

La Cigalle (Belleau)

Ha que nous t'estimons heureuse,
Gentille Cigalle amoureuse!
Car aussi tost que tu as beu
Dessus les arbrisseaux un peu
De la rose, aussi contente
Qu'est une Princesse puissante,
Tu fais de ta doucette voix
Tressaillir les monts et les bois.
Tout ce qu'apporte la campagne,
Tout ce qu'apporte la montaigne,
Est de ton propre, au laboureur
Tu plais sur tout: car son labeur
N'offenses, ni porte dommage
N'a luy, ny a son labourage.
Tout homme estime ta bonte,
Douce prophete de l'ete!
La Muse t'aime, et t'aime aussi
Apollon, qui t'a fait ainsi
Doucement chanter, la vieillesse
Comme nous jamais neutron te blesse.

(No translation into English was available)

A la Rose (Ronsard)

La Rose est l'honneur d'un pourpris,
La Rose est des fleurs la plus belle,
Et dessus toutes a le pris :
C'est pour cela que je t'appelle
La violette de Cypris.

La Rose est le bouquet d'amour
La Rose est l'honneur des Charites,
La Rose blanchit tout autour,
Au matin, des perles petites,
Qu'elle emprunte du point du jour.

La Rose est le parfum des dieux
La Rose est l'honneur des pucelles,
Qui leur sein beaucoup aiment mieux
Enrichir de roses nouvelles
Que d'un or tant soit précieux.

Est-il rien sans elle de beau ?
La Rose embellit toutes choses,
Vénus de roses a la peau,
Et l'Aurore a les doigts de roses
Et le front le Soleil nouveau

Kirribilli Neighbourhood Centre

www.KNCsydney.org

Chamber Music Concert

Sunday 4 December 2005

5.00pm

IBERT *Three Short Pieces*

Jacques Ibert (1890-1962) was a prolific composer, noted in particular for his skill in writing for woodwind. In *Trois Pièces Brèves*, the first piece - *Allegro* - is in C major. After a short introduction the oboe announces a tune which is to dominate the piece. This is taken up by the flute and clarinet together and finally passed back to the oboe to be played in an A-minor version. A brief central section leads to a fortissimo reprise of the melody on flute, oboe and clarinet. Ibert then instructs the quintet to play faster and faster until the movement ends with a shake and a short C-major chord.

The second piece in A-flat - *Andante* - is a pastoral duet for flute and clarinet which only increases to a full complement of five players in its last six bars.

The last piece starts with a portentous slow introduction - *Assez lent* - with fanfares on horn and bassoon. The air of foreboding is, however, instantly dispelled by the following B-flat major *Allegro scherzando*. This is dominated by the clarinet, as is the following "bal musette", waltz-like *Vivo*. The oboe briefly develops the clarinet's *scherzando* melody and leads to a reprise of both *Allegro* and *Vivo* sections. A short coda brings the movement to a close in a bright B major.



AMATEUR CHAMBER MUSIC SOCIETY

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🌀 PROGRAM 🌀

FRACKENPOHL Sonata for Bass Clarinet & Piano

Moderately fast, Slowly, Fast

David Mathers (clarinet) and Maggie Loo (piano)

EMMANUEL Two Small Odes

From *Trois Odelettes Anacréontiques Op13 (1911)*

1 *À la Cigale (Rémi Belleau)*, 2 *À la Rose (Pierre de Ronsard)*

Sara Watts (Soprano), Kris Spike (Piano), Bob Watts (Flute)

C P E BACH Trio Sonata in B-flat H578

Allegro, Adagio, Allegretto

Ivan Foo (flute), George Carrard (violin), Kris Spike (keyboard),

Jane Smith (cello continuo)

🌀 Interval 🌀

N W GADE Piano Trio Op 42 in F major

First movement *Allegro Animato*

Ruth Shane (piano), Jenny Chan (violin), Hugh Wilson (cello)

IBERT Three Short Pieces

Trois Pièces Brèves: 1 Allegro, 2 Andante,

3 Assez lent - Allegro scherzando

Ivan Foo (flute), Caroline Fargher (oboe), Lindsay Wanstall (clarinet),

Pat Taylor (bass), Elizabeth Dalton (horn)

🌀 Supper 🌀

Concert Organiser: Ivan Foo. Thanks to the manager and staff of the Kirribilli Neighbourhood Centre for providing supper.

🌀 Background Notes 🌀

FRACKENPOHL Sonata for Bass Clarinet and Piano

Arthur Frackenpohl (1924-), Emeritus Professor of the State University of New York at Potsdam USA (north NY) has published over 250 instrumental compositions, choral compositions and arrangements.

N W GADE Piano Trio Op 42 in F major

Niels W Gade (1817-1890) was a Danish composer, conductor, organist, violinist and kapellmeister to the Danish court. He met and was influenced by Schumann and Mendelssohn, whom he succeeded as guest conductor of the Gewandhaus Orchestra. *Not to be confused with his countryman Jacob Gade (1879-1963) composer of Jalousie.*

C P E BACH Trio Sonata in B-flat H578

Carl Philipp Emanuel Bach (1714-1788) was trained musically by his famous father J S Bach, who also advised him to study law at university, advice which he followed. However he was also prominent in many university-related musical activities.

When he was 24, C P E Bach accepted a position of harpsichord accompanist to Frederick II of Prussia (an amateur cellist, flute player, composer and philosopher) at his palace at Potsdam near Berlin. Bach's duties allowed him time to teach, to write an autobiography and to write the most important eighteenth century German language work on the art of playing keyboard instruments. King Frederick is remembered not for conquering neighbouring Silesia (a district of Poland) but for building the first opera house in Berlin, and for supporting actors, musicians and philosophers at his court, including the flute virtuoso and composer Quantz, who probably performed in this Trio Sonata. It is unlikely that King Frederick would have been a welcome participant in its performance, because his rhythm sense, in Bach's opinion, was non-existent.

Frederick's musical taste was conservative, which explains why some of Carl's chamber music is not as tonally adventurous as his solo keyboard works, or the works of his brother Johann Christian, who enjoyed the much more liberal patronage of the English middle class in London.

Frederick acquired a fortepiano in 1747 and, a year later, Carl composed the Trio Sonata, which may well have been performed using the fortepiano, closer than the harpsichord to the pianoforte which will be used in today's performance.

The Trio Sonata is a complex, charming, witty and delightful work showing great sensitivity and range of nuance within the conservative restraint imposed by the circumstances of its composition.

EMMANUEL Two Small Odes

Maurice Emmanuel (1862 - 1938) taught music history at the Paris Conservatoire. His interest in earlier music is reflected in his modal musical language. Rémi Belleau and Pierre de Ronsard were French Renaissance poets who lived a generation before Shakespeare. In his early years, Ronsard served in the court of James V of Scotland, gave little sign of his vocation, and had his share of shipwrecks, battles and amorous adventures. Following an illness which produced total deafness, he became a scholar and poet.