

Amateur Chamber Music Society  
http://www.acms-australia.org/concerts/

— PROGRAM —

Vocal: Arias and Duos

BESLY *The Second Minuet* (duo)  
MOZART *Bei Männern* (duo)  
MOZART *O Isis and Osiris* (Aria for bass)  
MOZART *La Ci Darem* (duo)  
MOZART *Mi Tradi* (Aria for soprano)  
MOZART *Papageno & Papagena* (duo)

Soprano Miriam Blatt Baritone Mark Berriman  
Piano Patricia Short  
duration 30'

VERDI *Fantasia Brillante on Verdi's "Un Ballo in Maschera"*  
*Arranged by Chris Palmer*

Bassoon Chris Palmer Piano Patricia Short  
duration 11'

VILLA-LOBOS *Suite for Voice and Violin*

- (1) *A Menina e a Canção: Un Pouco Moderato*  
(2) *Quéro sel alegre: Vagaroso E Calmo*  
(3) *Sertaneja: Animado E Espritoso*

Soprano Miriam Blatt Violin Daniel Morris  
duration 10'

— INTERVAL —

BRAHMS *Sonata for Viola and Piano in F minor*  
(1) *Allegro appassionata* (2) *Andante un poco Adagio*  
(3) *Allegretto grazioso* (4) *Vivace*  
Viola Miriam Blatt Piano Patricia Short  
duration 25'

— REFRESHMENTS —

- Notes -

Vocal: Arias and Duos

**MAURICE BESLY's "The Second Minuet"** duo was composed in 1926 to words by Aubrey Dowdon. It describes the first meeting of the singers' grandparents.

**MOZART's "The Magic Flute"** is the source for the "Bei Männern" duo, the "O Isis and Osiris" aria, and the "Papageno & Papagena" duo. In "Bei Männern", Pamina and Papageno are singing of the joy of being in love, though not with each other. In "Papageno & Papagena", Papageno meets his birdlike partner Papagena, and they sing of wanting to produce many little Papagenos and Papagenas. In "O Isis and Osiris", Sarastro instructs Tamino and Pamina on how they will be tested before they can be married.

**MOZART's "Don Giovanni"** is the source for the "La Ci Darem" duo and the "Mi Tradi" aria. In "La Ci Darem", Don Giovanni is wooing Zerlina, despite her imminent marriage to Masetto. She agrees to run off with him. She is saved immediately after the duo by Donna Elvira, another victim of Don Giovanni's machinations. The "Mi Tradi" aria of Donna Elvira describes her horror at Don Giovanni's betrayals and horrific behavior, deserving of swift and complete justice, despite which she cannot help continuing to feel love for him.

**Fantasia Brillante on Verdi's "Un Ballo in Maschera"**

Virtuoso showpieces based on melodies from operas were standard fare in the 19<sup>th</sup> century. Best-known are the operatic transcriptions and fantasies for piano by Liszt, but there are many such pieces for other instruments. For many years I wished I could find such a piece for bassoon, but it seems the bassoon was excluded from this fashion. The only answer was to write my own 19<sup>th</sup> century style Fantasia, which I based on melodies from my favourite Verdi opera: "Un Ballo in Maschera" (A Masked Ball). I hope I have helped to correct an injustice, giving bassoonists and audiences a work that should have been written 140 years ago.

- Chris Palmer

**HEITOR VILLA-LOBOS** (1887-1959) *Suite for Voice and Violin* (1923)

Around the same time Bartok and Kodaly were scouring the Hungarian countryside in search of the authentic folk music of Eastern Europe, Villa-Lobos began ethno-musicological explorations into Brazil's "dark interior," emerging with fantastic tales of capture and near-escape from cannibals. He immersed himself in Brazil's indigenous culture and popular music, based on Portuguese, African, and American Indian elements.

The three songs in the 1923 Suite 1833-1897 for Voice and Violin have titles "The Young Girl and the Song," "I Want to be Happy," and "The Peasant Girl of Brazil." The first song is a young girl skipping along, who offers help to an old

lady with a large bundle of clothing balanced on her head. The old lady says “No!”. The second song has no words, but plenty of atmosphere: whoever wants to be happy keeps trying, but fails to get there. The third song is set in Brazil’s equivalent of the Wild West. One can imagine a horse rider wielding guns and knives. The third song was considered by some to be unperformable, demanding the highest level of skill and virtuosity for violin.

**JOHANNES BRAHMS (1833-1897) Sonata for Viola and Piano Op 120 No 1 in F minor (1894)**

The sonatas Op 120 No 1 & 2 for clarinet and piano were written for Richard Mühlfeld, the Meiningen clarinetist whose beautiful playing inspired Brahms to come out of retirement. Brahms published them for both clarinet and viola, and they immediately became mainstays of the repertoire.

The Sonata No 1 in F minor, Op 120 for viola and piano, opens with a dark and atmospheric Allegro appassionato, eventually winding down to a tenderly expressive coda. The Andante sustains a sweetly reflective mood. The third movement is a rustic Austrian Ländler in F minor and the relative Ab major. The work ends with an exuberant, extroverted, high-spirited Vivace in F major.

concert organiser Miriam Blatt  
Volunteer staff of the Kirribilli Centre provide  
light refreshments (wine juice and savouries) and  
charge \$15 entry donation (\$10 concession/seniors)  
to cover costs and to raise funds for the Centre

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All chamber music players are welcome to join the  
Amateur Chamber Music Society. If interested, go to the website and click on  
“Join Us”, or email [membership.secretary@acms-australia.org](mailto:membership.secretary@acms-australia.org), or write to  
ACMS Membership Secretary, PO Box 584, Balgowlah NSW 2093

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***Chamber Music Concert***

Sunday 01 Sept 2019

4pm

