

AMATEUR CHAMBER MUSIC SOCIETY INC.

SUNSET CONCERT

5.00PM SUNDAY 5TH AUGUST 2007

KIRRIBILLI NEIGHBOURHOOD CENTRE

16 FITZROY STREET, KIRRIBILLI

PROGRAM

THREE CONTRALTO ARIAS FROM J.S. BACH'S CANTATAS

Die Obrigkeit ist Gottes Gabe (Authority is God's Endowment) BWV 119

Betörte Welt (Deluded World) BWV 94

Gott ist unser Sonn' und Schild (God is our true son and shield) BWV 79

Reena Cheng (*Contralto*), Bernard Tola (*Recorder*), Graeme James (*Piano*)

Duration: 12'

Bach's cantatas provide a rich source of human emotions and expression of religious sympathies from which we have chosen three contrasting arias. The first aria, *Die Obrigkeit ...*, is from a cantata written for the inauguration of a new Town Council where authority given to the new councilors is seen to be the means for them to fulfill the word of God. The writing expresses the nobility of authority properly exercised. In *Betörte Welt* we have a very different expression where the aria, from Cantata BWV 94 *What Need I of this World*, denounces the vanity of the world, its seeking of fame and wealth, whereas 'Jesus alone of my soul the treasure be'. The final aria, *Gott ist ...*, articulates in a joyous style so typical of Bach, the comfort of God's love against foes and misfortune.

SONATA FOR CLARINET AND PIANO OP 120, NO. 1 IN F MIN— J. Brahms (1833-1897)

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

Brian Martin (*Clarinet*) and Peter Nickolas (*Piano*)

Duration: 24'

Brahms composed his two Sonatas for Clarinet and Piano, Op. 120 in 1894 for Richard Mühlfeld, who performed them with the composer in January the following year. The first sonata in F minor begins with a movement in classical sonata form. It opens starkly with a piano phrase in octaves with the clarinet entering a few bars later with a melody characterised by a mixture of lyricism and angularity. A furtive second subject climaxing in semiquaver passagework completes the exposition. The development and recapitulation sections are clearly delineated. The final coda provides a new melody, derived from previous material, and offers a burst of concentrated emotion to conclude the movement. The *andante* second movement in ternary form is particularly serene, once again texturally austere to begin with. The triple-time *Allegro grazioso* exhibits motifs that can be traced to the first movement, though for the most part its mood is genial. The *Vivace* finale is a rondo in the major key, where the main refrain features the bell-like tolling of three repeated notes. This motif is present throughout except in the minor-key central section. The sonata ends with ever-greater interplay between the instruments.

THREE SONGS FOR CONTRALTO VOICE

Pastorale – Walter Bergmann (1902-1988)

Noon – Zillah Castle (1911-1997)

The blackbird's Song – Zillah Castle (1911-1997)

Reena Cheng (*Contralto*), Bernard Tola (*Recorder*), Graeme James (*Piano*)

Duration: 9'

Walter Bergmann was born in Hamburg, studied law but fled Nazi Germany for England in 1938. As his legal expertise was of no use in England he made music his career, spending a lifetime working for the betterment of recorder playing in England.

Zillah Castle was a New Zealand composer, performer (violin) and teacher. Together with her brother, Ronald, they amassed over 50 years nearly 500 musical instruments of every imaginable kind. The Castle Collection was purchased by the Auckland Museum in 1998 following the deaths of Ronald and Zillah.

Of the three works to be heard tonight, not much needs to be said. The first two are for voice and recorder alone and in their own way are quite haunting. *The Blackbird's Song* includes the piano and is a very fine miniature piece.

— INTERVAL —

SONATINE FRANÇAISE— Hans-Martin Linde (1930 -)

1. Prélude
2. Air pour le Clavecin
3. Air pour la Flute à bec
4. Caprice en rondeau

Bernard Tola (*Recorder*) and Graeme James (*Piano*)

Duration: 10'

Hans-Martin Linde was born in Werne, Germany. He is a noted virtuoso flute and recorder player and has authored a number of highly instructive books on these instruments. He set up the Linde Consort (a Baroque orchestra) and has made numerous recordings. The four-movement suite, *Sonatine Française*, demonstrates his deep understanding of the recorder. It is a somewhat uncompromising work for a virtuoso player with contrasting movements displaying the musical possibilities of the instrument.

STRING QUARTET OP 76 NO 1 IN G – F.J. Haydn (1732-1809)

1. Allegro con spirito
2. Adagio sostenuto
3. Menuetto: Presto
4. Finale: Allegro ma non troppo

Michael Goldstein & Annette Allerding (*violin*), Peter Mitchell (*viola*), Felicia Mitchell (*cello*).

Duration: 25'

The string quartet form was developed more than 200 years ago by Franz Joseph Haydn. His six String Quartets Op. 76 were written in 1796-1797 and published two years later, with a dedication to Count Joseph Erdöty. They are among Haydn's most celebrated works.

The G major quartet opens with three powerful chords followed by the cello alone with a single line of melody answered by the solo viola. The theme expands and extends with a transition to a delightfully ingratiating second subject. The development and recapitulation follow where a countermelody, first introduced by the second violin in the development, plays a major part. The second movement, *Adagio sostenuto*, is perhaps the focal point of the entire quartet. Haydn moulds and fashions three distinct musical ideas into a solemn entity of serious intent to create a most moving and effective movement. The third movement, *Menuetto*, is fast with a single strong beat in each bar more in the character of a scherzo. The trio section is more conventional. The finale is in sonata form and more serious than usual for a Haydn finale. However, in the coda, Haydn suddenly introduces a happy, indeed flippant, tune. Some hear this as a successful attempt to achieve a sunny, happy ending, while others see it as a trivialisation of the work's final measures. What do you think?

— SUPPER —

Concert Organiser: Graeme James

The Manager and volunteer staff of the Kirribilli Neighbourhood Centre provide supper (wine, juice and savouries) and charge \$10 entry donation (\$5 concession/seniors) to raise funds for the Centre.

Check the ACMS Website for further information www.acms-sydney.org