISCO MIGNONE (1897-1986) *Mistério, Valsa da outra esquina* from 16 Waltzes for Solo Bassoon

The Brazilian composer, Francisco Mignone (1897 - 1986) was a significant figure in Brazilian classical music and is often credited with inheriting the mantle of Villa-Lobos. His 16 Waltzes for solo bassoon, published in 1981, are comparable to the Bach cello suites, in that they explore exhaustively the technical and expressive possibilities of one solo instrument. These pieces will inevitably become part of every young bassoonist's repertoire in the future. The two that Chris will play today are *Mistério* and *Valsa da outra esquina*, translating as "Mysterious" and "Waltz of the Other Corner".

JOHANNES BRAHMS (1833-1897) Violin Sonata No.1 in G major, Op.78

Johannes Brahms' Violin Sonata No. 1 in G major, Op. 78, composed in 1879, reflects a pivotal period in his career. By this time, Brahms had established himself as one of the leading composers of the Romantic era, known for his mastery of classical forms infused with a deeply expressive, Romantic spirit. The sonata was written during a fruitful period in which Brahms was deeply inspired by the folk music of his native Germany, evident in the sonata's lyrical melodies and rich harmonic textures.

Brahms' Violin Sonata No. 1 unfolds in three movements, each showcasing his distinctive blend of structural rigor and emotional depth. The opening *Vivace ma non troppo* movement exudes warmth and lyricism, featuring a dialogue between the violin and piano that ranges from joyful exuberance to introspective reflection. The *Adagio* second movement transports listeners with its tender, introspective melodies, while the concluding *Allegro molto moderato* combines classical form with Romantic expression, culminating in a

triumphant affirmation of thematic unity and musical richness. Brahms' sonata stands as a testament to his profound understanding of chamber music, offering performers and audiences alike a profound journey through its nuanced emotions and technical brilliance.



Chamber Music Concert

3pm Sunday 7 July 2024

The Kirribilli Neighbourhood Centre
18 Fitzroy St Kirribilli NSW 2061

www.thekirribillicentre.org

