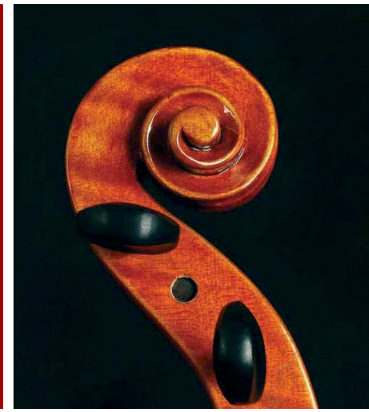




# SYDNEY MOZART SOCIETY



## Sydney Soloists



From top clockwise: Andrew Haveron violin, Daniel Herscovitch piano, Robert Johnson horn, Umberto Clerici cello, Tobias Breider viola, Francesco Celata clarinet

**CONCOURSE CONCERT HALL CHATSWOOD**

Friday 2 August 2019

## PROGRAMME

**MOZART** Divertimento for violin, viola and cello in E flat major, K 563

**BRAHMS** Trio for clarinet, cello and piano in A minor, Op. 114

**INTERVAL**

**DOHNÁNYI** Sextet for piano, violin, viola, cello, clarinet & horn in C major, Op. 37

## PROGRAMME NOTES

### **MOZART Divertimento for violin, viola and cello in E flat major, K 563**

Allegro / Adagio / Menuetto: Allegro / Andante / Menuetto: Allegretto / Allegro

Mozart's divertimento in E flat for string trio was written in summer 1788, shortly after the completion of his three last symphonies for Michael Puchberg his merchant friend who often helped him out with money. Mozart's use of the word "divertimento" to describe the work probably reflects its structure: two rapid outer movements and two slow movements alternating with two minuets. This mature work is the only string trio that Mozart wrote and while written for three instruments it has all the richness of a string quartet.

The first two bars of the opening *allegro* set the rather grave tone that permeates the first movement. The beautiful second subject is unusual in that the viola plays the bass to the two-part harmonies expounded by the violin and cello. The following *adagio* in contrast seems introspective and provides a measure of concentrated emotion. Happiness and good humour enter with the first *menuetto* in which the repeats (as in Mozart's symphonies) are varied and expansive.

The *andante* movement, which serves as a bridge between the two *menuetti*, opens with a wonderful theme played in octaves together by the violin and the viola, followed by four variations. The first two brilliant variations, in the major, are suddenly contrasted by the short, third, variation in the minor. The final variation returns to the major with sweeping, chorale-like melody of the violin, accompanied by the warmth of the viola part.

The second *menuetto* envelopes two *trio* sections, the first being a *Ländler* – an Austrian peasant dance – and the second being rather like a courtly waltz. The *allegro* finale is in *rondo* form, a joyful outburst that resolves some of the gravity of earlier movements.

M. C.

### **BRAHMS Trio for clarinet, cello and piano in A minor, Op. 114**

*Allegro / Adagio / Andantino grazioso / Allegro*

In 1890 Brahms stated his String Quintet in G major was his final work. However he had reckoned without the inspiration that his meeting with the clarinetist Richard Mühlfeld would have on his

creative imagination. Inspired, he wrote the score of this Op 114 Clarinet Trio. At its first performance on December 12 1891 Mühlfeld played the clarinet and Brahms the piano. A historical painter in the audience, Adolf Menzel, was so moved he made a sketch of Mühlfeld as some sort of Greek god, "a sublime vision of the Muse itself".

The trio is one of the very few with this combination of instruments to have entered the standard repertoire. Brahms exploits the full range of the clarinet and manages to equitably integrate all three instruments throughout the work.

The cello commences the *Allegro* movement with a rising theme that is continued by the clarinet. The theme is complemented in the second subject by predominantly falling intervals. After a brief series of rapid scales the movement reaches its first climax and the scales feature in its following centre section. The movement returns to the initial theme and, with the scales, it comes to a quiet close.

The clarinet begins the second movement with a flowing quiet melody of gently falling thirds and the cello is brought in with interplay between the two instruments. A contrasting theme of gentle calmness emerges. This transitions into related themes with interesting harmonic and rhythmic modulations before returning to the original melody

The cheerful yet quiet third movement is in a folk waltz style. It moves into a related more animated trio section and then back to the opening theme, which is followed by a tranquil coda.

The final movement, in rondo form, commences restlessly in a lively rhythm and incorporates quieter sections. Extensive use is made of falling thirds and harmonic modulation. In contrast with the previous movements it comes to a robust close.

T. R.

### **DOHNÁNYI Sextet for piano, violin, viola, cello, clarinet and horn in C major, Op. 37**

*Allegro appassionato / Intermezzo Adagio/ Allegro con sentimento - presto, quasi listello tempo meno mosso / Allegro vivace, giocoso*

Sydney Mozart Society has learnt by experience that we can count on the Sydney Soloists to provide high quality musicianship in engaging performances - and one of the things we have to thank them for

are the masterworks they bring us that require an unusual combination of instruments and so are relatively seldom heard in concert. They do so again this evening with this Sextet, which covers a wide range of moods and skillfully exploits the potential of all six instruments.

Composed in 1935, the *Sextet in C* is an expressive work showing Dohnányi's mastery of the late nineteenth century Romantic style and his embrace of the vibrant spirit of the early twentieth century. It is almost symphonic - evocative of film scores. The premiere of the *Sextet* took place on June 17, 1935 with the composer at the piano.

The opening movement is powerful and sometimes turbulent. It begins with a horn call over an intrusive accompaniment, followed by a lyric theme. It has a dramatic, epic quality combined with a sense of suspense - a suspense that is not entirely lost through the *Intermezzo adagio* despite its prettier moments and quieter beginning and end. This second movement begins with the string trio's quiet moment punctuated by rising piano chords. The piano introduces a dotted rhythm and the drama builds culminating in the strings before the relative quiet returns.

The third movement is a loose set of variations. The main theme is presented by the clarinet before the piano elaborates it in the first variation. The mood shifts becoming vigorous and playful until the horn brings back the first movement's opening theme, which leads without pause into the fun finale. Into a dance tune in the style of 1930s European jazz, a waltz is inserted and the two dances trip back and forth until the coda, which is a combination of the jazz elements, the waltz and the horn's opening theme.

As a world-renowned piano virtuoso, leading conductor, composer and the Director of all three of Hungary's major music institutions, Dohnányi has a claim as a leading musical figure of his generation in Hungary. His first Hungarian biographer in the post-WWII era, Bálint Vázsonyim, ranks him with Liszt as the most versatile Hungarian musician, whose influence reached generations in all spheres of musical life and as the architect of Hungary's musical culture in the 20th century.

He was the oldest - and first to achieve fame outside Hungary - of three strong personalities who emerged in the new century to revive Hungarian music - the others being Zoltán Kodály and Dohnányi's pupil, Béla Bartók. Each worked in his own way, reflecting his roots and sense of tradition.

Dohnányi was born in Pozsony (now Bratislava) in 1877. In his early twenties he began establishing his reputation in Berlin and Vienna as a virtuoso pianist, rapidly gaining international renown. Just before that he caught the attention of Johannes Brahms with his Piano Quintet No 1 in C minor, Op 1 (1895). As a touring virtuoso pianist he included then-neglected works of Mozart, Beethoven and Schubert in his repertoire and as conductor of the Budapest Philharmonia for 25 years, he introduced the music of Bartók and Kodály both at home and abroad. In 1915, Dohnányi returned to Budapest and began modernising Hungary's musical life.

It is pleasing for Sydney Mozart Society to feature a Dohnányi work. One of Dohnányi's piano students was Bela Siki, who would go on to enjoy a successful performance career and become one of the early patrons of Sydney Mozart Society.

B. J.

## **OUR NEXT CONCERT: SOPHIE ROWELL AND KRISTIAN CHONG**

**Friday 27 September 2019 at 8pm, The Concourse Concert Hall, Chatswood**

Sophie Rowell is one of Australia's foremost violinists. Kristian Chong is one of Australia's leading pianists. Both are highly sought after in Australia and overseas as soloists, chamber musicians and recording artists. Their musical partnership is formidable.

MOZART – Sonata for piano and violin in G major, K 301  
BEETHOVEN - Sonata for piano and violin in A minor, Op. 23  
MOZART – Piano sonata in B flat major, K 570  
SAINT-SAËNS – Sonata for violin and piano no 1 in D major, Op. 75

### **WANT TO KNOW MORE ABOUT THE SOCIETY AND THE BENEFITS OF MEMBERSHIP?**

Have a chat with our Membership Secretary tonight at the Society Desk located in the Concert Hall foyer or visit [www.sydneymozartsociety.com.au](http://www.sydneymozartsociety.com.au), find us on Facebook and Instagram or phone 9876 3815

## ABOUT THE ARTISTS

The members of the Sydney Soloists have distinguished careers in orchestral, solo and ensemble performance. Most are principal performers in the Sydney Symphony Orchestra. As a chamber ensemble they perform with masterful technique, intelligence and warm rapport.

### **Daniel Herscovitch, Piano**

Daniel has performed extensively in Europe and Australia as soloist in both concertos and recitals, as well as chamber music. He has performed at numerous festivals including the Sydney, Melbourne and Adelaide festivals and has toured for Musica Viva, as well as visiting New Zealand several times. His repertoire ranges from Bach to Carter. He has released a number of CDs.

Recently he gave multiple performances overseas of Bach's Art of Fugue and Hindemith's Ludus Tonalis. He is currently Associate Professor of Piano at the University of Sydney Conservatorium of Music where he also lectures in chamber music.

### **Andrew Haveron, Violin**

Andrew is a highly respected soloist, chamber musician and concertmaster. He has worked with all the major symphony orchestras in the UK and many others around the world. In 2007 he became concertmaster of the BBC Symphony Orchestra and in 2012 he joined the Philharmonia Orchestra. He joined the Sydney Symphony Orchestra in 2013, and is now the Orchestra's Concertmaster.

He was first violinist of the internationally acclaimed Brodsky Quartet from 1999 to 2007, collaborating with major artists such as Anne-Sofie von Otter. He recorded more than 15 albums with the quartet. He has also appeared with many other groups, such as the Nash and Hebrides Ensembles, the Logos Chamber Group, Selby & Friends and the Omega Ensemble. Andrew has appeared as a soloist with many of the UK's finest orchestras.

### **Tobias Breider, Viola**

Tobias has held principal positions at the Rhine Opera Düsseldorf, the Konzerthaus Berlin and with the Hamburg Philharmonic State Orchestra. He has also appeared as guest principal with the Leipzig Gewandhaus Orchestra, the Berlin, Vienna and Cologne radio symphony orchestras, the Qatar Philharmonic and the Melbourne Symphony Orchestra. He joined the Sydney Symphony Orchestra in 2011.

As a soloist he has performed at the Sydney Opera House, the Domain and City Recital Hall, as well as

the Melbourne Recital Centre. He has collaborated with ensembles such as Wilma Smith & Friends, Selby & Friends, Charmian & Friends, the Australia Octet and the Omega Ensemble.

### **Umberto Clerici, Cello**

Umberto began his solo career in 2002 appearing with renowned orchestras including St. Petersburg Philharmonic, Philharmonia Wien, Brighton Philharmonic, Russian State Orchestra of Moscow, "I Pomeriggi Musicali" (Milan), Zagreb Philharmonic, ORT-Orchestra della Toscana (Florence), State Orchestras of Istanbul and Ankara. He has been a prize winner in many prestigious music competitions. Career highlights include appearances at the Salzburg Festival and a performance of Tchaikovsky's "Rococo variations" with the Orchestra of the Teatro Regio in Turin conducted by Valery Gergiev.

In 2014 Umberto was appointed as Principal Cello of the Sydney Symphony Orchestra after 4 years as Principal Cello at the Teatro Regio, Turin.

### **Francesco (Frank) Celata, Clarinet**

Frank joined the Sydney Symphony Orchestra in 1993 as Associate Principal Clarinet. He has appeared in several solo performances with the orchestra including Mozart's Clarinet Concerto, Bernstein's Prelude, Fugue and Riffs, Krommer's Double Clarinet Concerto. He has also appeared as soloist with the Tasmanian Symphony Orchestra and the Auckland Philharmonia. On a number of occasions between 2003 and 2009 he appeared with the London Symphony Orchestra as guest Principal Clarinet, performing on international tours and recordings.

Frank is a Lecturer at the Sydney Conservatorium of Music and at the University of Tasmania Conservatorium of Music. He performs in the Australian World Orchestra and is a member of the Orchestra's Board of Directors.

### **Robert Johnson, Horn**

Robert was the very popular and highly regarded Principal Horn of the Sydney Symphony Orchestra from 1986 until 2017. His solo performances with the orchestra include Strauss's Horn Concerto No.1, Ross Edwards' Aria and Transcendental Dance, Mozart's Horn Concerto and Britten's Serenade for Tenor, Horn and Strings. Robert is in demand as a chamber musician and has appeared with many chamber ensembles. He has also taught at the Sydney Conservatorium and the Canberra School of Music.